



STREET CULTURE
FOR REGIONS

ERASMUS+ RESET



Co-funded by the
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BE INSPIRED BY:

**23 Street Culture
Actions and Case
Studies**

**Tips on Teaching
Street Culture
Entrepreneurship
and Overcoming
Obstacles.**

HOW TO USE THIS INTERACTIVE GUIDE

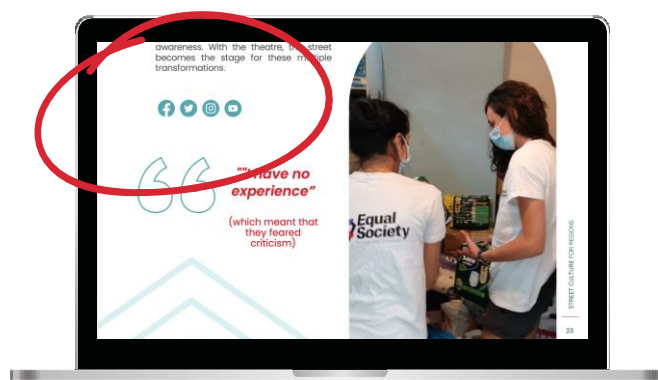
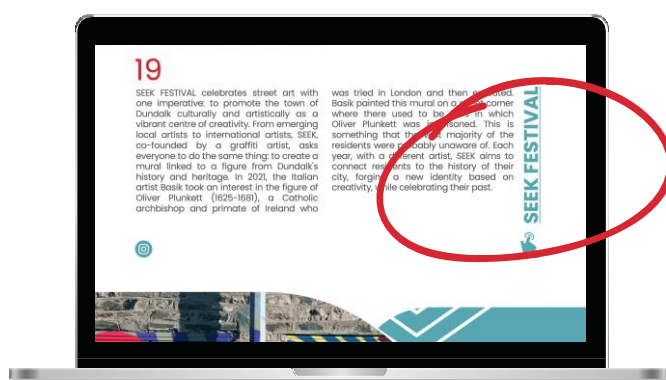
The Street Culture for Regions Opportunities in Street Culture Resource Pack is an **online interactive set of resources** and additional learning links. This rich media content provides a deeper, self guided learning opportunity. We invite you to use these links and to explore and engage with the case studies and best practices in more detail.

INTERACTIVE CONTENT IS IDENTIFIED IN THIS GUIDE BY THESE **ICONS**



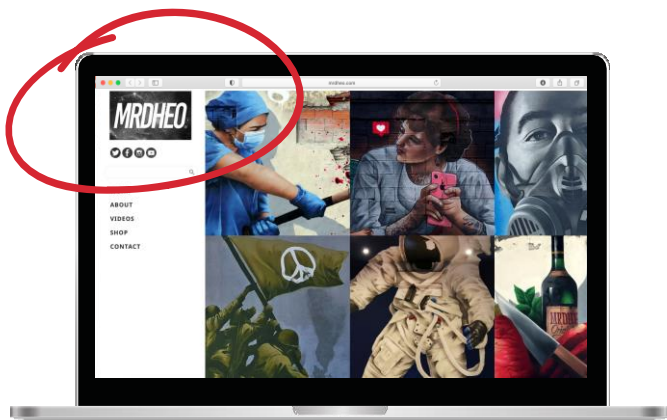
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FAST AND EASY NAVIGATION

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STREET ARTISTS +
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In its strictest definition, **street art is a set of visual arts developed in the public space since the 1970s.**

The practices, techniques and materials are varied (stencils, graphics, collages, installations...), as are the places which are impacted within the cities (walls, sidewalks, monuments...).

The term covers unauthorized (without official permission) and legal practices (with official permission), although it is increasingly used to refer to artistic interventions distinct from what is still considered vandalism (graffiti, tagging). Street art is also a form of urban culture that has developed in connection with other movements, notably hip-hop.

The street is seen as a place of expression with a strong visibility, open to all; street art is seen as a possibility to express social themes and messages in a different format, according to the artists, to the inhabitants and to those who cross the public space. In this sense, some street artists claim artistic interventions with a political dimension, whether in a desire to denounce or to promote social inclusion. Initially expressing themselves outside of museums, some of these artists are now integrated into them.

01

STREET ART + STREET CULTURE

Originally marginal and clandestine, street art is now recognized, and has been integrated into the art market, as well as some city policies. By extension, street culture includes artistic, cultural and sporting practices that take place in the street and that, in one way or another, are linked to street art, hip-hop and urban culture. For a long time reserved only for young people, it is becoming more and more official and linked to other urban events and ways of thinking about the city of tomorrow.

Street culture encompasses many practices: street art, street sports, skateboarding, rollerblading, music, design, urban planning, architecture, fashion, cooking... By becoming a place of multiple creations, the street becomes a possible space for social inclusion, training, work, urban development and tourist attraction. Street culture embodies an ambition to give a new form and a new life to urban space, while establishing a desire to create links between inhabitants that can boost the attractiveness of a location



02

ENTREPRENEURSHIP + SOCIAL INCLUSION

Our partners' research shows that while **traditional cultural activities** such as arts and crafts are institutionally valued, street culture still **suffers from prejudice and a negative image**. Despite its growing success, its recognition remains uneven depending on the country, the city and the audience.

It generates few training resources despite the diversity of its activities and trades, just as it is not often considered for its potential to develop skills for people excluded from formal or professional education.

In this resource kit, we understand entrepreneurship as a set of initiatives linked to street culture, a willingness to act that coincides with a dimension of social, educational and economic inclusion. The core of our proposal is to envisage a new way of reinvesting in 'the street' thanks to the diversity of what street culture offers, from arts to cooking, from sports to urban planning, from live arts to collective action, with a new inclusive dimension.



In France, Poland, Portugal, Ireland, the United Kingdom and Greece, street culture is giving rise to very different manifestations and actions in the public space. Artists, associations, festivals, public institutions and private structures are working with passion and inventing new ways of working with very different audiences, with a focus on economic and social inclusion.

The ambition of this resource kit is to show by example what is practiced in our different European partner countries and to lay the foundation stone for future common and innovative work because street culture has not yet been really considered from the point of view of entrepreneurship and social inclusion. We rely on evidence and case studies within each country, in order to discover them but also to propose them as new inspiring models.



03

STREET CULTURE, A RESOURCE KIT

FOR WHOM?

- Educators,
- Entrepreneurship educators,
- Social training centres (business centres and incubators, local colleges),
- Community-based organizations providing non-formal education,
- Decision makers and leaders integrated with education and vocational training, economic development, cultural innovation and social inclusion.

WHAT ARE THE ISSUES?

- Promote understanding for the value of entrepreneurship education in street culture.
- Raise awareness of the value and potential of street culture in their organizations.
- To allow a much more developed use of street culture in the teaching of entrepreneurship in urban areas.
- Develop entrepreneurship education programs linked to street culture activities.
- To support the emergence of entrepreneurial skills among people excluded from formal or vocational education in connection with street culture.

WHAT TOOLS?

- Examples of actions and case studies in several countries.
- Testimonials and analysis.
- Tips on teaching street culture entrepreneurship and overcoming obstacles.
- Online resources, links and activities

The **project partners** who participated in the collection of the information necessary for the construction of this kit include:



East Belfast Enterprise, United Kingdom



Established in 1995, East Belfast Enterprise (EBE) is a progressive social enterprise, which was developed to provide incubation workspace and training/mentoring initiatives to support new and established businesses. EBE provides enterprise, training and support programmes to approximately 150 entrepreneurs each year, helping them to start and grow their businesses. It also provides workshops, serviced offices, and co-working spaces at two sites in Belfast, Northern Ireland and supports 100 tenant businesses.

Street culture in Belfast is growing, with more and more entrepreneurs entering the cultural, artistic, street food and performing arts space each year. East Belfast Enterprise is pleased to be involved in the ERASMUS+ Street Culture for Regions project as it will support and stimulate the continued growth of street culture in Belfast, providing tools, a local alliance and OER to support those looking to start and grow their business, in these industries and the entrepreneurs we support.



Momentum, Ireland



Momentum is a group of educators and innovators operating mainly in the vocational education sector. As specialists in European projects, they have over 20 years' experience in writing, designing and implementing high impact projects (such as Street Culture for Regions!).

The transfer of innovation from Ireland to Europe and back is key to their work, while the development and promotion of culture has always been a key area of their Irish and European work as well. At Momentum they are well connected to local, regional, and national cultural organisations and businesses through their years of experience and track record in promoting cultural, social and economic development.



The European e-Learning Institute (EUEI) is committed to providing high quality learning experiences and innovative educational programmes that engage learners from diverse sectors and socio-economic backgrounds. The EUEI is committed to promoting social cohesion, inclusion and sustainability across Europe, making it an ideal partner for the Street Culture for Regions Project.

Their experienced team of trainers, researchers and technical experts are uniquely placed to guide educators in the vocational, higher education, adult and youth sectors to harness the opportunities offered to learners by innovative and collaborative digital tools and online learning.

They specialise in delivering high quality, responsive and innovative projects for educators and learners in the areas of pedagogical approaches, entrepreneurial skills, digital skills, inclusion and sustainability.



The organization "Social Cooperative Activities for Vulnerable Groups - EDRA" (abbreviation: K.S.D.E.O. "EDRA") is a non-profit organization - social cooperative, operating in the fields of mental health and intellectual disability since 2001, raising awareness of mental health issues and advocating the rights of vulnerable groups.

K.S.D.E.O. "EDRA" operates in the following sectors

1. Mental health
2. Intellectual disability
3. The child and the family
4. Vulnerable social groups

K.S.D.E.O. "EDRA" is also very active in the field of European projects, having coordinated several large-scale projects within the framework of the Erasmus+ programmes (KA2, Sport) and Creative Europe (Culture), and having participated in many projects as a partner.

The priorities of these projects mainly concern

- Prevention, therapy and rehabilitation of mental illness through various means (sport, culture, digital skills, etc.).
- The inclusion of socially excluded and marginalized groups in society (migrants, refugees, etc.), as well as their integration into local communities through various means.
- Alleviating educational inequalities by providing the skills and competencies needed to enter the labour market

Founded in 2013, le LABA, located in Bordeaux, is a center of expertise specialized in European funding in the creative and cultural industries sector. It helps identify, raise and manage European funds, accompanying them in their internationalization strategy and in their local development strategy.

LABA was born in a suburb of the right bank of the city of Bordeaux, in the town of Cenon, whose population counts 56 different nationalities. LABA, supported by local partners (Rocher de Palmer, City of Cenon) has created

an incubator for entrepreneurship. This incubator, called the FORUM, offers specialized support to people who are not in education, employment or training (NEET) and who wish to create their own business.

The team of 8 employees, leads projects that consolidate the links between these marginalized publics, (the NEET), public partners, associations, and companies, thus creating synergies of territory in fields such as street culture, visual arts or social entrepreneurship.

Akademia Humanistyczno-Ekonomiczna w Łodzi (AHE)

AHE is a place that shapes your creative approach to the world. AHE prides itself on developing people's inner potential. The University of Humanities and Economics in Łódź was established in 1993. It is one of the largest non-public institutions of higher education in Poland.

The university has more than 20 faculties and offers a wide choice of subjects, including five courses in English. The curricula of the courses are constantly updated according to market demands. One of the most distinguishing features of the university is that each student benefits from an individual approach to learning needs. For each year of study, they use the method of projects and workshops, whereby the students develop their competencies and shape attitudes needed to succeed in life and career.

In terms of higher education, the University of Humanities and Economics has over 20 years of experience in bringing the potential of people who decided to study here and

shapes them to be creative and successful. In this format of education, creativity is the main ingredient. Creativity is a competence exclusive to humankind and, it allows us to change, or in some cases, break the routine of what everyone knows and propose something new and innovative.

Therefore, unlike many other schools for higher education, AHE also supports student's development in creative skills, the ability that allows them to go outside the patterns and stereotypes.

To achieve this, the university offers activities such as:

- Expanding the imagination: this is a series of workshops that help students in deepening their creativity, developing social and interpersonal competencies.
- Developing an entrepreneurial mindset and associated abilities as part of studies.
- The students can develop their ideas that solve problems present in the economy or personal life.



P.PORTO's excellence is in higher education, but it is also a space of ideas and results in which they make a difference. They are a dynamo of cultural change, in their city, in their region, and in their country. They try to respond to current demands, building bridges between the academic world, the world of work and civil society.

They are the fourth most popular institution of higher education and the fifth most popular in terms of the number of students. In formal education, their goal is full employment for their graduates and postgraduates. To ensure this, they clearly align our educational portfolio with the needs of the economic and social world.

They also establish strategic cooperation with local economic agents and provide concrete solutions to real problems. They cooperate with and form a critical mass. They are an international community born of cooperation in a network of 300 entities on four continents. Their DNA: turning potential into advantage. They foster a culture of innovative and applied research, conducted in a pedagogical atmosphere that is both irreverent and cross-disciplinary, and focused on practice.

It is not enough to be among the best. It is not enough to be well ranked among the top institutions. What really counts is developing what sets them apart, P.PORTO's balanced profile of academic and applied knowledge and skills. Building partnerships and innovating. Nationally and internationally.



66

"Street art has the ability to unite youth, popular culture and new social movements."

FILIPA PERCHEIRO DE FREITAS

(The streets of contemporary art: an ethnographic case study, Portugal)



CATEGORISATION OF THE STREET CULTURE CASE STUDIES

The Street Culture for Regions partners have utilised their extensive networks to find **23 modern examples of best practices in Street Culture**. The range and scope of research to identify, contact and learn from each case has spanned 7 countries from Ireland in the Northwest all the way to Greece in the Southeast. This process not only shed light on many innovative, impactful and beautiful examples of Street Culture but also helped to

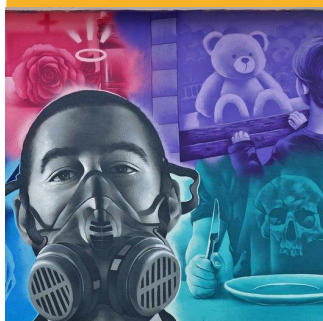
tackle the challenge of defining and categorizing the broad term itself, which proved to be a challenge from the early stages of the project. As more case studies emerged the similarities and differences between each one made clear that while every artist, performer, entrepreneur and sports group is unique, we could place each one into categories, which together can help to define what 'Street Culture' means.

The **categories** are as follows:

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STREET ARTISTS +
VISUAL
COMMUNICATION



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MARGINALIZED
AUDIENCE
INCLUSION



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VALUING
HERITAGE:
TOURISM +
FOOD



07

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EVENTS +
FESTIVALS



While 'Street Culture' is not covered universally by these four categories nor by our 23 case studies, its meaning, and classification is made clearer by using these four groups. Likewise, you will notice that some of these case studies could also fall under any or all of the other categories. STREET ARTISTS + VISUAL COMMUNICATION encompasses the work of six artists who strive to bring their local or public areas to life through art. Marginalised

Audience Inclusion highlights six initiatives that support those on the edges of our society to become active citizens. Tourism and Food features four entrepreneurial ventures that promote other cultures and healthy living through the culinary arts and touristic experiences. Events and Festivals showcases seven groups who bring people together to celebrate their shared culture.

04

STREET ARTISTS + VISUAL COMMUNICATION

- 01 **Big Ben** (France)
- 02 **Mr Dheo** (Portugal)
- 03 **Dee Craig** (Northern Ireland)
- 04 **Neil O'Dwyer** (Ireland)
- 05 **Urban Form Exhibition** (Poland)
- 06 **Guillaumit** (France)



Each street artist seeks to express an identifiable singularity while delivering a message related to the environment of their work

This visual intervention can emanate from the history of the place or propose an imaginary opening; it can slip into the urban universe by adapting or appearing to provoke reactions and reflections; it can be the fruit of a work with the inhabitants or impose itself as an individual vision. In all cases, street art calls for a new look at what surrounds us daily.

It proposes and sometimes imposes a participation of the public. These artists who express themselves in the street often have in common that they have not followed any artistic training and that they are self-taught. In this sense, they can be examples and **models of identification for young people who have not followed a classic school curriculum.**

“

Art is meant to make people think, to stir up emotions and pose problems.”

BIG BEN

01

BIG GEN



BIG BEN (France) started working clandestinely in the streets of Lyon at the age of 40, in 2009, in order to share a political vision of the world because his hopes for change were not coming. Influenced by Banksy and Blek le rat, this self-taught artist claims to make street art to, amongst other things, fight against advertising. He proposes images that often challenge the public with humor and assumes a subversive art whose goal is not to be consensual. For this reason, he continues to practice street art without authorization, a way of acting that is, according to him, intimately linked to the origins and the reasons for the existence of street art. The street is a place of expression where he shares his moods, without making concessions, and he advocates for every city to have walls of expression that are truly free, not just tolerated or framed by urban projects. According to him, street art has not a decorative vocation but a much more profound role, like any artistic discipline. Big Ben is convinced that art can help people think and feel better.



The goal is not to please everyone.

Provide a singularity
Identifiable.



02

MR DHEO



MR DHEO (Portugal) is also a self-taught artist who started graffitiing in the streets of Porto in the early 2000s, at the age of 15. His drawings are now present in about 40 cities around the world. With a technique inspired by photorealism, pop art and classical painting, Mr Dheo conceives his work as a form of social engagement and denounces in particular in his portraits the dangers of social networking obsession and racism. In 2018, he painted a giant portrait of Greta Thunberg on a wall in Istanbul, another illustration of his conception of graffiti and mural painting that can be used in a positive sense. Unlike museums or exhibition spaces, the work on the street is accessible to all, without social distinctions, which for Mr Dheo as for many street artists is an essential element.

INVOLVE BE OF SERVICE

03

DEE CRAIG



DEE CRAIG (Northern Ireland) grew up in working class East Belfast and worked in a print shop. Painting walls during the years of armed conflict in Belfast (1969–1994) was at first a casual activity with a style, echoing the history of his country, described as the "dark political genre". His redundancy triggered a painful realisation that prompted him to become a full-time street artist. This personal shift coincided with the peace accords, and Dee Craig began to serve this radical change with works commissioned by community organizations to promote peace, hope and a form of civic pride. Works of struggle and pain have become murals that involve people from all walks of life, promote inclusion and build confidence. Belfast has gone on to attract other street artists and has become an internationally renowned city for its mural art. Dee Craig himself has become an artist who travels to paint all over the world.



Wall art can
promote peace,
hope and
civic pride



04

NEIL O'DWYER



NEIL O'DWYER (Ireland) has been a street artist since the 1980s. He has been commissioned to paint a wide variety of private and public buildings throughout Ireland, including commercial premises, restaurants, hotels, sports clubs, civil community organisations and municipal public buildings. He believes that these murals promote communication, education and citizen participation in local causes such as sport and civic duty. Neil sees his work as a tool for social action in difficult neighborhoods that promotes more appreciation of important people, events or historical facts in the place where he works. Identity and street aesthetics come together in his paintings to create local engagement and participation.

05

URBAN FORM
EXHIBITION



URBAN FORM EXHIBITION (Poland) is a foundation that proposes in the city of Lodz what it calls a "polylogue" between artists, organisers, sponsors and inhabitants. It invites international artists for residencies and meetings with the inhabitants with the aim of creating works in the public space, like an open-air art gallery. This permanent exhibition incorporates an annual festival to which not only the residents of Lodz but also a wider public is invited. The large-scale paintings are conceived as advertisements that divert from commercial use to promote art and street art. The foundation's work has helped transform Lodz into a city internationally known for its street art.



GUILLAUMIT (France) does not consider himself a street artist even if he often intervenes in the street within the framework of orders or invitations. This graphic artist, illustrator and motion designer with a protean career started as a visual artist in the music world then he turned to other expressions, while keeping his universe made of geometrical shapes, rigid colors and cartoon characters.

He prefers to define himself as an artist intervening in the public space whose works enhance a place or a building. Rather than a form of social criticism, he insists on inclusion in his work, on a desire to address people and inhabitants of all ages. His paintings or installations are always the result of an impregnation and the work of meetings and workshops. He says he is more inspired by social situations than by cities, whether in France or in other countries.

Use public space
to talk to everyone





LIVING IT UP

07

BOOK A STREET ARTIST (Portugal) offers an online portfolio of graffiti artists and visual artists to clients who can be individuals, companies or public authorities. This platform promotes with this service and trade activity, for a greater presence of art in the public space. It provides a service to cities and for the artists, the platform enables them to have a visibility and an access to orders, or calls for tender, to be able to live off their artistic endeavours.

This platform answers several key questions facing street artists:

- Who pays for the works when they are not clandestine?
- How can you maintain creative freedom with private or public commissions?
- What status can a street artist have?
- How to become professional in order to have access to orders, calls for tender or markets, while preserving one's time for creation?

BOOK A STREET ARTIST



STATUS OF ARTISTS

The status of artists varies from country to country (specific status, sole entrepreneur, private company, etc.) and according to the career path of each artist. The international dimension of their work adds to these different types of remuneration and thus, cost points.



BIG BEN

Big Ben sees three ways to make a decent living as a street artist: working with real estate companies, responding to public and private commissions, or working through art galleries. Critical of an advertising or functional conception of street art, he thinks he is too subversive to integrate public and private funding networks. He prefers to remain a teacher in order to keep his independence in his creations. He also opened a gallery to create a network of street artists

MR. DHEO

Mr. Dheo considers the street as the ideal place to create but he collaborates with brands, international companies and public authorities, on commission, in about 40 cities around the world. He has also opened an online shop to offer up reproductions of his paintings or works, made in digital formats.



DEE CRAIG

Dee Craig first practiced this art for pleasure while working in a printing shop. He became a professional after his redundancy and initially responded to local commissions.

What he calls "self-employment" when he talks about his career can be a source of inspiration for other street artists. He works all over the world with cities, organizations, foundations, government agencies, multinationals and European projects.

Neil O'Dwyer has established his own business and works on commission for a wide range of clients in the commercial sector (hotels, restaurants, commercial premises...) as well as for community structures, associations or cities. He also publishes his work in the media and offers online commissioned sales of original paintings and various prints.



NEIL O'DWYER

GUILLAUMIT

For a long time, Guillaumit benefited from the specific French status of "intermittent of the spectacle" because of his work in the music industry. Today, he has an artist status linked to a private company. He responds to public commissions within the framework of city policies, conducts school workshops, creates illustrations in publishing or animated images and participates in international creation projects in the public space. He combines different jobs and forms of projects to live financially from his creations.



66

*"I use the public space
always trying to do
inclusive things, to
speak to all ages."*

GUILLAUMIT



ADVICE TO A YOUNG STREET ARTIST

Besides being a very **open possibility for personal expression, street art and street culture represent tools and resources for professional training, educational inclusion and entrepreneurship for young** people who would not have followed different classical school curricula.

The artists solicited for this project are themselves examples that can allow forms of identification. We asked two of these artists, **Big Ben** and **Guillaumit**, for some essential advice for young people who want to get involved in street art and street culture:

You are **not alone** in your ivory tower as an artist turn to others

Find an **artistic and visual identity** so that people will recognize you on the street

Make the **news** with **spectacular** operations



You can be famous and not sell, **keep a job on the side** just in case

Don't wait for it to fall from the sky, work hard

If the street speaks to you, it must become an **advertising medium** to make yourself known

MARGINALIZED AUDIENCE INCLUSION

- 08 Entr-autres (France)
- 09 Walkabout (Greece)
- 10 Street soccer (Northern Ireland)
- 11 Bistrot mobile l'Estey (France)
- 12 Shedia (Greece)
- 13 N.E.F.E.L.E (Greece / Belgium)



Street culture puts the **street at the centre of its reflections and expressions** as an **urban place of socialisation** but also of possible social and professional inclusion.

The project's partner countries have identified associations, foundations, companies or organisations that work with people, young or otherwise, who are marginalised.

They have imagined for and with them, actions of artistic expression and forms of professionalisation that have the street as a framework: street art, theatre, food, football, newspapers, festivals... So many initiatives that can be linked and developed with street culture, which allow this format to have a positive impact on the life of citizens.



"Street culture is much more authentic in influencing people, especially young people. Lessons in behavior, dress, negotiation, and friendship are drawn from the experiences and opinions that are created and passed on through the street."

JEFFREY IAN ROSS

REINVESTING PUBLIC SPACE

08

ENTR-AUTRES



ENTR-AUTRES (France) is an association based in the centre of Bordeaux which works in the field of integration, health and ecology. Its aim is to allow young people aged 16 to 25 to take their first steps into the professional world through a supervised and educational employment experience, which Entr-autres calls "a gentle entry into the workplace". It has three missions: Réciprocité (selling lemonades on the quays of Bordeaux), a catering service (an eco-responsible service) and Auto'homme (packaging of meals and delivery by bicycle for the catering service). The association,

financed by public and private funds, works with local social organizations to reach out to young people who have dropped out of school to become volunteer and paid trainees ready to discover, with mentors and volunteers, the catering business or the sale of orange juice with a scooter in the public space. By adapting to the different profiles of young people, the association's aim is to work towards enabling them to find their place in society through encounters. Every year, a former young volunteer becomes vice-president of Entr-autres.



Youth reinvest in the outdoors and open their minds.

66

"I lacked meaning in my work"

ROMAIN, VOLUNTEER

09

WALKABOUT



WALKABOUT (Greece) is part of the history of theatre as a therapy that has existed in Europe since the 19th Century. While theatre spaces have been created in psychiatric hospitals in several countries, the Walkabout group was formed at the time of the economic crisis, in 2017, to provide a street activity for homeless people. In addition to soup kitchens, social pharmacies and support centres, the non-governmental organisation "Equal society" thus created Walkabout considering that theatre also contributes to inclusion, mental empowerment and socialisation. A group of experienced teachers, professional actors and directors came together to imagine theatre as a tool for reintegration. Walkabout's experience shows that by bringing action to the stage, especially in the street, theatre helps to combat isolation, feelings of insecurity and lack of self-confidence. Performing in front of an audience is also a weapon to counter stereotypes in the general population, to inform and raise awareness. With the theatre, the street becomes the stage for these multiple transformations.



“

“I have no experience”

(which meant that they feared criticism)

Many of the participants found a job after Walkabout.



A STREET FOOD

LE BISTROT MOBILE DE L'ESTEY



LE BISTROT MOBILE DE L'ESTEY, a creation of the L'Estey social centre in the city of Bègles, offers mobile street food outlets in several neighbourhoods with an original menu of breads from around the world: Italian Piadina, Indian Naan, Moroccan Batbout, crepes and waffles. Young people aged between 15 and 19, from marginalized districts, are in charge of making, preparing and distributing the bread with a specially equipped bicycle. Working in pairs with a volunteer and accompanied by a cook, these young people discover, thanks to this project, the catering trade and a different relationship

with the inhabitants of the neighbourhoods. They are recruited in collaboration with the city's various social organizations, for one week sessions, during which they are paid. The mobile bistro is also part of a zero waste approach that the team introduces to young people. The bistro is an outdoor meeting place with international street food and encourages young people to talk and feel comfortable in contact with the inhabitants. Some of them go on to training in the restaurant business, because for the project leaders, cooking is a real lever for integration.



The public space is
a challenge for
young people

66

**"We understand
each other while
cooking"**

CHARLINE FOURNIER,
COORDINATOR



Represent Northern
Ireland at the
World Cup

STREET SPORT

STREET SOCCER (Northern Ireland) is a social enterprise and charity set up in a homeless hostel in East Belfast. Its founders, who played football regularly with residents, dreamed of participating in the Homeless World Cup, in which Northern Ireland was not represented. In response, they set up this pilot project, which now has ten weekly football sessions with disadvantaged people, homeless people, drug addicts, people with mental health problems, ex-prisoners, refugees, asylum seekers and the long-

term unemployed. Sport, as an expression of street culture, has brought about real change in people's lives, especially as sport is associated with support for housing, employment, education, addiction and mental health. Street soccer also develops jobs and services for the people involved in the project. Supported by local, regional and national government as well as other organisations such as the Irish Football Association, the organisation is growing and working with many homeless hostels.

10

STREET SOCCER



“

**"Street Soccer has
changed our lives**

(the players say proudly).



More than 100
street newspapers
worldwide in 35
countries and 24
languages

*"People don't beg,
they sell with
dignity"*

SHEDIA

STREET INFORMATION

12

SHEDIA, which means "raft" in Greek, established in 2013, is the only street newspaper in Greece. This independent publication that adheres to the principles of fair and constructive journalism is run by a team of professional journalists, photographers and cartoonists. Voluntarily humorous and subversive, Shedia covers a wide range of subjects, from politics to sports, with a predilection for social issues. Like other street newspapers around the world, the aim is to provide unique employment opportunities for people experiencing poverty and exclusion due to housing and

long-term unemployment. The vendors buy the newspapers at 50% of the price and sell it for 4 euros, keeping the proceeds. Shedia is intended to be an instrument of social transformation for these people and does not represent a form of begging, which is forbidden by the newspaper's code of conduct, as it is for all street newspapers worldwide. The vendors take a financial risk by investing and the readers buy a quality and independent publication. The challenge is to enable people in difficulty to earn a decent income that will allow them to rebuild their lives.

SHEDIA





THE STREET, ART + MENTAL HEALTH

13

N.E.F.E.L.E.



N.E.F.E.L.E., the Network of European Art Festivals for the Improvement of Mental Life, was established in January 2017 in Athens as part of a Creative Europe programme. It is coordinated by the Greek organisation EDRA KSDEO and includes active members in Ireland, Spain, Italy and Lithuania as well as founding organisations in 10 European countries. The main objectives of this network is to create and develop art festivals for mental health, to fight against the stigma of mental illness, to promote the work of professional artists with mental health problems and to strengthen models of social entrepreneurship for artists and those who use mental health services. Another essential axis, which can intersect and create links with street art and street culture, is to increase public awareness and the accessibility of new vulnerable groups to artistic approaches linked to the network.

“

***"The more you
talk about fear,
the more it
fades away"***

THOMAS, GRAPHIC DESIGNER

Wrestle against
stigmatization

A MULTIPLE AND SINGULAR STREET

The different experiences of the partners make it possible to link professional, sporting and artistic practices and experiences with a street culture that acts as an agent of social inclusion, for people suffering from different forms of marginalisation:

Sales work in the public space by school dropouts as a smooth entry into the world of work

Street theatre by homeless people as a tool for reintegration and combating stereotypes

A street sport as a way to find oneself and finding meaning

A mobile kitchen in the street as a discovery of jobs for young people and as a way of entering the public space

An **economic activity of selling street newspapers** as an opportunity to earn a decent living

Festivals and artistic meetings as opportunities of expression and overcoming

66

"Young people can be nourished by food but also by culture. It's a pedagogical trick, they get pleasure from discovering professional cooking practices but not only that: they open their minds to social and cultural aspects."

CHARLINE FOURNIER,
LE BISTROT MOBILE



TOURISM AND FOOD: VALUING HERITAGE

- 14 ATA (Greece)
- 15 Cicerone (Poland)
- 16 The Gourmet offensive
- 17 Falafel (Ireland)
- 17 Nieladasztuka (Poland)

From Belfast to Łódź and many other cities, street culture and street art are becoming increasingly important in reinvigorating certain neighbourhoods, provoking a reappropriation of public space by the inhabitants and attracting tourists

Transnational territorial marketing and tourism development projects are thus taking advantage of this cultural movement, which includes mural paintings, alternative tours, street food and transdisciplinary festivals. All these actions include the inhabitants. Perceptions of cities, whether it be a conflicted past, an economic crisis or major urban

changes, are being modified with multiple positive repercussions on the places and those who live there. These initiatives also generate new collaborations with public authorities, the development of professional training and skills, and new openings for the public.



Street performance is distinguished by its potential as a form of artistic and cultural expression as well as a creative and attractive activity for the public, especially the tourist public. It can be useful in developing new points of commercial and tourist attraction."

SARA RODRIGUES

(Value and potential of street performance in urban development)

ALTERNATIVE TOURS

14

ATA



ATA defines itself as a cooperative or community of architects, photographers, artists, historians and sociologists offering alternative tours of Athens. Open, educational and informative, ATA's paid tours promote art and street art, social movements, night spots and local creative workshops. In the central square of Omonia and in the district of Metaxourgeio, ATA proposes to discover street art in order to recognize the artists, to find hidden meanings or to explain techniques. A central idea is to show how these artists interact with the city and the public. If these tours are a way to make tourists discover Athens in a different way, the members of the collective want above all, to encourage financial support for social projects to bring about a positive change, especially during these years

following the severe economic and social crisis. Since 2014, ATA has thus launched an alternative to the plans of the municipality of Athens to create a garden with local residents and refugees staying in a nearby accommodation space. Named URBAN DIG, the Xouthou park is gradually taking on its autonomy to be managed by those who are its beneficiaries. The cooperative has also launched a big street art party to "colour" Aischylou Street in Psirri, which is very run down, and give it a new life with its inhabitants. In another district, a participatory design operation was organised so that all the inhabitants could write their wishes on the wall for the evolution of the buildings. These are all ways of including the inhabitants in the future of their living space.



66

"Local communities will always be more important to us than promoting tourism."

ATA

Tourism in the service of social projects

ANOTHER HISTORY OF THE STREETS

15

CICERONE



CICERONE, based in Łódź, is a private company that has been offering individual and group tours for more than ten years to enable people to learn about the history of Łódź and the region. It contributes to the promotion of this part of Poland and encourages tourists to better understand the history of the city. Wishing to arouse

the curiosity of people passing through, it wants above all to highlight the people, places, impressions and fleeting moments of a city. The range of topics covered is wide: a history of Łódź, architecture, art, murals, street art, film, Łódź factory, multiculturalism, crime novel...

“

"Being a guide is a way for me to combine my passion for history, geography and travel with my attachment to my hometown."

PATRYCJA CZUDAK



A visit must be a trip

THE FALAFEL ADVENTURE

16

THE GOURMET OFFENSIVE FALAFEL

THE GOURMET OFFENSIVE FALAFEL (TGO, Ireland) started as a small street food stand founded in 2005 by Dutchman Floris Wagemaker and later joined by his wife Eileen; with now their children growing up involved in what has become a family business. A restaurant was opened in 2015 but the historic street van remains. While TGO primarily offered falafel and fresh salads in its early days, it has developed several vegan alternatives to traditional takeaways. The watchwords are: fast, tasty, healthy and local with organically grown products. The company has developed its own products such as homemade tofu, soy milk and veganaise. They also compost food waste and cardboard on a one hectare site while planting trees, herbs, perennial vegetables, bamboo and flowers. TGO has created a menu, team and space that resembles their ethos: compassion, community, nutrition and affordability.

One of the family's other ambitions is to create a positive image of vegan and Middle Eastern cuisine through dishes with far-flung origins and good local produce. A pioneer in the West of Ireland, The Gourmet Offensive now travels to music festivals around the country. This long-running business was crowned Ireland's best vegetarian takeaway in 2019 at the Irish Takeaway Awards hosted by YesChef magazine.



Create a positive image in the spirit of the inhabitants.



66

"We pride ourselves on offering a healthy, plant-based meal that doesn't cost the earth."

TGO

THE TOUR OF THE MURALS

17

NIELADASZTUKA is a company run by a team of people passionate about street art who promotes their craft in their city of Łódź, where street art has developed strongly in recent years. Turning this taste for murals into a tourist attraction for both locals and visitors, NIELADASZTUKA offers different formulas such as integrative corporate events in the form of original art workshops or professional tours led by the art director of the Urban Forms Foundation. It supports creative projects by assisting in the conception and realization of works with artists, which allows them to live from their practice. It also organizes events related to street art,

as well as the promotion of urban art forms among children and young people. NIELADASZTUKA defines itself as a resource and knowledge centre with professional multimedia presentations on street art to learn more about its history, the techniques used, the variety of artistic actions in the world and the most renowned street artists. The company is a very dynamic example of a possible professionalization of street art and of a city enhancement with positive effects. The company offers its services to a wide range of clients, including companies, cultural institutions, corporations, schools, venues, organizations and individuals.

NIELADASZTUKA



Submit A break
creative



66

"We approach each order individually, tailoring the size and character of the event to the needs and capabilities of the client."

NIELADASZTUKA

"In Brazil, we are witnessing a new economic and social phenomenon: street businesses as family businesses. Once marginalized and informal, they are now operating in the market offering better quality products to reach consumers with higher purchasing power."

DANIELE ECKERT MATZEMBACHER,
ROGÉRIO LEITE GONZALES & CARLOS S.V. SALDANHA

(Can street entrepreneurs be Schumpeterian entrepreneurs?)



EVENTS & FESTIVALS

- 18 **Street Mode Festival** (Greece)
- 19 **SEEK Festival** (Ireland)
- 20 **Festival Chahuts** (France)
- 21 **Tumble Circus** (Northern Ireland)
- 22 **Street Food Polska Festival** (Poland)
- 23 **Eastside Arts** (Northern Ireland)
- 24 **Galway Community Circus** (Ireland)



Events and festivals crystallize the work done during the year around street culture, they allow a **greater diffusion and a better knowledge among the public** by celebrating an offering between local and international artists

At the same time, they showcase initiatives and active principles of a culture, they make it more accessible and democratize it. The concentration in one place of the different expressions representing street culture also allows for the deployment of all its components by making the links that unite them felt. An event or a festival engages partnerships with public authorities but also with private companies and generates employment and social entrepreneurship. These events evoked by our partners change the image of cities and neighbourhoods which become local, national and international points of attraction.



"We look forward to welcoming even more of the world's leading artists to continue to tell Dundalk's unique story through art."

SEEK FESTIVAL

STREET MODE FESTIVAL

STREET MODE FESTIVAL was created around a central idea: to gather during three days every year in the port of Thessaloniki with fifteen expressions of street culture and street art, a big event with graffiti jams, skateboarding, street dance, battles... The Street Mode festival has grown year after year since 2009 and has had to move three times to cope with the success. It invites international artists but remains open to all new talents who can register for

the festival with a simple email. Focused on contemporary street culture with the desire to introduce a wider and wider audience, the festival also offers concerts with international bands like Alpha Blondie or Suggar Hill Gang who play on 5 stages. The ambition of the organizers is to continue to develop this popular quality event that makes street culture even more visible.



Freerunning
Breaking battle
Body painting

A HISTORY REVISITED

19

SEEK FESTIVAL celebrates street art with one imperative: to promote the town of Dundalk culturally and artistically as a vibrant centre of creativity. From emerging local artists to international artists, SEEK, co-founded by a graffiti artist, asks everyone to do the same thing: to create a mural linked to a figure from Dundalk's history and heritage. In 2021, the Italian artist Basik took an interest in the figure of Oliver Plunkett (1625-1681), a Catholic archbishop and primate of Ireland who

was tried in London and then executed. Basik painted this mural on a street corner where there used to be cells in which Oliver Plunkett was imprisoned. This is something that the vast majority of the residents were probably unaware of. Each year, with a different artist, SEEK aims to connect residents to the history of their city, forging a new identity based on creativity, while celebrating their past.

SEEK FESTIVAL



Forging a
new identity

Include everyone with
the same consideration



THE ART OF SPEECH

20

FESTIVAL CHAHUTS



FESTIVAL CHAHUTS was born in 1992 in a district of Bordeaux that suffered from a negative external image. The local cultural and social associations involved wanted to create an event that would make the inhabitants proud and change the perception of the area for the other inhabitants of the city. Storytelling was the first axis of the festival, which gradually expanded to include the arts of speech with street artists, comedians, performers, street artists... For Chahuts, the art of speech means, at the edge of the cultural and social fields, the art of circulating speech, the art of listening to it, of highlighting it or analysing it. The ethical position of the festival is to include everyone with the same consideration: artists, institutions, local authorities, organizations, social centers, cultural centers and inhabitants to invent together

processes and singular creations in the public space and non-dedicated places. The festival is also an opportunity to highlight all year long project, called "Chahuts' Fabriques". In that occasion, artists benefit from immersive residencies to get to know and exchange with the inhabitants and the neighbourhood and to find out what the people want. The organizers see a profound connection between art and politics, in the sense of action in the heart of the city. The hoped-for impact of talking about arts is, among other things, to strengthen the self-esteem of the inhabitants and participants, to develop an openness to the world, and to enable individual and collective emancipation. In thirty years, the image of this district of Bordeaux has changed positively and Chahuts is one of the historical actors.

A group of five people are performing a human pyramid outdoors. At the base, a man with a beard and a red and blue striped tank top stands on the left, and a man with a beard and a grey tank top stands on the right. Two women are standing on their shoulders. The woman on the left is wearing a black tank top with a skull design and a red bandana with 'HELL' written on it. The woman on the right is wearing a light blue tank top and a blue bandana with a yellow star. A third woman is being held upside down by the man on the right, wearing a red tank top and a red bandana with 'HELL' written on it. They are all wearing denim shorts and black socks. The background is a green fence and some foliage.



Create a viable company

A FESTIVAL OF FOOD TRUCKS

22

STREET FOOD POLSKA FESTIVAL



STREET FOOD POLSKA FESTIVAL offers Łódź an original idea: to transform food trucks that usually accompany street events into the heart of a street event. Fast food companies from different regions of Poland, with extremely different cuisines, thus become the primary focus of the festival. Admission is free and the price of the food offered varies according to the number of festival-goers: the more people

there are, the more affordable the food. By promoting a source of employment related to street culture, the organizers also intend to highlight the Łódź region behind the event.

Of the various
approaches to the
kitchen





Neighborhoods
where people
want to live

URBAN REGENERATION

23

EASTSIDE ARTS, a social enterprise and charity, is committed to a long-term goal of regenerating the areas of East Belfast that have suffered from the armed conflict through street art. While the annual Eastside Arts Festival is gaining recognition, it is above all the culmination of a year's work. The organisation provides a forum for those involved in street culture to perform, generate income, engage with the community and help make East Belfast a more vibrant and enjoyable place to live. It is about rebuilding after years of conflict and various forms of stigma. By making art and artistic practices accessible to local people, attracting outside audiences and popularising the area as a major street

culture venue, the organisation has made a significant contribution to social and urban change over the past ten years. The creative industries have grown significantly with the arrival of mural artists, film producers, performing artists, artisanal food producers, craft breweries, markets and pop-up events. A highlight of this ongoing activity, the festival offers not only street creations, but also music, comedy, film, theatre, lectures, workshops, exhibitions, poetry, events for young and old, community events and heritage tours. A time when the creations made with the residents during the year can be shown to the public, changing the image of the neighbourhood and its perception.

EASTSIDE ARTS



GALWAY COMMUNITY CIRCUS



GALWAY COMMUNITY CIRCUS has one objective: to promote the artistic, personal and social development of young people through circus arts. The physical activities associated with the circus such as balancing, acrobatics, juggling and performance and more generally physical and mental wellbeing are real levers for this Irish social enterprise in Galway to instill skills and provide supports that promote social inclusion. Galway Community Circus offers annual training programmes with circus educators. Regular classes are supplemented by performance opportunities, master classes, exchanges, camps and outings. Each

year, some young people go on to study circus with a degree or become independent street artists. In addition to public and European support, private funds are used to finance scholarships for disadvantaged youth, show productions, equipment and an international artist in residence. By offering numerous professional development and support programmes for new circus and street performers, Galway Community Circus has taken on the role of a social circus as well as an incubator for street culture entrepreneurship. Social entrepreneurship here is about inclusion and empowerment.



Concentration Courage Risk takingTrust

08

CULTURE & ENTREPRENEURSHIP: A GOOD DEAL?

"ENTREPRENEURSHIP AND STREET CULTURE, THE GOOD DEAL "

"Entrepreneurship and Street Culture, The Good Deal " conference organized by the association Noise, La ville in 2013 at Science Po Paris let different street culture entrepreneurs who managed to take advantage of the economic potential of street culture express themselves and tell the key elements of their success.



CLICK
TO VIEW

CLICK
TO VIEW



THE NOISE

THE NOISE association promotes the diversity of the city in academic circles. The association has created a platform related to the theme of the city and its cultures, organized conferences on the themes of street culture (hip-hop, artistic squats) and a street culture festival (Noise Festival).

SPEAKERS

Michael Dupouy

Michael Dupouy is one of the co-founders of **La MJC**, a communication entity specialized in Street-Culture since 2001. Between public relations, art direction, publishing, eCommerce or product design, La MJC has diversified its services to collaborate with, among others, Colette, Ed Bangers, Nike, Levi's, Vans, Etnies, Mini or Sony.



Hammadoun Sidibé is the creator of the **Quai 54** competition, which in ten editions has become the most important street basketball tournament in the world. Now sponsored by Jordan Brand and after having taken over the Palais de Tokyo, the Trocadero and the Champs de Mars, Quai 54 is looking to expand internationally.

Hammadoun Sidibé



Bruno Laforestrie developed the radio station **Générations FM 88.2**, dedicated to Hip-Hop and urban cultures since 1996. At the same time, he runs the production company Générations Développement and the association Hip-Hop Citoyens, which initiated the **Paris Hip-Hop** festival. In 2011, he was named Chevalier des Arts et Lettres.

Bruno Laforestrie

Nicolas Lhermitte

Nicolas Lhermitte co-founded in 2011 the production company **ICONOCLAST**, which brings together the most talented directors (Romain Gavras, Harmony Korine, Woodkid, So Me, We Are From LA...) between Paris and Los Angeles. In addition to its music videos (Pharrell, Jay-Z x Kanye, Justice, Frank Ocean, Major Lazer, Madonna, LanadelRey...) awarded at the MTV Awards and Grammys, ICONOCLAST is now expanding its activities in advertising, cinema (Wrong, Spring Breakers), photography and digital.



Yoan Prat is a serial-entrepreneur coming from digital and video web creation. In 2010, he co-founded **OFIVE**, a 360 media group (TV/Web/Radio/Magazine) and events specialized in Street-Culture. In 2013, in the middle of OFIVE's development, Yoan Prat leaves the adventure to devote himself to new projects.

Yoan Prat



The conference will be moderated by **Jacques-Henri Eyraud**, entrepreneur and professor of the **Introduction to Entrepreneurship** course at SciencesPo. In 2000, he co-founded GroupeSporever, a multi-media production and publishing group. After selling his shares in 2009, he took over the reins of TurfEditions, a media group dedicated to horse racing and sports betting.

Jacques-Henri Eyraud



From underground culture to overground and global culture, street culture has evolved enormously and has become the most consumed culture in the world.

How did these entrepreneurs manage to create value with street culture? What ecosystems have allowed their business model to become sustainable?

01

Taking an interest in the humanities & social sciences

Knowing your territory can be very useful: studying cultural phenomena and their consequences on the way people live and consume. Be curious on sociology and demographics allows you to know the cultural trends in order to exploit the potential for creativity and to undertake your business in an efficient and intelligent manner.

02

To convey information about one's culture, one's passion & to transmit it.

One of the keys to success for these entrepreneurs is passion. To be interested in your hobby, your passion in order to be able to transform it into a profession: be proud of your culture. By taking back possession of their culture, we are talking about the phenomenon of empowerment, people who "do", will "become". Starting from what people are, creating an identity around the city, the movement, the urbanity that resembles them is a major challenge that these entrepreneurs have taken up.

03

Combining urban identity with a major brand

One of the ways these entrepreneurs have succeeded is by getting close to big brands that are not "urban" in the first place, by offering them an idea, a pitch, a story, but also by relying on well-known people. By putting their cultural knowledge at the service of brands, as many brands did not have a communications department to communicate with young people, they offered products, experiences and "turnkey" projects so that these brands could better understand young people. It all started from a desire to convey information and to transmit it to as many people as possible, and this through different brands.

Surround yourself well, "you can't do it alone"

Nicolas Lhermitte of Iconoclast, has succeeded in giving meaning to his projects by associating with a community that has the same culture and people who have wanted to succeed together. He was never in the business of selling but was able to create "affinity." Showing potential partners that a group of people are working together, filmmakers, sports icons, rappers, and through their synergy, giving the image of a community in motion that has its own history, has helped develop relationships and find funding.

05

Think about your audience, your clientele :

The generational issue is crucial. Street culture manages to address a large audience. Indeed, people born in street culture are old enough to consume today and are the driving force behind the expansion of street culture, but it is because street culture continues to be interested in young audiences that it works. We must not lose sight of the new generations, while keeping and enhancing the history of what founded street culture.

06

The importance of the role of public institutions

Bruno Laforestrie stressed the importance of the role of the State in facilitating entrepreneurship, since these activities occupy public space. In his opinion, we must ensure that artists have the same resources for equal talent. As it is the case, for example in France, in the audiovisual sector. The state must provide the framework for artistic development and remain impartial.

07

The role of technology & media as an accelerator

Yoan Prat has succeeded in creating a window of expression for this urban movement. The media being in mass consumption, the idea was to give a voice to others. There is a place for street culture in the media, especially with the social networks that are used by young people. From now on, everyone can express themselves with social networks, and it is precisely the occasion to leave the place to those who come from street culture to speak about it and to leave a way for urban cultures to be represented qualitatively

PROMOTING AN ENTREPRENEURIAL MODEL

IN SITU is the European platform for artistic creation in public space. Since 2003, it has supported more than 270 artists working outside conventional venues and contributing to the transformation of our territories. IN SITU is an ecosystem connecting artists with audiences, programmers, and key-players involved in the social and political realities around Europe. IN SITU is a large-scale cooperation project led by Lieux publics, European and national centre for artistic creation in public space based in Marseille, France.

CLICK
TO VIEW



An article “ **Bottom-up vs Upside down**” published on IN SITU website by Mathieu Braunstein, journalist, in 2019 highlights different experiences and festivals that are inventing new forms to adapt to the contemporary world.

An example is the Amsterdam-based company New Heroes is on the front lines of changes facing the cultural sector and almost seems to be adapting overly-well to the modern world.

“We are not stuck to the rules of the cultural sector. We are more autonomous, more hybrid.”

Within the company, overhead costs are reduced to a minimum and everyone, including directors, are only remunerated on a project basis.

“We don’t depend on the government, even though we now receive funding from the Performing Arts Fund NL,”

explains the young sociologist responsible for documenting the participative project In Search of Democracy 3.0. The Amsterdam-based company is business-oriented and touts a liberal message

“I wouldn’t say that we’re commercial. We’re not commercial because we don’t make a profit... The entrepreneurial mindset is more about being open to what there is.”

When their performances are put on free of charge in public space, the New Heroes follow the choices of the organisers.

“We’ve performed at universities or festivals that offer free access,”

explains van den Berg.



FULL ARTICLE

Conclusion



STREET CULTURE FOR REGIONS

Through these different chapters, this resource kit proposes different ways of looking at street culture: through encounters with an aesthetic and committed street culture, then with street culture that is inclusive and collective, and gradually leading to a reflection on the enhancement of regions; notably through tourism or large-scale events. This kit underlines the great diversity of street culture, both in terms of disciplines and ways of understanding it, it is the desire for these individuals and organisations to make it a profession or a model that brings them together.

The aim of this kit is to show that there are many ways to enter the world of street culture. The keys to success are found above all in the relationship of the individuals to their region, their willingness to work with the community, to know how to recognize and value their passion, to be patient, to know how to structure their project over time and also their ability to surround themselves well.

All the examples mentioned in this kit seek to make the stakeholders concerned aware of the value and potential of street culture in their organisations so that they can subsequently develop programmes of education for entrepreneurship in street culture.

Thus, we, the partners, are convinced that by supporting these types of initiatives, it can bring out new knowledge, new passions or transform existing passions into jobs and projects; and support people excluded from formal or professional education to find a path that corresponds to them, starting from what they are.

Familiarizing its readers with street culture and entrepreneurship, inspiring its users to launch themselves or support young entrepreneurs in the field: this guide is the start of a continuum. This first step gets our foot in the door, and we aim to move to action with tools such as a guide to set up regional alliances in the sector, proposals for online educational resources and a mobile application to self-train on the subject.



In detail, here are the other productions to which this first kit wishes to direct its readers:

- A guide to set up collaborations in an area between stakeholders so that their investment in entrepreneurship in the street culture sector is more important. This is with the idea of training individuals and creating a sustainable impact in both social inclusion and economic development of regions.
- Educational resources on street culture including a dedicated curriculum, learning objectives and assessment ideas, a trainer's guide and activities as well as interactive multimedia content for teaching and learning.
- A fun and accessible Street Culture application that maximises engagement in the development of entrepreneurial skills, the application will offer self-directed learning with several sections.

Thus, the Street Culture for Regions project, through this resource kit, invites its readers to look deeper into the question of how to promote its street, its city, and its region through its inhabitants and their initiatives, in line with sustainable models. Now that it is in your hands, share it and let yourself be guided to the other proposals of this project!

Find all the information related to the project here :

Website : <https://www.street-culture.eu>

Facebook : <https://www.facebook.com/streetcultureforregions>

@streetcultureforregions

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