

THE VALUE AND VALUES OF CULTURE



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CREDITS:

Culture Action Europe, in collaboration with the Budapest Observatory and other CAE members and partners, have joined forces to collect relevant evidence substantiating the impact of culture across a range of EU policy fields.



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INTRODUCTION

This publication collects relevant evidence substantiating the impact of culture across a range of EU policy fields.

The evidence included in this impact review demonstrates without doubt the EU added value of culture and the subsequent need to properly support the cultural ecosystem.

INTRODUCTION

‘Culture is one of the two or three most complicated words in the English language’ wrote the renowned cultural historian and literary critic Raymon Williams.¹ When approaching culture from a European perspective, this inherent complexity is multiplied by the 24 European official languages and by over 60 minority languages.² Combatting this challenge, abundant evidence in the form of studies and practical experiences substantiate culture’s contribution on different domains.

Culture Action Europe and the Budapest Observatory have joined forces to collect relevant research and studies in collaboration with members and partners. This cross-sectoral cooperation has allowed us to identify robust qualitative and quantitative evidence of culture’s impact at EU level and beyond, underpinned with case studies, examples of past and current best practices and principles of EU action in the cultural field. This collection offers a sound overview of the impact of culture on sustaining democratic principles and social cohesion, its fundamental role in promoting a future-oriented education, its contribution to the economy and the standing of Europe in the world.

During the process of collection and analysis one common thread emerged across the sources: the independent value of cultural and artistic practice as the core that nourishes and enables impacts in other domains. Indeed, culture is better understood as an ecosystem, where all its parts need to be supported adequately to enjoy the economic, social and cultural impacts that it generates. In a globalised world, and within our shared European cultural space, this principle applies to the supranational sphere as much as to the national, regional and local levels. Against this backdrop, financial support to enable cooperation between Member States and to supplement their action in areas stipulated in Article 167 of the TEU have remained stagnant or receded. The cultural ecosystem has at the same time performed more with less, a testimony to its resilience and competitiveness. However, ecosystems collapse under continued pressure. A healthy cultural ecosystem is a precondition for sustainable societal and economic impact, and moreover, culture’s bearing on Europe’s position in the world.

Europe, as a cultural space, predates the European Union and underpins our sense of belonging to a common project. Culture is the fundamental bond of communities, including the European community³, binding us together when pursuing shared objectives. Additionally, culture is the foundation of who we are as human beings. As recognised by the Universal Declaration of Human Rights, culture is ‘indispensable for one’s dignity and the free development of one’s personality’.⁴ Without the explicit recognition of the European project’s cultural dimension, the future of the European Union as a common endeavour is difficult to imagine. To this end, joint political and institutional support is required, together with a proper financial foundation ensuring that the desired benefits of culture are realised. The consequences of neglecting the key contribution of culture to the sustainability of the European Union, given its fundamental role in fostering shared values, democratic principles, quality of life and intercultural understanding among the peoples of Europe should not be underestimated. The evidence included in this impact review demonstrates without doubt the EU added value of culture and the subsequent need to properly support the cultural ecosystem.

¹ Williams, R., 2014., *Keywords: A vocabulary of culture and society*. Oxford University Press.

² European Commission, 2009, ‘Languages Policy: Linguistic diversity: Official languages of the EU’. http://ec.europa.eu/languages/policy/linguistic-diversity/official-languages-eu_en.htm

³ Standard Eurobarometer 87 <http://ec.europa.eu/commfrontoffice/publicopinion/index.cfm/Survey/getSurveyDetail/instruments/STANDARD/surveyKy/2142>

⁴ Universal Declaration of Human Rights <http://www.un.org/en/universal-declaration-human-rights/>

CULTURE AND EUROPEAN DEMOCRACY: VALUES AND PARTICIPATION

“We have built a unique Union with common institutions and strong values, a community of peace, freedom, democracy, human rights and the rule of law”.

Rome Declaration, 25 March 2017

CULTURE AND EUROPEAN DEMOCRACY: VALUES AND PARTICIPATION

Despite the challenges it faces, the EU remains a community based on **values**. Culture has the power to convey these abstract values, communicating them to EU citizens, as well as to the outside world. Yet culture goes beyond passive transmission, increasingly giving way to more active **involvement** and **participation**, where borders between creation, distribution and reception are blurred. This participatory shift intensifies the potential of culture to **mobilise citizens** and **stimulate civic debate**. Culture **opens minds** by showing **alternative perspectives** and at the same time **empowers** individuals and communities by strengthening their **democratic skills**. Grassroots cultural activities, civil society engagement and socio-cultural operations are key in this respect. Culture is therefore capable of preparing EU citizens to support and shape the future of Europe.

The European Commission, in its communication on 'Strengthening European Identity through Education and Culture', highlighted that 'education and culture help make Europe an attractive place to live, study and work, marked by freedom and common values, which are reflected in **fundamental rights and an open society**'.⁵ The Charter of Fundamental Rights lays out these common values upon which the EU is built: 'the indivisible, universal values of **human dignity, freedom, equality and solidarity** ... based on the principles of democracy and the rule of law'.⁶

Furthermore, the European Parliament, resolved that '**intercultural dialogue** is a tool for **inclusive democratic participation** and **empowerment of citizens**, in particular in relation to common goods and public spaces; as such, intercultural dialogue may significantly contribute to the improvement of democracy and the development of greater and deeper **inclusivity** and **sense of belonging**.' The Resolution emphasises the rich contribution of European artistic production to **cultural diversity** and the role it thus plays in spreading the **values of the EU** and exhorting European citizens to develop **critical thinking**'.⁷

It was expressed in the 'Rome Declaration' that the EU is 'a unique Union with common institutions and **strong values**, a community of **peace, freedom, democracy, human rights and the rule of law**'.⁸ The link between the EU, its values and its institutions can be traced back through the EU's history, including in the 'Copenhagen Declaration on European identity' that cited 'the attachment to common values and principles' as giving 'the European Identity its originality and its own dynamism', which led Tindemans to argue in his Report of 1976 that the success of European integration lies beyond economic integration, in creating 'a more democratic Europe with a greater sense of **solidarity and humanity**'.⁹

⁵ European Commission Communication on Strengthening European Identity through Education and Culture, 2017
https://ec.europa.eu/commission/sites/beta-political/files/communication-strengthening-european-identity-education-culture_en.pdf

⁶ Charter of Fundamental Rights of the European Union (2000/C 364/01)
http://www.europarl.europa.eu/Charter/Pdf/Text_En.Pdf

⁷ European Parliament resolution of 19 January 2016 on the role of intercultural dialogue, cultural diversity and education in promoting EU fundamental values (2015/2139(INI)) <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+TA+P8-TA-2016-0005+0+DOC+PDF+Vo//EN>

⁸ Rome Declaration, 25 March 2017
http://europa.eu/rapid/press-release_STATEMENT-17-767_en.htm

⁹ Tindemans, 1976
http://aei.pitt.edu/942/1/political_tindemans_report.pdf

EVIDENCE, IMPACTS AND EMERGING RESEARCH

Member States are encouraged to take action in those areas where European citizens have expressed both preferences and need. When citizens are asked about the future of Europe '[s]ocial **equality and solidarity**, as well as environmental protection and progress and innovation are seen as being the most important to help European society face global challenges. In addition, '**cultural diversity and openness to others**' is mentioned almost as often as free trade and the market economy'.¹⁰ Research by economists, political scientists, and scholars in the cultural field warn of the risk of European fragmentation, and impacts on peace and stability arising from cultural and economic tensions.¹¹ Additionally, democracy is being increasingly questioned.¹² Civil society engagement has a positive impact on democratic health¹³ and should be supported to counterbalance anti-democratic trends.

In the context of euroscepticism and mistrust towards the current political architecture, EU action requires a multi-faceted community-level approach, **building person-to-person relationships**, namely fostering the accumulation of **social capital**.¹⁴ To achieve this in a positive manner would include creating opportunities for **intercultural dialogue, challenging preconceptions and increasing participation** levels in civil society among those of different backgrounds, as direct encounters are generally positive and 'allow voters to update their information set' on others.¹⁵

A relationship between **participation in associations and generalised trust** has been established, particularly where the association has connections with other associations.¹⁶ European cultural networks are prime examples of such structures. In turn, it has been shown that trust feeds into a strong democracy, and that the correlation between cultural participation and generalised trust is very high.¹⁷ Furthermore, **civic engagement**, especially where there is involvement in a range of associations, increases the likelihood of **political participation**.¹⁸ Looking at cultural engagement as part of lifelong learning and education, Varbanova draws links between cultural participation and positive outcomes for a healthy democratic society, including increasing **awareness 'of social issues and the need for a cohesive behavior for solving them'** and stimulating curiosity on matters relating to

¹⁰ Special Eurobarometer 451, 2016

<http://ec.europa.eu/commfrontoffice/publicopinion/index.cfm/ResultDoc/download/DocumentKy/76431>

¹¹ Buti, 2017, 'Is More Europe or Less Europe the Response to Populism? Council on Foreign Relations'

https://ec.europa.eu/info/sites/info/files/20170424-164710_us_populism_final_no_notes_-_042417.pptx_.pdf

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Chatham House, 2017, 'The Future of Europe: Comparing Public and Elite Attitudes'

<https://www.chathamhouse.org/publication/future-europe-comparing-public-and-elite-attitudes>

¹² PEW research Center, 2017, 'Globally, Broad Support for Representative and Direct Democracy - But many also endorse nondemocratic alternatives'

<http://www.pewglobal.org/2017/10/16/globally-broad-support-for-representative-and-direct-democracy/>

¹³ Dalton, Russel, 2017, 'The participation gap: Is citizen participation actually good for democracy?', LSE Europe

<http://blogs.lse.ac.uk/europpblog/2017/08/23/the-participation-gap-is-citizen-participation-actually-good-for-democracy/>

¹⁴ McLean, Schultz and Steger, 2002, 'Social Capital: Critical Perspectives on Community and 'Bowling Alone'', NYU Press

https://books.google.be/books?id=W3gTCgAAQBAJ&printsec=frontcover&hl=fr&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

¹⁵ Steinmayr, 2016, 'Exposure to Refugees and Voting for the Far-Right:(Unexpected) Results from Austria'

<http://ftp.iza.org/dp9790.pdf>

¹⁶ Paxton, 2007, 'Association Memberships and Generalized Trust: A Multilevel Model Across 31 Countries'

https://www.jstor.org/stable/4495027?seq=1#page_scan_tab_contents

¹⁷ Council of Europe, 2016, 'Cultural Participation and Inclusive Societies'

<https://rm.coe.int/cultural-participation-and-inclusive-societies-a-thematic-report-based/1680711283>

¹⁸ Putnam, 2000, 'Bowling Alone', Simon and Schuster

https://books.google.be/books/about/Bowling_Alone.html?id=rd2ibodep7UC&redir_esc=y

Teorell, 2003, 'Linking Social Capital to Political Participation: Voluntary Associations and Networks of Recruitment in Sweden'

<http://onlinelibrary.wiley.com/doi/10.1111/1467-9477.00079/full>

society, with programmes incorporating a multicultural component that nurtures 'the democratic attitude of young people.'¹⁹

The Council of Europe report 'Competences for Democratic Culture' found that **democratic attitudes are based on values**, which are the measure by which actions are evaluated; opinions, attitudes and behaviours are justified; decisions are made between alternatives; behaviour is planned; and attempts to influence others are made.²⁰ European values, as expressed in the Charter of Fundamental Rights, are 'based on the principles of **democracy and the rule of law**'.²¹ Eurobarometer results also reflect the role of values in producing a feeling of community among EU citizens.²² It is not coincidental that culture and values are so frequently mentioned in the same breath. The report on Preparatory Action 'Culture in EU External Relations' observed that '[c]ultural processes and values have played a key role historically in the nurturing of **robust civil societies**'.²³ Culture does not 'simply reproduce the values of the society, it encourage[s] their rediscovery and reinvention', through which they are analysed, internalised and strengthened.²⁴ As a premise to the evaluation of cultural work, the Goethe-Institut held that 'reception is not a passive process: people do not simply adopt ideas, information, artefacts and ways of working — they **adapt, translate and transform what they perceive into social praxis**'.²⁵ Additionally, Hölscher, advisor to the IFCD (the Council of Europe Indicator Framework on Culture and Democracy), presents values as existing at the intersection of culture and democracy (see **figure 1**).²⁶ Culture is therefore not just a tool for the communication of values, but also underpins their growth and development, expanding people's capacities to justify their positions, fortifying them against arguments contrary to those values and, crucially, uniting them in a European community.

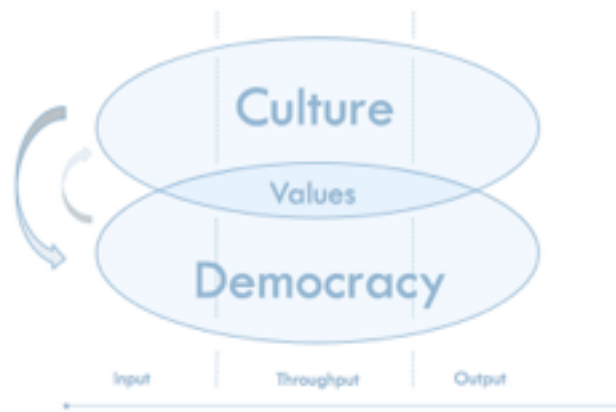


Figure 1 – Culture, Values and Democracy. Source: Hölscher, 2014, 'Indicator Framework for Culture and Democracy – A First Draft'

¹⁹ Varbanova, 2011, 'Cultural participation in education and lifelong learning: a catalyst for personal advancement, community development, social change and economic growth' <http://www.houseforculture.eu/upload/Docs%20ACP/AccessculturepolicysummaryAugust312012updatedFormatted1.pdf>

²⁰ Council of Europe, 2016, 'Competences for Democratic Culture: Living together as equals in culturally diverse democratic societies' <https://rm.coe.int/16806ccc07>

²¹ Charter of Fundamental Rights of the European Union (2000/C 364/01) http://www.europarl.europa.eu/Charter/Pdf/Text_En.Pdf

²² Standard Eurobarometer 87 <http://ec.europa.eu/commfrontoffice/publicopinion/index.cfm/Survey/getSurveyDetail/instruments/STANDARD/surveyKy/2142>

²³ Preparatory Action 'Culture in EU External Relations', 2014 <http://www.keanet.eu/wp-content/uploads/Culture-EU-External-Relations-Full-Report.pdf>

²⁴ Siegesmund, 1998, 'Why Do We Teach Art Today? Conceptions of Art Education and Their Justification', *Studies in Art Education*, 39(3), 197-214 <http://www.jstor.org/stable/pdf/1320364.pdf?refreqid=search%3A54a131a5925be197963b547a7881f39d>

²⁵ Goethe-Institut, no date, 'Culture Works: Using Evaluation To Shape Sustainable Foreign Relations' <https://www.goethe.de/resources/files/pdf94/culture-works-brochure-september-2016.pdf>

²⁶ Hölscher, 2014, 'Indicator Framework for Culture and Democracy – A First Draft' http://www.culturalpolicies.net/web/files/271/en/IFCD_Brussels_final.pdf

Culture is a force for democracy, as is made clear by the IFCD, which demonstrates a strong correlation between the two concepts (see **figure 2**).^{27, 28} Culture also feeds directly into **support for a democratic society** through artistic expression and creativity, which, using data from the IFCD and European Social Survey 2014, was established to possess a firm correlation with generalised trust and to contribute to strong societies through offering ‘exposure to multiple, often provocative viewpoints.’²⁹ **Passive participation in culture** also correlates strongly with generalised trust, as it too ‘often exposes people to experiences, ideas and interpretations’ beyond those of their immediate social circle. Cultural participation results in greater **tolerance, openness and respect** for others. Furthermore, it has the potential to foster socially inclusive societies and thus **reinforce democratic principles and values**.³⁰

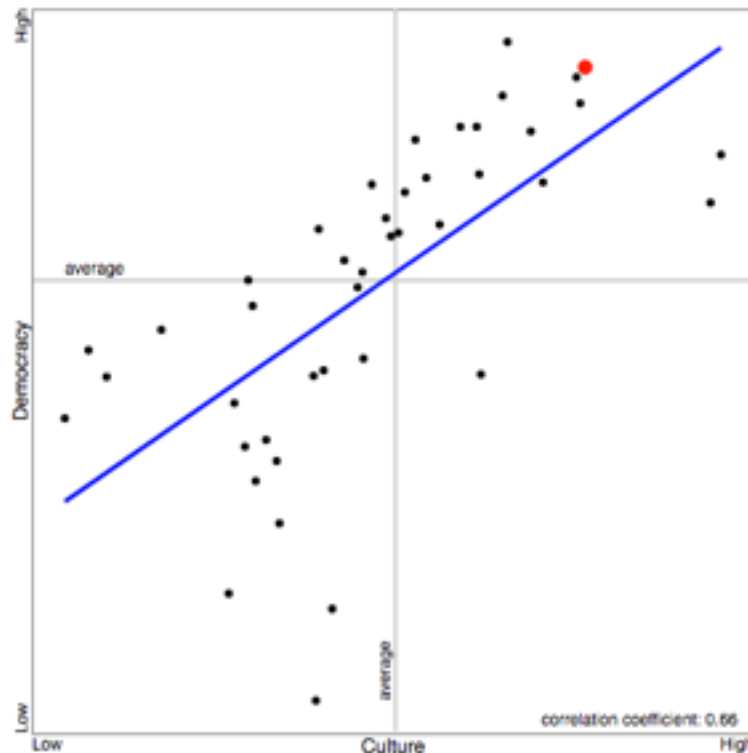


Figure 2 - Relationship between culture and democracy. Source: Council of Europe, 2017, *The Indicator Framework on Culture and Democracy (IFCD)*

Culture is inherently involved in the promotion of European values and healthy, inclusive democracies. Nevertheless, it is critical to recognise that **values, civic participation, social cohesion, democracy and culture** are concepts also claimed by those with quite different motives. Interpreted in an **exclusionary manner**, they can accentuate differences between ‘us’ and the ‘other’.³¹ It is for this reason that **robust EU action** is necessary to support the sustainability of the European Union. Culture is in a position to raise levels of intercultural social capital, foster new personal relationships and build

²⁷ The IFCD defines culture as ‘cultural activity (or production) that is based on cultural values emphasising cultural freedom, equality, and pluralism’ and democracy is defined as ‘a form of government where citizens choose the representatives that reflect their values and opinions and influence decisions via civic participation, where party competition is institutionalised and executive power controlled, and where basic civil rights and liberties are protected by an independent and impartial judiciary’

²⁸ Council of Europe, 2017, ‘The Indicator Framework on Culture and Democracy (IFCD)’ <http://www.governancereport.org/ifcd/#>

²⁹ Council of Europe, 2016, ‘Cultural Participation and Inclusive Societies’ <https://rm.coe.int/cultural-participation-and-inclusive-societies-a-thematic-report-based/1680711283>

³⁰ Council of Europe, 2016, ‘Cultural Participation and Inclusive Societies’ <https://rm.coe.int/cultural-participation-and-inclusive-societies-a-thematic-report-based/1680711283>

³¹ Jermyn, 2001, ‘The Arts and Social Exclusion: a review prepared for the Arts Council of England’ https://www.creativecity.ca/database/files/library/arts_social_exclusion_uk.pdf

trust between people of different backgrounds, within Europe and beyond. This, in addition to the strong correlation between **cultural participation**, in both passive and active forms, and indicators for **democratic societies**, including trust and tolerance, shows that culture has a natural role to play in this respect.

EU ACTION

The **Creative Europe** programme is active in promotion of projects geared towards using cultural means to strengthen democratic processes, examples of which may be seen below. Furthermore, there are a number of EU cultural actions that contain a pro-democratic component, including the **European Social Fund**.

The concept of using culture as a vehicle to foster **civic involvement and critical thinking** has been the subject of cooperation across European cultural initiatives between Aarhus European Capital of Culture 2017, European Network of Cultural Centres/ENCC (Creative Europe), the Danish Association of Cultural Centres (Kulturhusene i Danmark/KHiD), Aarhus University and the Cultural Production Centre Godsbanen (GB). It has allowed for the establishment of common objectives and working methods, including a number of pro-democracy skills, including **cultural/political reflection** and experimenting with possible alternatives (e.g. sharing economies); **social inclusion**; and **empowerment**.³²

CATHEXIS: Innovating Theatre as Event – the Spectator as Researcher

Cathexis has developed a two-pronged strategy for the development of theatre audiences: the invention of a new form of performing arts participatory event which (1) is more engaging because more relevant & intense, and (2) addresses new professional audiences by also functioning as fundamental social research. Cathexis extends the audience engagement into a community of enquiry, enabling the spectator to become social researcher and creative collaborator. 'Cathexis 1: Truth on Trial' empowers the public to explore the theme of 'truth' in all its dimensions, but especially as it relates to current technological change, media democracy and the institution of justice.

Creative Europe Funding: € 198 000

Eurozine - Network of European Cultural Journals

The project 'Eurozine – Network of European Cultural Journals', in addition to providing training for professionals in the sector of European cultural journals, fosters internationalisation of cultural players and works. Through translating and syndicating articles from all over Europe to be published in Europe's cultural journals and on the network's online metamagazine, they generate a means by which ideas can be distributed and shared at a European level.

Creative Europe Funding: € 196 000

Forging European Citizenship through Literature

In times when European values such as respect for human dignity, freedom, democracy and equality are challenged, Uitgeverij De Geus are publishing literary authors who by telling their stories question these values and create a new basis for pluralism, tolerance, justice and solidarity. 'Forging European citizenship through literature' is a two year project, in which ten novels from widely different European countries are being published, and enabling their authors and readers to share ideas and participate in an European readers community. All the stories included in this project help stimulate reflection on European identity and enhance knowledge of cultures other than our own.

Creative Europe Funding: € 100 000

European Social Sound (ESS)

The ESS was an innovative approach taken by the Italian region of Umbria to inform young people about the ESF and what it can offer. Live music concerts across the region acted as platform to communicate the values of the Union with the help of culture. Dynamic, energetic presentations in a storytelling format were used between sets to allow young people who had benefitted from the ESF to relate their experiences. Some 3000 people attended the concerts, 89% of which stated that they liked the ESS approach, and 81% who said they understood the information relating to EU funding and what it could do for them.

ESF contribution : € 43 000

³² RECCORD, 2017, 'Rethinking Cultural Centres in a European Dimension' https://encc.eu/sites/default/files/2017-11/reccord_research_final_report.pdf

FOSTERING SOCIAL COHESION AND INCLUSIVE SOCIAL DEVELOPMENT THROUGH CULTURE AND EDUCATION

“In these times of change, and aware of the concerns of our citizens, we pledge to work towards a social Europe, a Union which preserves our cultural heritage and promotes cultural diversity”.

“The Rome declaration has pronounced a decisive will to ‘work towards a Union where young people receive the best education and training”.

“Member States pledge to ‘work towards a Union which promotes equality between women and men as well as rights and equal opportunities for all, a Union which fights unemployment, discrimination, social exclusion and poverty”.

Rome Declaration, 25 March 2017

FOSTERING SOCIAL COHESION AND INCLUSIVE SOCIAL DEVELOPMENT THROUGH CULTURE AND EDUCATION

The Rome Declaration recognises culture among the building blocks of the future of Europe, placing EU cultural action within the social domain. Caring for our rich heritage, breathing new life into our shared cultural achievements, and creating the next heritage of tomorrow are the responsibility Europeans have towards generations to follow. Cultural expression and creation not only enrich us as individuals, they also provide the framework for a shared cultural space where we can be inscribed as Europeans. European citizens must learn to live side by side in increasingly diverse societies. In a context of freedom of movement, recognising each other's culture and understanding Europe as a plural project is a systemic element for the future of Europe.

Culture has proven to impact multiple dimensions of human life. Increasing evidence point to the positive effects of culture in a range of policies of European relevance, among them citizens' wellbeing and health, equality and social cohesion, and education and youth.

Next Generations: Culture and Education

European institutions have long acknowledged the benefits of arts and cultural education. The European Parliament and the Council of the EU adopted in 2006 the 'Recommendation on Key Competences for Lifelong Learning' (currently under revision).³³ 'Cultural awareness and expression', understood as the appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts, is one of the eight key competences that the Union set forth in lifelong learning. In the current political and social context, cultural awareness and expression emerges as a core competence supporting the values of democracy, fostering active citizenship and positive self-awareness, as well as intercultural dialogue.³⁴

In addition to the above benefits, the Council of the EU concluded in 2010 that: 'education in culture can play an important role in combating poverty and in promoting greater social inclusion'.³⁵ Four years later the Council of the EU noted the capacity of cultural heritage to 'be an effective educational tool for formal, non-formal and informal education, life-long learning and training'.³⁶ More recently, this scope has been expanded when European leaders highlighted the importance of the social, educational and cultural dimension of our policies in bringing Europeans together and building our common future.³⁷

The European Parliament has long been a supporter of the importance of building strong bridges between culture and education.³⁸ From the European Parliament perspective, such synergies would

³³ Recommendation of the European Parliament and the Council of 18 December 2006 on key competences for lifelong learning <http://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=CELEX:32006H0962&from=EN>

³⁴ OMC, 2016, 'Open method of coordination working group of EU Member States' experts on 'cultural awareness and expression – Study' <https://publications.europa.eu/en/publication-detail/-/publication/6066c082-e68a-11e5-8a50-01aa75ed71a1>

³⁵ Council conclusions on the role of culture in combating poverty and social exclusion 2010 http://www.consilium.europa.eu/uedocs/cms_Data/docs/pressdata/en/educ/117797.pdf

³⁶ Council conclusions on cultural heritage as a strategic resource for a sustainable Europe, 2014 [http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52014XG0614\(08\)&from=EN](http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52014XG0614(08)&from=EN)

³⁷ Council of the EU meeting - 14 December 2017 – Conclusions <http://www.consilium.europa.eu/media/32204/14-final-conclusions-rev1-en.pdf>

³⁸ European Parliament resolution on the role of intercultural dialogue, cultural diversity and education in promoting EU fundamental values, 2016 <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+TA+P8-TA-2016-0005+0+DOC+PDF+Vo//EN>

enable the development of 'competences and transferable skills, increase high-level and secure jobs and achieve a higher level of social inclusion and active citizenship',³⁹ while regarding these goals as part of the implementation of EU fundamental values. The European Commission has advanced in concretising how synergies between education and culture could be advanced in the communication 'Strengthening European Identity through Education and Culture, European Community'.⁴⁰ The communication calls to develop strong synergies between culture and education for all ages in order to give people the necessary footing to nurture their own cultural interests, with the corresponding beneficial outcomes in terms of personal achievement, mutual understanding, social engagement and cohesion.

EVIDENCE, IMPACTS AND EMERGING RESEARCH

The European Parliamentary Research Service has provided an up-to-date review on education and culture⁴¹ drawing on a comprehensive overview carried out by the OECD in 2013.⁴² Acknowledging the importance of professional art education and training, emphasis is placed on the role of culture within general education.

Mounting evidence now confirms the impact of arts and humanities in developing a range of skills considered as fundamental for the future job market. A large-scale canvassing survey by the Pew Research Center invited technologists, scholars, practitioners, strategic thinkers and education leaders to reflect on the crucial skills for tomorrow's jobs. Respondents converged on the belief that education should be reoriented towards the cultivation and exploitation of creativity, collaborative activities, abstract and systems thinking, complex communication, and the ability to thrive in diverse environments.⁴³ All the above are competences and attitudes nourished in artistic and humanistic education. Moreover, looking into the future, human-centric capabilities were identified as the main differential value that humans could bring to the workplace.

"The skills needed to succeed in today's world and the future are curiosity, creativity, taking initiative, multi-disciplinary thinking and empathy. These skills, interestingly, are the skills specific to human beings that machines and robots cannot do ...".

The future of jobs and jobs training, PEW Research Centre, 2017

Adding to the above, another Pew Research Center survey among technology experts looking into the phenomenon of disinformation concluded that the majority of experts (51%) do not believe that information environment will improve in the next 10 years,⁴⁴ hence, critical skills, media and visual literacy will become vital to navigate the social media landscape if we aspire to live in healthy, democratic societies. A comprehensive report prepared for the British Academy of Arts, Humanities and Social Sciences asked students about the skills they developed during their studies. Being able to think critically emerged as a 'core skill that has helped them to become a better citizen with an

³⁹ European Parliament resolution of 19 January 2016 on the role of intercultural dialogue, cultural diversity and education in promoting EU fundamental values (2015/2139(INI)) <http://eur-lex.europa.eu/legal-content/EN/ALL/?uri=CELEX:52016IP0005>

⁴⁰ European Commission Communication on Strengthening European Identity through Education and Culture, 2017 https://ec.europa.eu/commission/sites/beta-political/files/communication-strengthening-european-identity-education-culture_en.pdf

⁴¹ EP Briefing, 2017, 'Arts, culture, and cultural awareness in education' [http://www.europarl.europa.eu/RegData/etudes/BRIE/2017/608807/EPRS_BRI\(2017\)608807_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/BRIE/2017/608807/EPRS_BRI(2017)608807_EN.pdf)

⁴² OECD, 2013, 'Art for Art's Sake?' https://www.oecd.org/edu/cei/ART%20FOR%20ART%E2%80%99SAKE%20OVERVIEW_EN_R3.pdf

⁴³ Pew Research Center, 2017, 'The Future of Jobs and Jobs Training' <http://www.pewinternet.org/2017/05/03/the-future-of-jobs-and-jobs-training/>

⁴⁴ Pew Research Center, 2017, 'The future of truth and misinformation online' <http://www.pewinternet.org/2017/10/19/the-future-of-truth-and-misinformation-online/>

increased desire to positively give back', along with improved communication skills, being open minded, confident, not taking things at face value.⁴⁵

Box 1: The DICE (Drama Improves Lisbon Key Competences in Education) project concluded that in comparison with peers who had not been participating in any educational theatre and drama programmes, theatre and drama participants:

1. are assessed more highly by their teachers in all aspects,
2. feel more confident in reading and understanding tasks,
3. feel more confident in communication,
4. are more likely to feel that they are creative,
5. like going to school more,
6. enjoy school activities more,
7. are better at problem solving,
8. are better at coping with stress,
9. are more tolerant towards both minorities and foreigners,
10. are more active citizens,
11. show more interest in voting at any level,
12. show more interest in participating in public issues,
13. are more empathic: they have concern for others,
14. are more able to change their perspective,
15. are more innovative and entrepreneurial,
16. show more dedication towards their future and have more plans,
17. are much more willing to participate in any genre of arts and culture, and not just performing arts, but also writing, making music, lms, handicrafts, and attending all sorts of arts and cultural activities
18. spend more time in school, more time reading, doing housework, playing, talking, and spend more time with family members and taking care of younger brothers and sisters. In contrast, they spend less time watching TV or playing computer games,
19. do more for their families, are more likely to have a part-time job and spend more time being creative either alone or in a group. They more frequently go to the theatre, exhibitions and museums, and the cinema, and go hiking and biking more often,
20. are more likely to be a central character in the class,
21. have a better sense of humour,
22. feel better at home.

Figure 3: The impact of educational drama programmes in eight countries, source the DICE project.

40% of European employers report that they have difficulties in finding people with the skills they need to grow and innovate.⁴⁶ When the British Academy report asked employers it was highlighted that jobs are likely to change in the future, requiring flexibility and adaptability along with good communication, given the changing nature of communication, interpersonal skills, creativity and innovation.⁴⁷ Moreover, employers highlighted that 'those with narrow skill sets are more likely to struggle in the labour market, except in niche areas where there may be a shortage of particular skills'.⁴⁸

At its core, culture and the arts build their practice on these fundamental skills. The EU Dice project investigated the impact of educational drama programmes in eight countries. It identified, measured and compared the effects of theatre education finding improvement in 22 domains (see **figure 3**),⁴⁹ proving that educational theatre and drama supported in a significant manner eight key competences: communication in the mother tongue; learning to learn; interpersonal, intercultural and social competences, civic competence; entrepreneurship and cultural expression. The benefits of arts education are not limited to performing arts. Music training has been found to contribute substantially to the development of the brain,⁵⁰ including in motor skills, emotional and behavioural maturation.

⁴⁵ British Academy, 2017, 'AHSS Skills research'
<https://www.britac.ac.uk/sites/default/files/AHSS-student-voices-research.pdf>

⁴⁶ British Academy, 2017, 'AHSS Skills research'
<https://www.britac.ac.uk/sites/default/files/AHSS-student-voices-research.pdf>

⁴⁷ Warwick University, 2017, 'Occupations and skills of Arts, Humanities and Social Sciences Graduates and Postgraduates. A report prepared for the The British Academy'
<https://www.britac.ac.uk/sites/default/files/AHSS-graduate-employment-outcomes.pdf>

⁴⁸ European Commission Communication on Strengthening European Identity through Education and Culture, 2017
https://ec.europa.eu/commission/sites/beta-political/files/communication-strengthening-european-identity-education-culture_en.pdf

⁴⁹ DICE, 2008, 'Drama Improves Competences in Education'
<http://www.dramanetwork.eu/>

⁵⁰ Hudziak, J. et al, 2014, 'Cortical Thickness Maturation and Duration of Music Training: Health-Promoting Activities Shape Brain Development'
<http://www.jaacap.com/article/S0890-8567%2814%2900578-4/abstract>

Museums have a long experience in building links between education and culture given their social mission.⁵¹ This has pushed the field forward, moving from audience development as standalone museum education activities to place global citizens' learning at the centre of museum operations, from collections to customer service.⁵² Museums are increasingly developing outreach activities to ensure that their impact reaches everyone, including children and young people living in poverty or marginalised communities. Sound cultural policy and programmes have been proven to make a substantial difference. In the United Kingdom, museums attendance by children under 15 doubled in the decade to 2007–18, from 4.7 million to 8.7 million. A dedicated regional fund permitted an increase in contact with schools, focusing on areas with high levels of deprivation, resulting in children being more inspired to learn, to acquire skills and knowledge, and repositioning museums as open and exciting spaces to learn differently (serious fun).⁵³

Summarising relevant research work, the OECD confirms the strong evidence regarding the positive effects of theatre on verbal skills, the benefit of visual arts on geometrical reasoning and on skills in observing scientific images, as well as of dance on visual-spatial skills. These findings align with recent research looking into the interaction between science and arts, finding that Nobel Prize winners are four times more likely to be musicians, 17 times more likely to be visual artists, and 22 times more likely to be performers than scientists who did not win the Nobel Prize. Moreover, patent holders are 30% more likely to have studied the arts as children.⁵⁴ This correlation might be due to what has been termed 'dual thinking', suggesting that artistic engagement contributes to scientific creativity as scientific practice and education focuses on linear, logical thinking. Instead, art 'thrives on other systems -- kinetic and associative thinking'. As noted by one MIT researcher:

"I have slowly come to realize that the analytic, quantitative approach I had been taught to regard as the only respectable one for a scientist is insufficient. The richest aspects of any large and complicated system arise from factors that cannot be measured easily, if at all. For these, the artist's approach, uncertain though it inevitably is, seems to find and convey more meaning".⁵⁵

This approach featured prominently in 2018 World Economic Forum re-skilling education discussion in Davos, calling to move from STEM skills (Science, Technology, Engineering and Mathematics) to STEAM, that is, including the Arts. Fabiola Gianotti, a particle physicist and the Director General of CERN affirmed that music is as important as maths: '[w]e need to break the cultural silos. Too often people put science and the humanities, or science and the arts, in different silos. They are the highest expression of the curiosity and creativity of humanity. My humanities and my music studies have

⁵¹ EDISAI, 2007, 'A European Handbook – Lifelong learning in Museums'

<http://www.ne-mo.org/fileadmin/Dateien/public/topics/Learning/LifelongLearninginMuseums.pdf>

NCK, 2015, 'Comparative report on learning and pedagogy in Nordic and Baltic museums'

http://www.ne-mo.org/fileadmin/Dateien/public/topics/Learning/150410_LEARNING_AT_NORDIC-BALTIC_MUSEUMS_-_REPORT.pdf

MID, 2015, 'Fresh approaches to museum practices'

http://www.ne-mo.org/fileadmin/Dateien/public/topics/Learning/NORDIC_INSPIRATION_-_FRESH_APPROACHES_TO_MUSEUM_LEARNING.pdf

⁵² Pedaali, 2015, 'New Approaches NOW - From Museum Education to Audience Engagement'

https://www.academia.edu/30535188/At_the_Edge_of_the_World

⁵³ 'Learning to Live. Museums, young people and education'

http://www.ne-mo.org/fileadmin/Dateien/public/topics/Learning/learning_to_live.pdf

'Engage, learn, achieve: The impact of museum visits on the attainment of secondary pupils in the East of England 2006-2007'

<https://www2.le.ac.uk/departments/museumstudies/rcmg/projects/engage-learn-achieve/ELA%20full%20report.pdf>

⁵⁴ The Correlation Between Arts and Crafts and a Nobel Prize

<https://priceconomics.com/the-correlation-between-arts-and-crafts-and-a/>

⁵⁵ Smith, reported in Tauber, 2012, 'The Elusive Synthesis: Aesthetics and Science'

<https://books.google.be/books?>

https://books.google.be/books?id=FB_UBgAAQBAJ&printsec=frontcover&hl=fr&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

'If we don't change the way we teach, in 30 years we will be in trouble. We have to teach something unique, so that a machine can never catch up with us, these are soft skills; values, independent thinking, teamwork, care for others. We should teach our kids, sports, music, painting, the arts – to make sure that humans are different.'

Jack Ma, founder of Alibaba Group, China's e-commerce giant

contributed to what I am today as a scientist as much as my physics studies'.⁵⁶

Evidence consistently demonstrates that the role of education is fundamental to a person's participation in culture. Firstly, the level of education attained correlates with level of interest in culture, and secondly, education results frequently in higher incomes that permit greater cultural consumption.⁵⁷ Those with higher education levels most frequently cite lack of time as a barrier to cultural participation, while those with lower education levels cite lack of interest.⁵⁸ This demonstrates

that culture is a competence to be developed.⁵⁹ Indeed, 'cultural awareness and expression', is one of the eight key competences that the Union set forth in lifelong learning. An OMC working group has produced a handbook for educators, where the equal importance across key competences is highlighted. The report notes that 'many of the competences overlap and interlock: aspects essential to one domain will support competence in another'.⁶⁰ National experts stress that this approach applies to education in the arts, as well as education through the arts/culture, which overlap and reinforce each other:

"It is obvious that education in the arts/culture is at the core of arts/cultural education. It is the basis for achievement of further purposes or goals, but it can also be a purpose in itself"⁶¹

Studies on the benefits of culture and education often focus on transversal skills and the advantages it provides to the wider pupil cohort. However, recent research has demonstrated that artistic education has a significant impact in terms of career advantage to cultural practitioners and artists when looking at professional survival rates.⁶² Consequently, a healthy cultural ecosystem rests on the provision of strong skills in the arts and culture, which have in turn positive effects on a range of transversal skills, cultural participation and democratic health.⁶³

⁵⁶ World Economic Forum, 2018, 'The future of education, according to experts at Davos' <https://www.weforum.org/agenda/2018/01/top-quotes-from-davos-on-the-future-of-education/>

⁵⁷ Prieto Rodríguez, Pérez Villadóniga, and Suárez Fernández, 2018, 'Cultural consumption: a question of taste or of price?' https://observatoriosociallacaixa.org/en/-/el-consumo-cultural_cuestion-de-gusto-o-de-precio

⁵⁸ Special Eurobarometer 399, 2013, 'Cultural Access And Participation' http://ec.europa.eu/commfrontoffice/publicopinion/archives/ebs/ebs_399_en.pdf

⁵⁹ EPRS, 2017, 'Access to Culture in the European Union' [http://www.europarl.europa.eu/RegData/etudes/IDAN/2017/608631/EPRS_IDA\(2017\)608631_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/IDAN/2017/608631/EPRS_IDA(2017)608631_EN.pdf)

⁶⁰ OMC working group, 2016, 'Cultural awareness and expression handbook' <https://publications.europa.eu/en/publication-detail/-/publication/6066c082-e68a-11e5-8a50-01aa75ed71a1>

⁶¹ OMC working group, 2016, 'Cultural awareness and expression handbook' <https://publications.europa.eu/en/publication-detail/-/publication/6066c082-e68a-11e5-8a50-01aa75ed71a1>

⁶² Bille and Jensen, 2016, 'Artistic education matters: survival in the arts occupations' <https://link.springer.com/article/10.1007/s10824-016-9278-5>

⁶³ Council of Europe, 2016, 'Indicator Framework of Culture and Democracy' <https://www.coe.int/en/web/culture-and-heritage/indicators-culture-and-democracy>

EU ACTION

The Creative Europe programme has supported 261 projects, networks and initiatives in the domain of education.⁶⁴ Among others, are the following examples:

'VOICE – Vision On Innovation for Choral music in Europe'

Voice is a European project by 14 different partners working for the sustainable development and innovation of choral singing. Voice was the first major cooperation between choral operators, music educators and researchers. The aims of VOICE were to encourage new events and methods and the creation of innovative repertoire, improve the quality of vocal music, enable transnational mobility and circulation of (young) musicians and choral works, enhance the dialogue between cultures and generations as well as the exchange of expertise and develop new tools for the promotion of singing in music education. VOICE invested in research on the voice in partnership with universities and collect data on choral life in Europe. VOICE included activities in 11 countries, which will attract thousands of participants from around 50 countries.

Changing young lives through music in Portugal

Music is the means by which Portugal's Orquestra Geração, in the city of Amadora, seeks to help the country's disadvantaged young people. Since it was founded in 2007, it has, with EU financial support, touched the lives of hundreds of people aged 6-18 from deprived areas.

ERDF funding: **€ 352 000**

European Online Application System (EASY) for mobility among higher music education institutions

The Pilot Project of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) aims at creating a European Online Application System (EASY) for mobility among higher music education institutions.

⁶⁴ Creative Europe, 2018, projects in the domain of education
<https://ec.europa.eu/programmes/creative-europe/projects/#search/keyword=education&matchAllCountries=false>

Social Cohesion, Equality and Diversity

Culture is key for building social cohesion and fairness, which makes efforts to improve access to culture a primary social policy aim. This has notable impact in two areas: cohesion and convergence both between and within regions. Culture also plays a crucial role in the promotion of coexistence between newcomers and the host communities. Participation in cultural activities is a proven tool for promoting equality, empowering individuals and communities to communicate and to define and develop their own self. It allows isolated or marginalised people to acquire skills and self-confidence.

The Council of the EU has recognised the power of cultural participation to combat poverty, promote **social inclusion** and **integration** of isolated and excluded groups and foster '**cultural diversity** and intercultural dialogue, respect for differences and the ability to prevent and resolve intercultural challenges' through devitalising stereotypes and challenging prejudices.⁶⁵ The Council of the EU took a similar position on **cultural heritage**, perceiving it as a strategic resource for its 'capacity to help to reduce social disparities, facilitate social inclusion, and promote intergenerational dialogue and social cohesion'.⁶⁶ The European Parliament, too, has held that the involvement of disadvantaged groups (including minorities, migrants and the otherwise marginalised) in **inclusive artistic activities** encourages socialisation and underpins active participation, leadership and decision-making within a community.⁶⁷

The 'Urban Agenda for the EU' emphasises the importance of **inclusive urban development** processes, involving civil society and communities, to enhance the 'environmental, economic, social and **cultural progress** of Urban Areas.' It also advocates a **holistic approach to urbanisation**, calling for a 'balanced, sustainable and integrated approach towards urban challenges' taking into account 'economic, environmental, social, territorial, and **cultural**' aspects.⁶⁸ UNESCO's 'Global Report on Culture for Sustainable Urban Development' reinforces the importance of culture in this process, declaring that the **full integration of cultural components** into urban strategies from beginning to end is the 'best measure to prevent negative effects of rapid urbanisation'.⁶⁹

Migration and increasing mobility are components of the globalised world of the future, tied in with such issues as climate change and the ageing European population. The European Parliament resolution 'Towards an EU strategy for international cultural relations' recognised the need for discussions on migration and refugee policies to contain a strong **international cultural relations** element in the adoption of a 'balanced approach that **respects cultural differences**'. The European Parliament also encouraged cultural cooperation with immediate neighbouring states with the aim of 'stimulating **intercultural dialogue** and tackling the issues of migration, security and radicalisation that the EU is facing'.⁷⁰ The Council conclusions on an 'EU strategic approach to international cultural relations' also recognised the importance of culture in strategic international relations due to its transversal nature.⁷¹

⁶⁵ Council conclusions on the role of culture in combating poverty and social exclusion, 2010 http://www.consilium.europa.eu/uedocs/cms_Data/docs/pressdata/en/educ/117797.pdf

⁶⁶ Council conclusions on cultural heritage as a strategic resource for a sustainable Europe, 2014 [http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52014XG0614\(08\)&from=EN](http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52014XG0614(08)&from=EN)

⁶⁷ European Parliament resolution of 19 January 2016 on the role of intercultural dialogue, cultural diversity and education in promoting EU fundamental values (2015/2139(INI)) <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+TA+P8-TA-2016-0005+0+DOC+PDF+Vo//EN>

⁶⁸ Urban Agenda for the EU – Pact of Amsterdam, 2016 https://ec.europa.eu/futurium/en/system/files/ged/pact-of-amsterdam_en.pdf

⁶⁹ UNESCO, 2016, 'Global report on culture for sustainable urban development' <http://unesdoc.unesco.org/images/0024/002459/245999e.pdf>

⁷⁰ European Parliament resolution of 5 July 2017 'Towards an EU strategy for international cultural relations' <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+TA+P8-TA-2017-0303+0+DOC+PDF+Vo//EN>

⁷¹ Council conclusions on an EU strategic approach to international cultural relations, 5 Apr 2017 <http://data.consilium.europa.eu/doc/document/ST-7935-2017-INIT/en/pdf>

EVIDENCE, IMPACTS AND EMERGING RESEARCH

It deserves to be emphasised that the Eurobarometer consistently shows that citizens attribute to culture a leading role for **fostering a sense of European community**. This follows a continuing upward trend that has reached its highest point yet in 2017 (see **Figure 4**).⁷² Between 2007 and 2017, a further 4% of citizens attributed such a feeling of European community to culture (now 31%), history (now 25%) and values (now 24%), above the economy, geography or the rule of law. Even if the sometimes contended nature of European culture, values and history would suggest that such concepts are a rather weak basis upon which to foster a feeling of belonging to the EU, or even in opposition to national cultures, they are in fact constitutive of a pluralistic European cultural sphere that has been nourished over time by the sum of its cultural achievements.

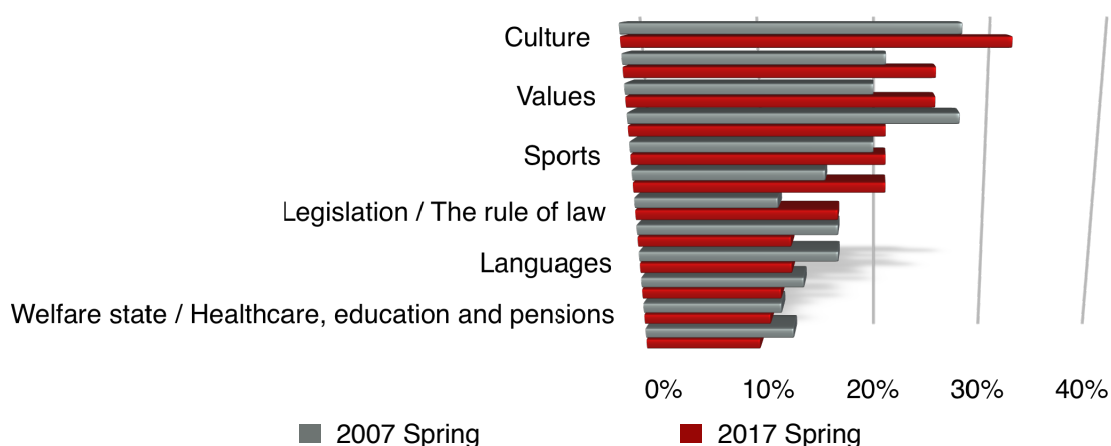


Figure 4 - Percentage of citizens that placed an issue among the three that most create a feeling of community among EU citizens in 2007 and 2017. Source: Standard Eurobarometer 87, 2017

Under the **EU cohesion policy**, over €6 billion (1.7% of the total budget) was allocated to culture between 2007 and 2013. Over 78% of this was directed towards convergence, which includes development of protection and preservation of cultural heritage (50.6%), cultural infrastructure (38.3%) and other assistance to improve cultural services (11.1%).⁷³ As demonstrated by case study evidence cited in the European Commission's 'Culture and Tourism Final Report' on the 2007-2013 framework, the majority of stakeholders hold a positive view of the effectiveness of ERDF funding of culture. In particular, they find it produces noticeable benefits in terms of infrastructure and services, leading to greater numbers of visitors, jobs, income, demand for cultural products and development of new products.⁷⁴ Regrettably, data is not available for the following cycle, 2014-2020.⁷⁵ Further methodological advances have allowed to capture the impact of European and national cultural investment, aiming to strengthen development policies and convergence across five Italian regions. Emerging results show that 'a direct expenditure of € 19.4 million euro in cultural heritage, defined by restoration expenses and enhancement with European funds allocated to the central government and

⁷² Standard Eurobarometer 87, 2017

<http://ec.europa.eu/commfrontoffice/publicopinion/index.cfm/Survey/getSurveyDetail/instruments/STANDARD/surveyKy/2142>

⁷³ European Commission, 2010, 'Cohesion Policy 2007-2013'

http://ec.europa.eu/regional_policy/sources/activity/statistics/2007_culture.pdf

⁷⁴ European Commission, 2015, 'Culture and Tourism Final Report : Work Package 9 – Ex post evaluation of Cohesion Policy programmes 2007-2013, focusing on the European Regional Development Fund (ERDF) and the Cohesion Fund (CF)'

http://ec.europa.eu/regional_policy/sources/docgener/evaluation/pdf/expost2013/wp9_final_report.pdf

⁷⁵ European Commission, 2017, Seventh Report on Economic, Social and Territorial Cohesion

http://ec.europa.eu/regional_policy/en/information/cohesion-report/

to the five convergence regions, generates greater output (domestic production) of 50.5 million euros with an increase of overall employment 884 work units.⁷⁶

While past commitments to funding culture shows the recognition of its impact in **regional development** and thus the importance of culture's role in EU cohesion policy, it has become evident that funding focusing on hard infrastructure, disregards the natural target group of cultural activities: audiences, communities and EU citizens. Michałowski raises the question of whether these approaches can 'dynamically respond to and answer the needs of inhabitants without having closer, local contact to them.'⁷⁷ Rural areas require **cultural innovation, mobility** and **soft infrastructure** to counterbalance the divergence with more diverse areas. For example, in the 2011-15 development strategy of the Oleśnica Community Cultural Centre (a rural community, 30km from Wrocław), many residents stated that there were not enough cultural groups and events within an easy travelling distance from their localities. The response of the Centre was to increase its mobility, by sending out artists and organisers to these areas instead, a model that has served to increase participation and develop the innovative capacities of residents.⁷⁸ The role of art in **rural development** is increasingly being explored at a grassroots level, with some notable examples having been a focus of European Capital of Culture, Aarhus, in 2017, including the 'Rural Forums' which are a space for rural residents and artists to meet and to start a dialogue on this subject,⁷⁹ reflecting the need to incorporate the knowledge, experience and opinions of all stakeholders in rural development processes.

Whether in rural or urban areas, **social inclusion** is rooted in local communities, and, as a result of this, it is the local level that must be examined to identify the role of culture in social inclusion and cohesion. A report on the Scottish Art Council's Social Inclusion Partnership Programme showed across the 27 Social Inclusion Partnerships (SIPs) the positive impact of cultural activities on levels of social inclusion.⁸⁰ This was notably achieved by offering equality of opportunity to people from all backgrounds and indeed, many SIPs demonstrated particular efficacy at involving hard-to-reach groups.⁸¹ Cultural participation provides a sizable opportunity for **socialisation** and **social integration**, as the Europa Cantat research project's results from their survey on singing in Europe demonstrates (see **Figure 5**).⁸² With 4.5% of the European population involved in choral singing alone,⁸³ the potential total impact of culture on social inclusion and integration at European level is substantial.

⁷⁶ Billi and Alessandrini, 'An evaluation model of the effects of public expenditure in cultural heritage: An application for Italian southern regions' (awaiting publication)

⁷⁷ Michałowski, 2017, 'Mobile and Decentralized Concepts of Participative Cultural Work', in Schneider, Kegler, Koß (eds.) 'Vital Village: Development of Rural Areas as a Challenge for Cultural Policy'
<https://www.transcript-verlag.de/978-3-8376-3988-9/vital-village>

⁷⁸ Michałowski, 2017, 'Mobile and Decentralized Concepts of Participative Cultural Work', in Schneider, Kegler, Koß (eds.) 'Vital Village: Development of Rural Areas as a Challenge for Cultural Policy'
<https://www.transcript-verlag.de/978-3-8376-3988-9/vital-village>

⁷⁹ Shishkova, 2017, 'Meanwhile In The Countryside'
https://www.ietm.org/en/system/files/publications/meanwhile_in_the_countrysidezz.pdf

⁸⁰ Goodlad, Hamilton and Taylor, 2002, 'Not Just a Treat: Arts and Social Inclusion'
<http://christinehamiltonconsulting.com/wp-content/uploads/2011/10/Not-just-a-treat-Report.pdf>

⁸¹ Communities Scotland, 2004, 'Evaluation of social inclusion partnerships (SIPs)'
<http://www.gov.scot/Resource/Doc/1125/0087020.pdf>

⁸² Europa Cantat, 2015, 'Singing Europe - 37 Million Choral Singers in Europe'
http://www.thevoiceproject.eu/fileadmin/redaktion-thevoice/VOICE/docs/singingeurope/singingeurope_report.pdf

⁸³ Europa Cantat, 2015, 'The VOICE project 2012 – 2015 Final Report'
http://www.thevoiceproject.eu/fileadmin/redaktion-thevoice/VOICE/docs/VOICE_report_ecmag2015_01.pdf



Figure 5 - 'Why do people decide to gather to sing? What are the aims they are trying to achieve? Is music the only motivation? And do they feel they are reaching their aims?' Source: Europa Cantat, 2015, 'Singing Europe - 37 Million Choral Singers in Europe'

Social inclusion is built on the acquisition of **social capital**. Social capital comes in various forms: 'bonding' (between member of the same group), 'bridging' (between members of different groups) or 'linking' (between groups of different status levels). It is formed in relation to 'history and culture; whether social structures are flat or hierarchical; the family; education; the built environment; residential mobility; economic inequalities and social class; the strength and characteristics of civil society; and patterns of individual consumption and personal values.'⁸⁴ Lack of social capital exacerbates **inequality**, negatively impacts **social cohesion** and hinders full participation of citizens in their communities and society more broadly. Participating in cultural activities has been shown to **enhance social capital** as it is 'often a valuable by-product of cultural activities whose main purpose is purely artistic.'⁸⁵ There is a clear trans-European correlation between socioeconomic status and participation in cultural activities, as evidenced by the Special Eurobarometer on 'Cultural Access and Participation'.⁸⁶ **Equality of access and opportunity** enhances participation in cultural activities for those in lower socioeconomic groups and furthermore, cultural participation has been shown repeatedly and globally to be a facilitator of **educational attainment**.⁸⁷ Building synergies between education and culture thus constitutes a virtuous circle that facilitates the building of social capital.

⁸⁴ Aldridge and Halpern, 2002, 'Social Capital: A Discussion Paper', Performance and Innovation Unit, UK Cabinet Office https://www.thinklocalactpersonal.org.uk/_assets/BCC/Social_Capital_PIU_Discussion_Paper.pdf

⁸⁵ Putnam, 2000, 'Bowling Alone', Simon and Schuster https://books.google.be/books/about/Bowling_Alone.html?id=rd2ibodep7UC&redir_esc=y

⁸⁶ Special Eurobarometer 399, 2013 http://ec.europa.eu/commfrontoffice/publicopinion/archives/ebs/ebs_399_en.pdf

⁸⁷ Crook, 1997, 'Cultural Practices and Socioeconomic Attainment: The Australian Experience'. Westport, CN: Greenwood Press
Sullivan, 2001, 'Cultural Capital and Educational Attainment', *Sociology*, 35:893-912 <http://journals.sagepub.com/doi/abs/10.1177/0038038501035004006>
Cheadle, 2008, 'Educational Investment, Family Context, and Children's Math and Reading Growth from Kindergarten Through the Third Grade', *Sociology of Education*, 81:1-31 <http://journals.sagepub.com/doi/pdf/10.1177/003804070808100101>

Social cohesion is frequently recognised as a positive ‘spillover effect’ of cultural participation. Findings from multiple case studies demonstrate a link between the two. The CCS ‘Value-Based Approach (VBA) to evaluate the knowledge and network spillovers of the Rotterdam Unlimited Festival’ found that **social cohesion** was the most important value identified by stakeholders in relation to the festival, with **solidarity** and **diversity** as its two key perceived components.⁸⁸ In BOP’s ‘Edinburgh Festivals Impact Study’, it was found that in addition to the primary objectives, social cohesion was recognised as a wider outcome by the majority of attendees.⁸⁹ Similar consequences in terms of social cohesion appeared in the case of two Finnish public policy programmes, KUUL-TO and Tampere Together, which focussed on **citizen engagement** and **participation** in cultural activity.⁹⁰

A study of the URBACT network ‘Cultural activities & creative industries, a driving force for urban regeneration’, consisting of sixteen European cities, identified that culture was ‘indispensable’ in urban regeneration schemes for its capacity to improve quality of life for all, create employment and foster social inclusion.⁹¹ This highlights the importance in **urban regeneration** efforts of balancing attention between improvements in physical environment and developing social and cultural capital among residents. The form of the cultural initiatives developed is also highly relevant. Evidence shows that investment in single sensational events does not lead to the same quality of outcome as an array of **diverse smaller cultural activities**. This is enhanced by creating an environment containing both **profit and non-profit initiatives**, particularly where local culture is promoted or activities springing from citizens’ existing interests are developed.⁹² In addition, an Intercultural Cities (ICC) Index report has recently demonstrated that people are more likely to report local wellbeing in cities with higher ICC Index scores. Importantly, **intercultural policies** emerge as having a greater role in this than any other individual factor.⁹³

In the diversity of modern European society, **intercultural competences** are essential in order to achieve social cohesion. Cultural organisations are well-positioned to nurture connections in this respect, and evidence has shown that museums and heritage, when used to stimulate such **dialogue**, can produce social impacts that are ‘graphic’ in terms of their effects on **social inclusion** and **tolerance**.⁹⁴ Indeed, evolutions in teaching methods coupled with social issues like migration are ‘practically forcing museums to emphasize their role as a social actor and opinion leader’ and they are reorienting their practice to establish **meaningful links with audiences**.⁹⁵ ‘Museums as places for intercultural dialogue’ has recorded a shift towards bi-directional processes in cultural institutions and the involvement of autochthonous and minority groups. All participants are equal and can explore reciprocal relationships of **cultural exchange** leading to **mutual understanding** and **tolerance**.⁹⁶

⁸⁸ CCS, 2016, ‘The Value-Based Approach (VBA) to evaluate the knowledge and network spillovers of the Rotterdam Unlimited Festival’ <https://ccspillovers.wikispaces.com/Case+studies+2016>

⁸⁹ BOP, 2011, ‘Edinburgh Festivals Impact Study’ <https://www.st-andrews.ac.uk/media/icc/newwebsite/documents/Edinburgh%20Festivals%20presentation%20BOP%20v1.pdf>

⁹⁰ CCS, 2017, ‘Research Case Studies 2016-17’ <https://ccspillovers.wikispaces.com/file/view/Spillover2017.pdf/623039863/Spillover2017.pdf>

⁹¹ URBACT Culture Network, 2006, ‘Culture & Urban Regeneration’ <http://urbact.eu/sites/default/files/conclusionsuc-english.pdf>

⁹² Oakley, 2015, ‘Creating Space: A re-evaluation of the role of culture in regeneration’. Research Report. <http://eprints.whiterose.ac.uk/>

⁹³ Council of Europe, 2017, ‘How the Intercultural integration approach leads to a better quality of life in diverse cities’ <https://rm.coe.int/intercultural-to-the-core-how-the-intercultural-cities-index-can-be-be/168076631b>

⁹⁴ EENC, 2013, ‘The Social and Economic Value of Cultural Heritage: literature review’ <http://www.interarts.net/descargas/interarts2557.pdf>

⁹⁵ Mäki-Petäjä, 2016, ‘New Approaches NOW – From Museum Education to Audience Engagement’ https://www.academia.edu/30535188/At_the_Edge_of_the_World

⁹⁶ Bodo, Gibbs, and Sani, (eds.), 2009, ‘Museums as places for intercultural dialogue: selected practices from Europe’ http://www.ne-mo.org/fileadmin/Dateien/public/service/Handbook_MAPforID_EN.pdf

The 2008 Europe for the **Year of Intercultural Dialogue** offered a range of initiatives demonstrating in practice the impact of culture in building **links across communities**. As was noted in the ECOTEC evaluation of the year, despite methodological challenges, the high attendance at events associated with the Year is an indicator of direct impact. Furthermore, a survey carried out as part of the evaluation found that⁹⁷:

73% had learned about people from different cultures;
73% had a more positive view of the contributions of different cultures to society;
70% had acquired an increased respect for people from other cultures;
46% had developed friendships with people from different cultures or communities

Following the Year of Intercultural Dialogue, the OMC Group reports, policies relating to this subject were unfortunately for the most part discontinued. While European-wide quantitative data is limited with regard to culture and the Year of Intercultural Dialogue, it is supported by case studies that established an 'increase [in] **tolerance for social difference**'⁹⁸ as a result of **cultural participation**.

This has special relevance in the context of recent migration levels, that continue to pose challenges relating to successful and ethical integration of migrants into host societies. An EENCA report found that cultural activities played a positive role in different aspects of **integration** processes. This included⁹⁹:

The promotion of intercultural dialogue;
Familiarisation of host communities with the culture of the migrants and vice versa;
Language acquisition;
Therapeutic projects;
Economic benefits as a result of cultural and creative cross-pollination

Cultural activities have been demonstrated to improve **wellbeing** amongst refugees and assist with **treatment of trauma**, all of which exists within a context of culture shock.¹⁰⁰ Additionally, the OMC group on Intercultural Dialogue saw a promising success rate in terms of achievement of goals in refugee-centred cultural initiatives. 62% of projects reported reaching their objectives, including **empowerment and self-determination, social inclusion, intercultural dialogue and awareness raising**. In the concluding remarks of the OMC group study, it was confirmed that 'participatory arts

⁹⁷ ECOTEC, 2009, 'Evaluation of the European Year of Intercultural Dialogue 2008 Final Report' https://ec.europa.eu/culture/sites/culture/files/intercultural-dialogue-year-evaluation-2009_en.pdf

⁹⁸ Scott, 2003, 'Museums and impact; curator', The Museum Journal, Vol. 46, No 3, pp 293-310 <http://onlinelibrary.wiley.com/doi/10.1111/j.2151-6952.2003.tb00096.x/abstract>

See also:

OMG Group, 2015, 'Report on the Role of Public Arts and Cultural Institutions in the Promotion of Cultural Diversity and Intercultural Dialogue'

http://ec.europa.eu/assets/eac/culture/library/reports/201405-omc-diversity-dialogue_en.pdf

Linley and Usherwood, 1998, 'New Measures for the New Library. A Social Audit of Public Libraries'. Centre for the Public Library in the Information Society, University of Sheffield

<http://journals.sagepub.com/doi/pdf/10.1177/034003529902500205>

⁹⁹ EENCA, 2016, 'The Role of Culture and the Arts in the Integration of Refugees and Migrants' <https://www.merit.unu.edu/publications/uploads/1473335881.pdf>

¹⁰⁰ Wilson and Drözdek (eds.), 2004, 'Broken Spirits: The Treatment of Traumatized Asylum Seekers, Refugees, and War and Torture Victims' https://books.google.be/books/about/Broken_Spirits.html?id=waZ7_ap_5NwC&redir_esc=y

practices are particularly conducive to integrating refugees and migrants' as they provide 'unique opportunities to bring together refugees, migrants and host populations.'¹⁰¹

Social inclusion, too, is a guiding principle in the development of refugee cultural programmes, as recognised in the European Parliament study *Why Cultural Work with Refugees*, which supports giving refugees agency in the context of political action and cultural programmes through **long-term engagement and relationship-building** to foster safe spaces and reciprocal trust, resulting in **positive intercultural relations and integration**.¹⁰² Intercultural dialogue is thus essential not just as a means by which to integrate refugees and migrants into unfamiliar societies through their participation in activities, but also at the preceding organisation stage. This enhances the breadth and depth of effectiveness of cultural programmes, bringing people together in joint-planning processes and giving the benefits of **responsibility and meaningful action** to new arrivals.

There is significant evidence that demonstrates the wide-ranging positive social impact that systematic engagement with cultural activities has on individuals and society.¹⁰³ It fosters **new forms of social interactions**, translates into new practices of **social collaborations** and **social cohesion** in a community and finds expression in increasing **tolerance** and **engagement** among different groups, including migrants and refugees. Conversely, barriers to access to culture deprive individuals of the opportunity to **develop themselves and build relationships**, deprive communities of **integration and cohesion** and deprive societies of **trust and civic participation**. It is therefore critical to **maximise access and facilitate participation** in cultural activities in order to reap the social benefits.

EU ACTION

Equality, Social Cohesion and Social Inclusion

Creative Europe has long funded relevant projects in the area of social inclusion and cohesion. Examples of this include:

The Underwater Heart of the Mediterranean

Starting from the idea of an 'underwater heart' that has been beating in the Mediterranean Sea for thousands of years, partner organisations put forward a multi-disciplinary project that will draw participants' attention to the discovery of common pulses, pathways and roots. While respecting diversity, the project goes beyond differences to bring humanity to the fore and through the exploration of peoples' similarities, common thought and beliefs project the ideas of equality, human rights, respect, transparency, clarity, simplicity, environment, human proportions, as everybody is equal under the water.

Creative Europe funding: **€ 200 000**

Moving Beyond Inclusion

Moving Beyond Inclusion will provide a continuum from professional training to performance to audiences, ensuring that positive change in the inclusion of people and artists with disabilities can be sustained through the showcasing of and opening-up of discussion around the best of inclusive practice. Working across the UK, Croatia, Germany, Italy, Sweden and Switzerland, this project will deliver 4 core strands of work: 1) skills development for creative individuals and administrative teams; 2) the creation of excellent new work for international performance; 3) comprehensive consideration of building audiences; 4) a series of symposia to support a change in perceptions around dance, disability and quality.

Creative Europe funding: **€ 200 000**

¹⁰¹ OMC Group, 2017, 'How Culture and the Arts Can Promote Intercultural Dialogue in the Context of the Migratory and Refugee Crisis' <https://publications.europa.eu/portal2012-portlet/html/downloadHandler.jsp?identifier=4943e7fc-316e-11e7-9412-01aa75ed71a1&format=pdf&language=en&productionSystem=cellar&part=>

¹⁰² European Parliament, 2017, 'Why cultural work with refugees' [http://www.europarl.europa.eu/RegData/etudes/IDAN/2017/602004/IPOL_IDA\(2017\)602004_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/IDAN/2017/602004/IPOL_IDA(2017)602004_EN.pdf)

¹⁰³ Taylor, Davies, Wells, Gilbertson and Tayleur, 2015, 'A Review of the social impacts of culture and sport'. Project Report, Department for Culture, Media and Sport <http://shura.shu.ac.uk/9596/1/review-social-impacts-culture-sport.pdf>

Best practice cases from the **European Social Fund**¹⁰⁴ include:

[Intercultural Network](#)

In Andalusia, the 'Intercultural Network' project is promoting networking and information exchange between organisations that are active in helping immigrants and promoting diversity and multiculturalism.

ESF funding: **€ 1.85 million**

[First Success and Project Renome](#)

Two projects from the Czech Republic use theatre and acting as tools for the self-development of socially marginalised young people, notably those in institutional care.

ESF funding: **€ 197 000**

Further to this, the European Commission's dedicated activities in **rural development** have included successful cases of 'building on local community, environmental and cultural assets - 'smart specialisation' in the rural development context.¹⁰⁵ As many as 9604 operations have been supported for studies and investments in rural cultural and natural heritage.¹⁰⁶ In the Italian province of Trento, 5% of rural areas received investment for restoring cultural heritage,¹⁰⁷ with a subsequent systemic impact in the region. A particular example of **ERDF** funding in this area is:

[Sámi Cultural Centre Sajos](#)

Autochthonous minorities in Europe are often exposed to similar challenges as migrants. The building of a Sámi Cultural Centre in Finnish Lapland houses an education institute, a library and archive

dedicated to Sámi culture, the Sámi Association for Health and Social Issues, and the Inari Sámi Language Association. In addition there is a handicraft shop and a restaurant. The centre's main hall has capacity for 430 people.

ERDF funding: **€ 2.2 million**

EU Cohesion Policy and Urban Regeneration

Creative Europe cooperation projects serve, by definition, to meaningfully connect citizens and professionals from various, often distant, areas of Europe. The importance of interactions, exchanges of experiences, skills, but also differences in inherited attitudes, values and behaviours cannot be overemphasised in the processes of cohesion in a broader sense. Own analysis of the programme shows that 1450 new partnerships were created among EU organisations as part of the Creative Europe cooperation projects.

In addition, examples of **ERDF** financed regional development projects where culture has been the driver of EU-backed development include:

¹⁰⁴ European Social Fund Projects
<http://ec.europa.eu/esf/main.jsp?catId=46&langId=en&theme=63&list=0>

¹⁰⁵ ENRD Thematic Group 'Smart & Competitive Rural Businesses' https://enrd.ec.europa.eu/sites/enrd/files/tg1_rural-businesses_brief_locally-led-smart-specialisation.pdf

¹⁰⁶ Rural Development Programmes 2014 – 2020, 'Key facts & figures. FOCUS AREA 6B: Fostering local development' https://enrd.ec.europa.eu/sites/enrd/files/focus-area-summary_6b.pdf

¹⁰⁷ Rural Development Programmes 2014 – 2020, 'Key facts & figures. FOCUS AREA 6A: Diversification and job creation' https://enrd.ec.europa.eu/sites/enrd/files/focus-area-summary_6a.pdf

Eurocity: Bringing cultures together to forge lasting bonds

The cities of Chaves in northern Portugal and Verín in Galicia, Spain lie so close together they are already classed as a conurbation. A project has used these already strong links to bring the two settlements together to form a 'Eurocity' which can offer residents a range of shared social, cultural and economic benefits.

ERDF funding: € 1.0 million

Métaphone in Oignies

Métaphone in Oignies in the Hauts-de-France region, symbolises the redevelopment of a former mining site, where coal was extracted

between 1933 and 1990. The project is dedicated to musical practices and to heritage appreciation. The former shower room was transformed into a dance stage, an auditorium, and rehearsal studios. This redevelopment is geared towards amateur and professional performers, individuals and a school audience, and also to locals.

ERDF funding: € 2.5 million

KulturLINK

KulturLINK has promoted territorial cooperation between Germany and Denmark in the Fehmambelt region. A total of 27 joint cultural projects have been carried out promoting intercultural dialogue and cross-border creative industry cooperation, as well as the development of a strong cultural network. The cooperation involved cultural organisations, schools and businesses.

ERDF funding: € 0.7 million

Diversity and Migration

Migration, particularly in the case of refugees, requires joint efforts and international solidarity. The cultural community has reacted on a large scale,¹⁰⁸ often supported by EU action.

The **Creative Europe** programme addressed the challenge by launching a special call for cultural projects to help the integration of refugees,¹⁰⁹ which has met with tremendous interest. In total, 1127 organisations were involved in the 274 submitted applications (several of them from the European Neighbourhood countries). Limited resources permitted the funding of only 12 projects,¹¹⁰ including:

Community Oriented Art and Social Transformation

COAST is the title of an artistic cooperation which will explore the dynamics of 'crossing borders', which are created due to migration, and differences between different groups, and further will explore and celebrate the creative energy which is created at the interface between arriving cultures and the host community. Four professional community theatre organisations in four European countries which are affected by the issue of migration, will work with volunteers/participants from host and migrant communities to create new original theatre, based on stories and experiences emerging from these creative interactions, considering the theme of crossing borders. This work will be shared, and connections

developed between partners through a sequence of shared work, training workshops, exchange and secondment of key artistic staff, discussion and deliberation between Artistic Leaders of each organisation. These explorations of philosophy, methodology and practice will engender a new level of understanding, both of the issues faced by host and migrant communities in each participating country, but also of the varied artistic techniques and cultural approaches which can be used to further community cohesion through artistic initiatives. Learning from the project will inform future work of partners, and through dissemination through a variety of media, will impact on other organisations working in the fields of art and community development.

¹⁰⁸ IETM, 2016, 'Creation and Displacement' Annex

<https://www.ietm.org/en/publications/creation-and-displacement-annex>; Creation and Displacement.

IETM, 2016, 'Developing new narratives around migration'

<https://www.ietm.org/en/publications/creation-and-displacement-developing-new-narratives-around-migration>

¹⁰⁹ Creative Europe: Refugee Integration Projects

https://eacea.ec.europa.eu/creative-europe/actions/refugee-integration-projects_en

¹¹⁰ Creative Europe: Culture, 2016, Support to Refugee Integration Projects - Selected Applications including partners

https://eacea.ec.europa.eu/sites/eacea-site/files/02_-_selected_applications_with_partners.pdf

ORPHEUS XXI

Orpheus XXI is a project initiated by Jordi Savall to help safeguard the culture of migrants and transmit it to their children. Involving a French and a Norwegian partner, the project hosts the musicians and their families, giving them work as music teachers and performers, as part of the aim of promoting their integration and making Europeans aware of the cultural riches the refugees bring with them.

Creative Europe funding: **€ 200 000.**

COME.IN

'COMMUNITY: Interactive and creative approaches to discover different cultures' (COME.IN) is a project of six organisations from five countries, and is aimed at helping refugees and migrants socialise and express themselves without necessarily speaking the host country language and encourages EU citizens to discover, learn from and understand the values and cultures of refugees and migrants and rediscover and enrich their own.

Creative Europe funding: **€ 191 000**

The **European Social Fund**¹¹¹ is the most relevant EU instrument for the provision support for the integration of migrants. The **European Regional Development Fund** and has also provided funding in this area.

MigrAlp

The administrations of Tyrol in Austria and South Tyrol in Italy, experiencing a rise in immigration, recognised the need to develop successful, informed integration strategies to ensure community cohesion. The MigrAlp project developed a role-playing game called SpaceMigrants 2513, which helped to shed light on the value of cultural diversity.

ERDF funding: **€ 499 000**

Greek Islands Spring Art Festival

An inter-territorial cooperation project between 11 LEADER Local Action Groups in Greece used culture as a tool to raise understanding of the unfolding migrant crisis. By organising the Greek Islands Spring Art festival with a focus on using culture as a lever for sustainable development events were recalled from islanders' own ancestral history of displacement in 1922.

RDP funding: **€ 64 000**

¹¹¹ European Social Fund Projects
<http://ec.europa.eu/esf/main.jsp?catId=46&langId=en&theme=63&list=0>

Citizens' Wellbeing

The fast-changing pace of economic, global and technological developments require policies complementing traditional stances towards prosperity. The wellbeing of citizens has emerged as a relevant concern across a range of international and European policy domains.¹¹²

Subjective in nature, **wellbeing relates to satisfaction and happiness**, legitimate political objectives, against the prospect of European divergence. Satisfaction and happiness have a dual character: they are **resources and results, and at the same time, individual and collective**.

Culture is a recognised component of satisfaction. Culture is a generator of happiness, and its essential constituent – both on the personal and community level. As recognised by the Council of the EU 'access to culture and participation in culture can play an important role in that they can encourage, amongst other things – **individual personal fulfilment**.¹¹³ This notion has been reinstated in relation to cultural heritage, both material and immaterial, when the Council of the EU acknowledged that cultural heritage 'plays an important role in creating and enhancing social capital because it has the capacity to enhance the **quality of life and the wellbeing** of individuals and their communities'.¹¹⁴

EVIDENCE, IMPACTS AND EMERGING RESEARCH

In 2011, Eurobarometer identified, compared and analysed the variety of forms and conditions of **wellbeing**.¹¹⁵ Cultural activities like going to theatres, concerts and museums featured prominently among the examples quoted by citizens. 'Having the freedom and resources to attend cultural programmes' was considered as contributing to wellbeing. Equally, the role of culture in 'developing yourself personally' emerged as important. The survey permitted identification of the constituent factors of wellbeing and the associated weights of each variable as contributors to people's happiness and satisfaction (**Figure 6**). When clustering these components it becomes evident that once basic needs are fulfilled, social factors such as family, friends, leisure time and cultural life are a core part of citizens' wellbeing. European citizens confirmed this link in the Special Eurobarometer on Heritage, where 71% of interviewees agreed that 'living close to places related to Europe's cultural heritage can improve people's quality of life'.¹¹⁶

¹¹² 2016, Meeting of the OECD Council at Ministerial Level

<https://www.oecd.org/mcm/documents/strategic-orientations-of-the-secretary-general-2016.pdf>

¹¹³ Council conclusions on the role of culture in combating poverty and social exclusion, 2010 http://www.consilium.europa.eu/uedocs/cms_Data/docs/pressdata/en/educ/117797.pdf

¹¹⁴ Council conclusions on cultural heritage as a strategic resource for a sustainable Europe, 2014 [http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52014XG0614\(08\)&from=EN](http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52014XG0614(08)&from=EN)

¹¹⁵ Eurostat, 2011, Well-being – Aggregate Report, Eurobarometer Qualitative studies, September 2011 http://ec.europa.eu/commfrontoffice/publicopinion/archives/quali/wellbeing_final_en.pdf

¹¹⁶ Special Eurobarometer 466, 2017, 'Cultural Heritage' <http://ec.europa.eu/commfrontoffice/publicopinion/index.cfm/ResultDoc/download/DocumentKy/80882>

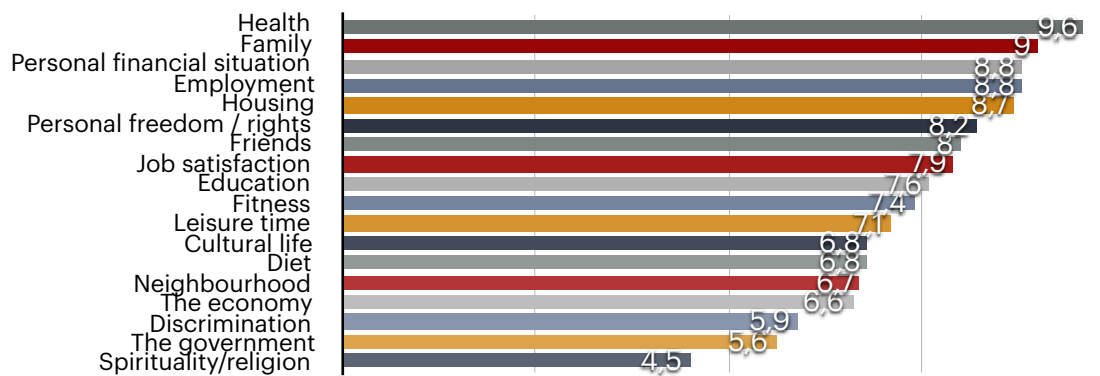


Figure 6 - Factors contributing to wellbeing: Eurostat, 2011

The role of culture in the promotion of wellbeing has been further strengthened by increasing number of studies at a national level. An Italian study matched a standard questionnaire for psychological wellbeing with the frequency of participation to 15 different kinds of cultural activities during a year. The results show that cultural access ranks as **the second most important determinant of psychological wellbeing**, immediately after the absence of diseases, and preceding factors such as job, age, income, civil status, education, and others.¹¹⁷ Similar findings arise when testing cultural participation in non-professional settings.¹¹⁸ A 2018 study in Spain shows that attending cultural spaces with others, such as a concert or a museum, has a positive effect on life satisfaction and confirms that, beyond a certain threshold, more income does not mean greater happiness.¹¹⁹

Beyond the EU, analysis of three large scale empirical studies in the US showed that 'artistic practice is associated with higher levels of life satisfaction, a more positive self image, less anxiety about change, a more tolerant and open approach to diverse others',¹²⁰ and a strong correlation of cultural activities with subjective wellbeing.

Subjective wellbeing is particularly valued **in old age**. Adapting our welfare systems to the demographic trends will be increasingly important across Europe. In Poland around 40% of seniors stated that creating culture was part of their core activities.¹²¹ Polish seniors remained active by pursuing embroidery, painting and drawing, singing, poetry and prose, playing an instrument, design, photography and cabaret.

¹¹⁷ Sacco et al., 2011, The Interaction Between Culture, Health and Psychological WellBeing: Data Mining from the Italian Culture and WellBeing Project. https://www.researchgate.net/publication/226193693_The_Interaction_Between_Culture_Health_and_Psychological_Well-Being_Data_Mining_from_the_Italian_Culture_and_Well-Being_Project

¹¹⁸ Dudaás, 2015, 'Az amatőr művészeti tevékenység hatása a szubjektív életminőségre és a lelki egészségre' <http://www.kulturalisszemle.hu/3-szam/hazai-tudomanyos-muhely/dudas-katalin-az-amator-muveszeti-tevekenyseg-hatas-a-szubjektiv-életminosegre-es-a-lelki-egeszsegre-2015-10-30>

¹¹⁹ La Caixa, 2018, 'Cultural participation and wellbeing. What do the data tell us?' <https://observatoriosociallacaixa.org/en/dosiers>

¹²⁰ Tepper et al., 2014, 'Artful Living. Examining the relationship between artistic practice and subjective wellbeing across three national surveys' <http://www.giarts.org/sites/default/files/artful-living-relationship-artistic-practice-subjective-wellbeing.pdf>

¹²¹ Jakubowska et al., 2015, 'Changing the image of elderly people in Poland' <https://www.encatc.org/media/2667-2015encatcjournalvol5issue15366.pdf>

Complementing subjective wellbeing, the **positive impact of culture on health** is supported by an increasing amount of evidence.¹²² The analysis of data accumulated over half a decade in the Scottish Household Surveys showed that those participating in cultural activities (visiting a library or a museum, reading for pleasure or participating in a creative activity) reported higher health levels than those that did not. The differential between the two groups of people was the greatest across variables, over 60%, in case of participating in dance.¹²³

Besides large scale surveys, an array of qualitative and quantitative studies strengthen the correlation between arts and health. Both personal testimonies¹²⁴ and clinical evidences contribute to a better understanding of the positive effects of cultural participation and creation on health, for example, choir singing eases the effects of dementia,¹²⁵ dance has a positive effect on the brain¹²⁶ and participants in an intergenerational theatre group benefited from health improvements.¹²⁷

EU ACTION

The Faces Behind the Nose - Promoting Hospital Clowning as a Recognized Genre of Performing Arts

The project focuses on the interface of performing arts, health and development! Clowndoctors personify the social dimension of performing arts by turning the performance into a therapeutic and restorative experience. Through humour, interactive play and social/educational theatre, hospital clowning greatly improves the health care environment. 'The Faces behind the Nose' project focuses on the training and exchange of artists and artistic approaches to hospital clowning, promotes the circulation of performing artists and their works and allows for the internationalization of their careers. The project envisions the transfer of know-how and the implementation of new formats to reach new audiences (in other geographic areas and/or from different cultural and social groups). The goal is to

promote the wellbeing of sick and hospitalized persons, allowing everyone to benefit from and participate in cultural initiatives. The project is coordinated by RED NOSES Clowndoctors International (AT) and includes 9 European countries (AT, CZ, DE, HR, HU, LT, PL, SI and SK) and the European Federation of Hospital Clown Organizations (BE). The planned activities will benefit more than 300 performing artists in 9 EU Member States, and also patients in non-EU countries. This multilingual and diversity of artistic expressions promotes intercultural dialogue, fosters social cohesion and allows for bridging the gap between performing arts in convention settings and performing arts in hospitals.

Creative Europe Grant: **€ 536 000**

¹²² Clift, 2015, 'Oxford Textbook of Creative Arts, Health, and Wellbeing'

<http://oxfordmedicine.com/view/10.1093/med/9780199688074.001.0001/med-9780199688074>

¹²³ Leadbetter and O'Connor, 2013, 'Healthy Attendance? The Impact of Cultural Engagement and Sports Participation on Health and Satisfaction with Life in Scotland'

<http://www.gov.scot/Resource/0043/00430649.pdf>

¹²⁴ Devlin, 2013, 'Restoring the Balance: the effect of arts participation on wellbeing and health' http://www.artsforhealth.org/resources/VAE_Restoring_the_Balance.pdf

http://www.artsforhealth.org/resources/VAE_Restoring_the_Balance.pdf

¹²⁵ Musicaustralia, 2017, 'Canberra's First Dementia Choir Is An Alternative To Medication' http://musicaustralia.org.au/2017/06/canberras-first-dementia-choir-is-an-alternative-to-medication/?utm_source=newsletter_218&utm_medium=email&utm_campaign=music-world-news

http://musicaustralia.org.au/2017/06/canberras-first-dementia-choir-is-an-alternative-to-medication/?utm_source=newsletter_218&utm_medium=email&utm_campaign=music-world-news

http://musicaustralia.org.au/2017/06/canberras-first-dementia-choir-is-an-alternative-to-medication/?utm_source=newsletter_218&utm_medium=email&utm_campaign=music-world-news

¹²⁶ Frontiers in Aging Neuroscience, 2017, 'White Matter Integrity Declined Over 6-Months, but Dance Intervention Improved Integrity of the Fornix of Older Adults' https://www.frontiersin.org/articles/10.3389/fnagi.2017.00059/full?utm_source=Email_to_authors&utm_medium=Email&utm_content=T1_11.5e1_author&utm_campaign=Email_publication&field=&journalName=Frontiers_in_Aging_Neuroscience&id=239011

¹²⁷ Anderson et al., 2016, 'Translating Knowledge: Promoting Health Through Intergenerational Community Arts Programming', Health Promotion Practice, Vol 18, Issue 1, pp. 15 – 25 <http://journals.sagepub.com/doi/abs/10.1177/1524839915625037>

European Light Expression Network

ENLIGHT will deliver a coordinated programme of international activities and audience development focused on the themes of light: its historical importance to European identity; its use in science, technology and culture; the role of light in sustainability and urban wellbeing; and its applications in improving the quality of life throughout Europe. It will stimulate and facilitate the adoption of new technologies by established artists, provide a conduit for communication of European

scientific and technical research to the general public and will provide a route into scientist/artist collaboration for a new generation of creative practitioners. Running from Spring 2016-Winter 2018 the launch year will coincide with the UNESCO International Year of Light. This project will connect European mythology, stories and people, delivering a range of festivals, workshops, master-classes and debates alongside professional development meetings and an online resource for organisations involved.

Creative Europe Grant: **€ 200 000**

FAIR AND EQUITABLE GROWTH AND JOBS IN CULTURE AND THE ECONOMY

*“We pledge to work towards a prosperous and sustainable Europe:
a Union which creates growth and jobs”.*

*“We pledge to work towards a Union which opens avenues
for competitiveness, innovation and exchange”.*

*“We pledge to work towards a Union which opens avenues
especially for small and medium-sized enterprises”.*

*“We pledge to work towards a Union embracing technological
transformation”*

Rome Declaration, 25 March 2017

FAIR AND EQUITABLE GROWTH AND JOBS IN CULTURE AND THE ECONOMY

The Council of the EU has long recognised the economic potential of culture, included among the strategic objectives of the European Agenda for Culture and the Creative Europe programme.¹²⁸ The Council of the EU has restated this position in its December 2017 Conclusions when affirming that ‘[e]ducation and culture are key to building inclusive and cohesive societies, and to sustaining our competitiveness’. Building on the prior, the Council of the EU took a forward-looking approach when stating ¹²⁹:

“Culture with its inherent elements of creativity and innovation is a value in itself. It has a significant public value and contributes to the achievement of smart, sustainable and inclusive growth; powerful dynamics take place at the borderlines between cultural and creative sectors and significant benefits result from establishing links and partnerships across sectors; therefore there is a need to adopt holistic approaches to cultural governance”.

This stance has been reflected in the 2018 European Year of Cultural Heritage, raising awareness of the social and economic importance of cultural heritage. The transversal, collaborative approach favoured by the European Commission corroborates the Council Conclusions opinion that ‘[c]ultural heritage is a major asset for Europe; these resources are of great value to society from a cultural, environmental, social and economic point of view and thus their sustainable management constitutes a strategic choice for the 21st century.’

The European Parliament is also a proponent of a holistic approach to culture and creativity as recognised in their 2016 resolution ‘A coherent EU policy for cultural and creative industries’, where it states that the cultural and creative industries ‘have dual and intrinsic value since, through their direct links to artists and creators, they preserve and promote cultural and linguistic diversity, and strengthen European, national, regional and local identities, while sustaining social cohesion and contributing substantially, with various value creation models, to creativity, investment, innovation and employment and acting as a driver of sustainable economic growth in the EU and its Member States.’¹³⁰

¹²⁸ Resolution of the Council of 16 November 2007 on a European Agenda for Culture <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=celex%3A32007G1129%2801%29>

¹²⁹ Council Conclusions on Cultural Governance, 26 and 27 November 2012 http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/133821.pdf

¹³⁰ European Parliament resolution of 13 December 2016 on a coherent EU policy for cultural and creative industries <http://www.europarl.europa.eu/sides/getDoc.do?type=TA&reference=P8-TA-2016-0486&language=EN&ring=A8-2016-0357>

Growth as a Component of Prosperity

In the last decade a growing institutional awareness has emerged regarding the limits of purely economics-led models as a viable driver for prosperity. The European Communication on the 2018 Growth Survey suggests that economic growth is indeed a fundamental component of prosperity when it's fairly distributed. Moreover, it notes that 'a more ambitious approach to cooperation with Member States, as outlined in the Communication on 'Strengthening European Identity through Education and Culture' should be pursued to ensure equal opportunities and a better access to the labour market. Along the same lines, the OECD has recognised that the economic architecture promoted since the 1980s has contributed to increasing income, wealth and wellbeing inequalities. In this context, the OECD calls for a 'reappraisal of the growth narrative that was focused on maximizing material wellbeing, on average growth rates, and on efficiency of markets.'¹³¹ The cultural sector offers an avenue to explore new growth models, anticipating some of the trends that characterise emerging economic models in the wider economy, revealing in this way its potential for prosperity and the challenges that we will need to overcome.

EVIDENCE, IMPACTS AND EMERGING RESEARCH

The creative economy as a construct emerged in the mid-90's in Australia and was later mainstreamed through the UK at a European level. Since then, much has been done to quantify the economic contribution of the cultural and creative industries. Early estimations soon revealed their considerable contribution, amounting to 2.6% of European GDP.¹³² Subsequent analyses have reappraised this figure to 4.2% of the Union's GDP,¹³³ with other studies locating it between 4.4% and 6.8%.¹³⁴ In turn, these figures converge with national estimates. For example, a study on the Northern dimension area quantified the contribution of copyright intensive industries to the national economy as follows: Finland and Norway 3.2%, Lithuania 3.4%, Germany 4%, Denmark 4.1%, Latvia 4.2%, Estonia 4.6%, Iceland 6.4%.¹³⁵

From the above, two issues clearly emerge: on the one hand, the undeniable weight of the economic dimension of the cultural and creative sectors; on the other, the need to deepen the methodological stance towards the economic aggregates underpinning such results. The lack of fully harmonised and periodical data at EU level hinders the analysis, although much has been advanced thanks to the Working Group European Statistical System Network on Culture (ESSnet-Culture).¹³⁶ Statistical shortcomings have a substantial effect in the quantification of the culture's contribution to the

¹³¹ OECD, 2017, 'Inclusive Growth - Update report'
<http://www.oecd.org/mcm/documents/C-MIN-2017-3-EN.pdf>

¹³² KEA, 2006, 'The Economy of Culture in Europe'
http://ec.europa.eu/assets/eac/culture/library/studies/cultural-economy_en.pdf

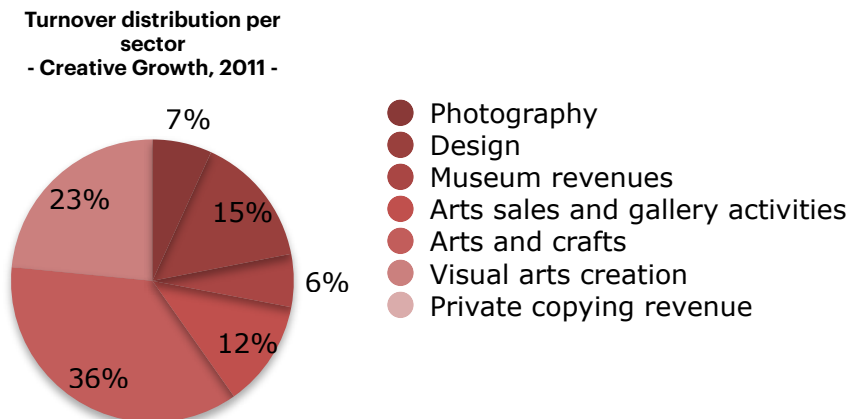
¹³³ EY, 2014, 'Creating Growth. Measuring cultural and creative markets in the EU'
[http://www.ey.com/Publication/vwLUAssets/Measuring_cultural_and_creative_markets_in_the_EU/\\$FILE/Creating-Growth.pdf](http://www.ey.com/Publication/vwLUAssets/Measuring_cultural_and_creative_markets_in_the_EU/$FILE/Creating-Growth.pdf)

¹³⁴ Tera, 2013, 'The Economic Contribution of the Creative Industries to the EU in terms of GDP and Jobs'
<http://www.teraconsultants.fr/en/issues/The-Economic-Contribution-of-the-Creative-Industries-to-EU-in-GDP-and-Employment>

¹³⁵ Northern Dimension, 2015, 'Eleven Dimensions, Trends and Challenges in Cultural and Creative Industry Policy Development within the northern dimension area'
http://www.northerndimension.info/images/11_DIMENSIONS.pdf

¹³⁶ ESSnet-Culture, 2012, 'Working Group European Statistical System Network on Culture Final report'
http://ec.europa.eu/assets/eac/culture/library/reports/ess-net-report_en.pdf

economy. The 2016 Eurostat Culture statistics report shows that the EU value added for cultural businesses amounted to 133 billion euros, or 5% of total value added in total services in 2014.¹³⁷ However, available data is limited to the publishing, media, architecture and specialised design activities, hence not taking into account the full range of cultural sectors.



An important limitation for a precise estimation of the contribution of culture to the economy has to do with the concept of GDP itself, notorious for underrepresenting the contribution of intangibles to the economy.¹³⁸ The second limitation emerges from sectoral over-aggregation, which has attracted scholarly and sectoral calls for caution.

While the inextricable bonds between culture—understood as artistic creativity—and those segments of the economy that are essentially dependent on intellectual property justify their joint treatment under the ‘creative’ label, the standalone strength of culture deserves closer attention.

The study ‘Creating Growth. Measuring cultural and creative markets in the EU’ distinguishes between creative markets such as, advertising, the media, architecture, and video games, from cultural markets composed by the visual and performing arts and book publishing. In aggregate, the contribution to GDP of the cultural sector is estimated around 40%, i.e. contributing 1.6% to the GDP of the Union. The study takes a closer look at the visual arts sector, given its dominance at a global level. Here the classic structure of the cultural sector is made apparent. Myriads of small and medium enterprises and individual artists nourish a triad of dominant firms (Christie’s, Dorotheum and Van Ham) at the other end of the scale. Such a structure is also replicated at a global level in the case of the digital economy, pointing to the need to question how value is created, captured and distributed in a fair 21st century economy.

In addition to the visual arts, the book publishing industry also shows a strong global leadership.¹³⁹ In fact, Europe is a market leader in a number of cultural industries, hosting the world’s largest book fair in Frankfurt, the most prestigious film festivals in Cannes, Venice, Karlovy Vary and Berlin, and several of the leading art fairs. 27 of the world’s top publishing enterprises are European.¹⁴⁰ Google opted for Paris as the seat of its art project, capitalising on the impressive legacy and achievements of the greatest European museums. Europe’s prevailing advantage in creative domain is exemplified by the frequency of the titles of World Design Capitals: Torino 2008, Helsinki 2012 and Lille 2020.¹⁴¹

¹³⁷ Eurostat, 2017, ‘Culture statistics - cultural enterprises’
http://ec.europa.eu/eurostat/statistics-explained/index.php/Culture_statistics_-_cultural_enterprises

¹³⁸ Kabanda, 2016, ‘The Cultural Trade Index: An Introduction’. World Bank Policy Research Working Paper No. 7871
https://papers.ssrn.com/sol3/papers.cfm?abstract_id=2867652

¹³⁹ Wischenbart, 2017, BookMap Report
http://www.wischenbart.com/page-59#a_global_bookmap_in_smart_numbers%3A_the_new_collaborative_effort_on_publishing_statistics

¹⁴⁰ Wischenbart, 2017, ‘Global eBook Report 2017’
<http://www.wischenbart.com/page-4>

¹⁴¹ WDO, 2018, ‘World Design Capitals’
<http://wdo.org/programmes/wdc/>



Recent analysis in the heritage field, identified as a ‘strategic resource for a sustainable Europe’ by the Council of the EU,¹⁴² has demonstrated that the full economic contribution of cultural assets and activities is often complex to capture, particularly when taking into account its public good nature and the economic and social return on investment of public funding. However, an indication of the return of public investment can be approximated through the substantial tax revenues linked to heritage sites.¹⁴³ This is confirmed by a study produced in the United Kingdom showing that the economic contribution of the heritage sector in 2014 was equivalent of 2% of the Gross Value Added in England when accounting spending by domestic and international visitors, construction sector output of repair and maintenance of historic buildings, and indirect and induced effects.¹⁴⁴

EU ACTION

Creative Lenses: mission oriented new business models

Creative Lenses is a four-year project (2015-2019) that seeks to make arts and cultural organisations more resilient and sustainable by improving their business models and developing their long-term strategic and innovation capacities. Creative Lenses seeks to answer find the most viable and suitable business models for non-profit arts and cultural organisations to be more resilient and financially sustainable. 13 partners from 9 countries will ensure that the know-how and support mechanisms required for European cultural organisations to strengthen their financial sustainability are made available across Europe. Creative Europe funding: **€ 2 million**

German pop music industry set for a bright future

Initiators of the project ‘Pop-Akademie Baden-Württemberg und Musikpark Mannheim’ saw the need to provide a dual support system to help the transition from raw musical talent to successful career in music. The Akademie meets the need for new approaches to artist development, marketing and business co-operation, by providing the industry with highly qualified experts and creative artists. Today some 40 businesses, employing about 140 people are making the most of the premises.

EU funding: **€ 5.5 million**

¹⁴² Council conclusions on cultural heritage as a strategic resource for a sustainable Europe, 2014
[http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52014XG0614\(08\)&from=EN](http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52014XG0614(08)&from=EN)

¹⁴³ Europa Nostra, 2015, ‘Cultural Heritage Counts for Europe’ http://blogs.enatc.org/culturalheritagecountsforeurope//wp-content/uploads/2015/06/CHCFE_REPORT_ExecutiveSummary_v2.pdf

¹⁴⁴ Historic England, 2017, ‘Heritage Counts. Heritage and the Economy’ <https://content.historicengland.org.uk/content/heritage-counts/pub/2017/heritage-and-the-economy-2017.pdf>

Dancing on the Edge: Drivers of Competitiveness and Culture's Full Economic Potential

EVIDENCE, IMPACTS AND EMERGING RESEARCH

A more nuanced look to the economic power of culture allows moving beyond the mere juxtaposition of the cultural and creative industries. Cross-fertilisation between the cultural industries and the creative sectors is a constant feature in the sector.

Beyond the classic cultural industries, cutting edge economic areas rely on cultural added value to maintain its competitive advantage in an increasingly globalised market. This is most evident in the various fields of design, from fashion to industrial and computer design. Less obvious, but equally relevant is the contribution of the classic arts, such as visual arts or performing arts, to creative fields like advertising, digital content, applications or games.¹⁴⁵ The intangible properties at the core of the arts, inspiration, creation, wit, and a critical stance, help European businesses in keeping their competitive advantages. A seminal study prepared for the European Commission about the impact of culture on creativity established that culture-based creativity requires: personal abilities (ability to think laterally, to be imaginative), technical skills (artistic skills or craftsmanship), and a social environment that appreciates creativity.¹⁴⁶

Cultural and creative crossovers stimulate inspiration, creation and innovation between cultural and creative sectors and across the wider economy. Culture facilitates the interaction between commercial and non-commercial sectors. Designers look for inspiration in museums for their new collections, travellers are compelled to visit a city after reading an inspiring book taking place in that location, video game developers rely on illustrators and story-tellers to bring to life their creations. Indirect impacts are difficult to identify and quantify but increasing evidence suggest that cooperation and new forms of mutual collaboration take place on a regular basis.¹⁴⁷ Engaging with culture has led to positive spillovers in the industrial domain, improving communication within organisations, fostering urban regeneration, and boosting better design solutions and technological uptake and the overall spread and speed of circulation of innovation.¹⁴⁸ An increasing collection of case studies mapping spillovers point to the role of culture in promoting knowledge transfer and creativity, strengthening networks of cooperating agents, leading to new cross-border and cross-sectoral collaborations.¹⁴⁹ Importantly, researchers conclude that a holistic approach is necessary given that:

¹⁴⁵ European Centre for Policy Reform and Entrepreneurship, 2017, 'The Geography of Europe's Brain Business Jobs' http://www.ecepr.org/wp-content/uploads/2017/11/Brain_business_jobs_final.pdf

¹⁴⁶ KEA, 2009, 'The Impact of Culture on Creativity' <http://www.keanet.eu/docs/impactculturecreativityfull.pdf>

¹⁴⁷ NEMO, 2018, 'Museums and creative industries in progress' http://www.ne-mo.org/fileadmin/Dateien/public/NEMo_documents/NEMO_2017_Museums_Creative_Industries_progress_report.pdf

¹⁴⁸ Fleming, 2015, 'Cultural and creative spillovers in Europe: Report on a preliminary evidence review' <https://ccspillovers.wikispaces.com/file/view/Cultural%20and%20creative%20spillovers%20in%20Europe%20-%20full%20report.pdf/566015931/Cultural%20and%20creative%20spillovers%20in%20Europe%20-%20full%20report.pdf>

¹⁴⁹ European research partnership on cultural and creative spillovers, 2017, 'Research case studies 2016-2017' <https://ccspillovers.wikispaces.com/file/view/Spillover2017.pdf/623039863/Spillover2017.pdf>

"spillovers effects are often strongly linked to each other and often emerge together rather than appearing in isolation, certain spillovers may function as prerequisites for others. [...] knowledge and network spillovers create the conditions necessary for many of the industry spillovers. From this perspective, economic impacts derive from the capacity of individuals to be innovative and creative, from skills development and from the happiness and satisfaction of employees".

There is no better example of spillover effects than the European Capitals of Culture programme. Investment in culture at a local level has led to growth for the cities and the regions hosting the event.¹⁵⁰ After three decades of European Capitals of Culture, academics have concluded that GDP per capita in hosting regions is 4.5% higher compared to those that did not host the event. Moreover, the effect persists more than 5 years after the end of the event.¹⁵¹ There are variations across Capitals of Culture in terms of economic impacts, yet evaluation reports highlight the important repercussions in the economy of holding the title. For example, in Mons (Belgium), each euro of public money invested is estimated to have generated between € 5.5 and 6 for the local economy, Marseille-Provence attracted a record number of 11 million tourists and in Wrocław in 2016 more than 40% of the city's cultural and creative industries reported an increase in turnover.

The above points to culture's core asset: its **transformative power**. Through creation, participation, cultural education etc. – upon the workforce, civic habits, human and natural environment and civilisational legacies, culture is of enormous significance to the economy, and it is here that lies one of the most important **competitive advantages of Europe**. A healthy cultural ecosystem that caters for best quality culture in the broadest sense of the word is the basis of all these creative achievements. Maintaining the momentum requires the constant perfection of this ecosystem, with special stress on artistic creativity, the fuel that nurtures the competitive edge of high quality cultural products.

EU ACTION

Mons (European Capital of Culture 2015).

A study prepared by KEA European affairs has estimated that every euro invested in Mons generated 5.50 euros of additional wealth in the Belgian economy.¹⁵² Among the range of spillover effects of holding the European Capital of Culture, the Hub Creative Valley,¹⁵³ an initiative of the city of Mons, has the objective of perpetuating the economic impact by coordinating culture and creative industry initiatives to foster the local creative economy.

¹⁵⁰ Garcia and Tamsin, 2013, 'European Capitals of Culture: Success Strategies and Long-Term Effects'
[http://www.europarl.europa.eu/RegData/etudes/etudes/join/2013/513985/IPOL-CULT_ET\(2013\)513985_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/etudes/join/2013/513985/IPOL-CULT_ET(2013)513985_EN.pdf)

¹⁵¹ Gomes and Librero-Cano, 2017, 'Making Culture Capital: Evaluating three decades of the European Capital of Culture'
<https://economiststalkart.org/2017/08/29/evaluating-three-decades-of-the-european-capital-of-culture-programme/>

¹⁵² KEA, 2016, 'Mons 2015 - European Capital of Culture. Demystifying the risk of cultural investment. Final report'
<http://www.keanet.eu/wp-content/uploads/Mons-2015-ECOC-demystifying-the-risk-of-cultural-investment-ENG.pdf>

¹⁵³ KEA, 2016, 'The Smart Guide to Creative Spillovers'
<http://www.keanet.eu/wp-content/uploads/SMARTGUIDE-FINAL-PDF.pdf?4f4eb7>

Jobs in the Creative Ecosystem

The added value of cultural employment in the age of globalisation was acknowledged by the European Parliament when stating: ‘employment in the cultural sector is unlikely to be offshored, as it is connected to specific cultural, often regional and historical competences; whereas CCIs contribute significantly and more than any other sector to youth employment.’¹⁵⁴ The role of culture as a catalyst for job creation is at the basis of EU action in the cultural field, as acknowledged by the Council of the EU and the European Commission.¹⁵⁵

EVIDENCE, IMPACTS AND EMERGING RESEARCH

Employment in the cultural and creative sector amounts to 8.4 million people across the EU (3.7% of total employment).¹⁵⁶ Cultural employment has demonstrated a considerable level of resilience faced with the crisis.¹⁵⁷ Eurostat data shows that, while other sectors lost employment, the indicator in the cultural sector was stable or increased slightly between 2011 and 2016. On average, across the EU there was an increase of 7% during this period. Additionally, a slight increase was also observed in the share of cultural work across the economy, rising from 3.6% in 2011 to 3.7% in 2016.

Applying a somewhat different methodology, taking into account employment in the total creative industries (core creative industries plus non-core creative industries), the number of jobs in the creative economy increases to approximately 14 million, or 6.5% of the total EU workforce.¹⁵⁸ This analysis notes an incipient divergence between job creation and value generation in the sector, forecasting future developments in the wider economy as we transition towards a capital intensive (ICT-type of capital) economy and become less reliant on labour. If this trend is confirmed, such development should inform policy making during the next decade given that the cultural and creative sector has proven to be an early adopter of economic structures that later become dominant in the wider economy.

The 2016 Eurostat cultural statistics report shows that 1.14 million people aged between 15 and 29 are employed in the cultural sector in line with the group’s share in the overall economy. There are significant differences in youth employment across countries, ranging from 10% in Italy to 31% in Malta.

¹⁵⁴ Eurostat, 2016, ‘Culture statistics - cultural employment’

[http://ec.europa.eu/eurostat/statistics-explained/index.php/Culture_statistics_-_cultural_employment; Culture statistics 2016 edition](http://ec.europa.eu/eurostat/statistics-explained/index.php/Culture_statistics_-_cultural_employment; Culture_statistics_2016_edition)
<http://ec.europa.eu/eurostat/documents/3217494/7551543/KS-04-15-737-EN-N.pdf/648072f3-63c4-47d8-905a-6fdc742b8605>

¹⁵⁵ Resolution of the Council of 16 November 2007 on a European Agenda for Culture

<http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=celex%3A32007G1129%2801%29>

¹⁵⁶ EY, 2014, ‘Creating Growth. Measuring cultural and creative markets in the EU’ [http://www.ey.com/Publication/vwLUAssets/Measuring_cultural_and_creative_markets_in_the_EU/\\$FILE/Creating-Growth.pdf](http://www.ey.com/Publication/vwLUAssets/Measuring_cultural_and_creative_markets_in_the_EU/$FILE/Creating-Growth.pdf)

¹⁵⁷ Eurostat, 2016, ‘Culture statistics 2016 edition’

<http://ec.europa.eu/eurostat/documents/3217494/7551543/KS-04-15-737-EN-N.pdf/648072f3-63c4-47d8-905a-6fdc742b8605>

Stumpo and Manchin, 2015. ‘The resilience of employment in the Culture and Creative Sectors during the crisis’ <http://www.eenc.info/wp-content/themes/kingsize/images/upload/EENC-resilienceemploymentCCS-final20022015.pdf>

¹⁵⁸ TERA Consultants, 2014, ‘The Economic Contribution of the Creative Industries to the EU in terms of GDP and Jobs’ <http://www.teraconsultants.fr/en/issues/The-Economic-Contribution-of-the-Creative-Industries-to-EU-in-GDP-and-Employment>

Cultural employment represents a significant point of entry to the labour market in a number of eastern countries. Latvia, Estonia, Poland, Slovakia, Hungary, Czech Republic and Romania all show greater shares of youth employment in the cultural field than the rest of the economy. However, the effects of the crisis have impacted the potential for job creation in the sector. As it could be expected, Greece and Slovenia have reduced its share of youth employment in the sector by 10% and Ireland and Spain by 9%.

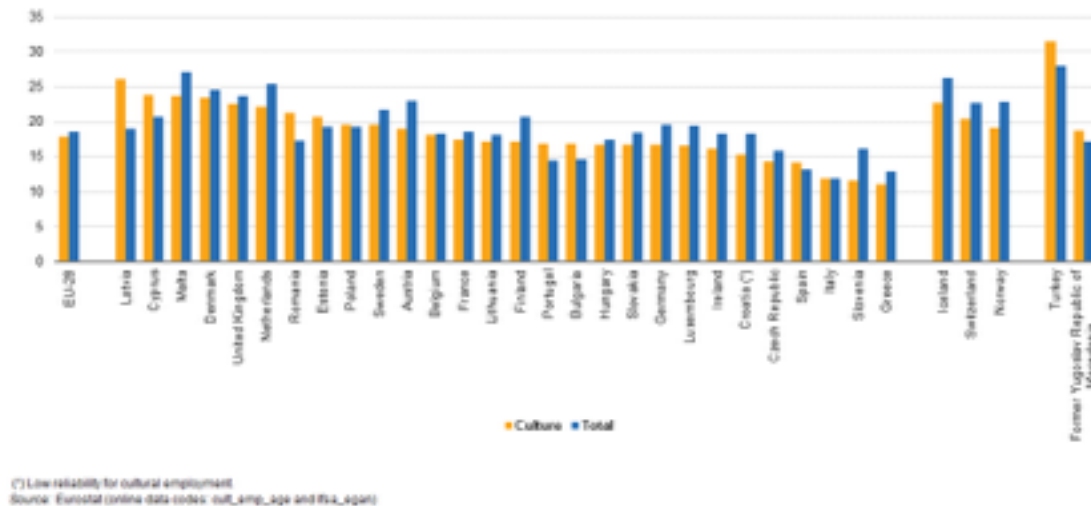


Figure 7 - Persons aged 15–29 in cultural employment and in total employment, Eurostat

From a sectoral perspective, 30% of total cultural employment is carried out by ‘artists and writers’, amounting to 1.9 million in 2014.¹⁵⁹ Data at a European level does not offer a deeper segmentation and sectoral studies are required to estimate the share of cultural workers in the rest of cultural sectors. From this perspective, it has been estimated that over 300 000 people are employed in the EU **cultural heritage sector**.¹⁶⁰ However, when direct and indirect job creation is taken into account, 7.8 million jobs are indirectly linked to heritage (e.g. tourism, interpretation and security). This means that for each direct job, the heritage sector produces 26.7 indirect jobs.

¹⁵⁹ Eurostat, 2017, ‘Culture statistics, cultural employment’

http://ec.europa.eu/eurostat/statistics-explained/index.php/Culture_statistics_-_cultural_employment

¹⁶⁰ Europanostr, 2015, ‘Cultural Heritage Counts for Europe 2015’ <http://blogs.encatc.org/>

[culturalheritagecountsforeurope//wp-content/uploads/2015/06/CHCfE_REPORT_ExecutiveSummary_v2.pdf](http://blogs.encatc.org/culturalheritagecountsforeurope/wp-content/uploads/2015/06/CHCfE_REPORT_ExecutiveSummary_v2.pdf)

EU ACTION

Creative Europe has supported a range of cultural projects aimed at developing skills and foster employment, access to the labour market,¹⁶¹ among others:

An outstanding performance

The Sipario project, conceived to train people for work in live music and theatre, encountered an overwhelming response, with hundreds of applications from young people all over Italy and beyond.

ESF funding: **€ 887 000**

Castle builders

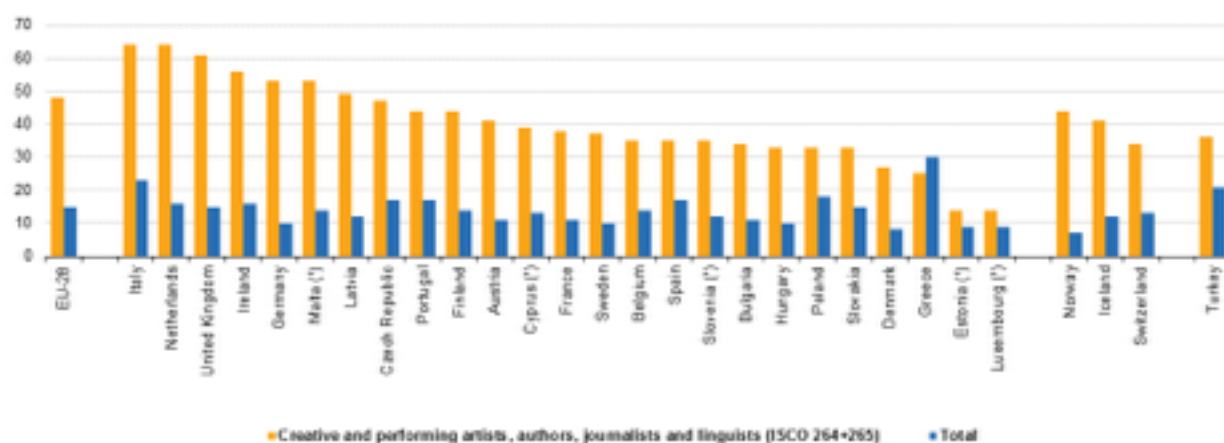
Restoring old castles offers job opportunities to unemployed people in Slovakia. An ESF project to renovate medieval castles in Slovakia is proving successful as it reaches its third year. Ľuboš, a chemical engineer, does not mind the hard manual work: 'My contract expired and nobody would employ a 59-year-old man just before retirement. ... This is my childhood dream coming true, I wanted to be an archaeologist when I was a young boy.' The project is popular with the public and makes the castles safer and more accessible to visitors while giving new skills and job opportunities to local businesses and communities.

¹⁶¹ Creative Europe, 2018, database results for employment and jobs: <https://ec.europa.eu/programmes/creative-europe/projects/#search/keyword=employment&matchAllCountries=false>, <https://ec.europa.eu/programmes/creative-europe/projects/#search/keyword=jobs&matchAllCountries=false>

Small and Medium-Sized Enterprises

EVIDENCE, IMPACTS AND EMERGING RESEARCH

The cultural sector is composed by SMEs. A considerable share of those active around culture carry out their work in medium-sized, small and 'micro' operations, as well as in self-employed status. According to Eurostat almost half (48%) of the writers and artists were self-employed in 2016, in contrast with the average in total employment (15%). The weight of part-time employment models in countries such as Italy and the United Kingdom, 64% and 61% respectively, explains this deviation.¹⁶²



Note: Data for cultural occupations (ISCO 264+265) not reliable and therefore not published for Croatia, Lithuania, Romania and Former Yugoslav Republic of Macedonia.
(*) Low reliability for cultural occupations (ISCO 264+265).

Figure 8: Share of self-employed among 'creative and performing artists, authors, journalists and linguists', compared with total employment, 2016, Eurostat

The project based-nature of cultural work often requires the flexibility, mobility and adaptability offered by small organisations, granting them with a competitive advantage over larger organisations. Importantly, small enterprises reflect European distinctiveness and diversity, which is at the core of EU action in the cultural field. However, the livelihood of artists inevitably suffers from operating at this scale. Current trends in employment mimic those observed in the cultural field, increasingly relying on outsourcing and freelancing, particularly in the context of the new digital economy. Adapting the regulatory framework to give coverage to intangible production and social protection to discontinuous workers will be increasingly seen as a necessity for the wider economy. As noted by the CultureBase H2020 research project¹⁶³: 'in the situation where cultural production is becoming more digital, the Digital Single Market represents a major implicit policy for culture in the digital age. For many cultural microenterprises IPR is not a system that they consider to be their main business model, as enforcing it via law suits is too expensive for them'. How to adapt to the 21st century current legal frameworks taking into account the market structures, scale and diversity in the cultural field is a challenge that needs to be addressed cautiously.

¹⁶² Eurostat, 2016, Culture Statistics

<http://ec.europa.eu/eurostat/web/products-statistical-books/-/KS-04-15-737>

¹⁶³ CulturalBase, 2016, 'Digital culture - more than just creative economy'

http://culturalbase.eu/documents/Policy%20brief_Creativity.pdf

Increasingly, the cultural sector is exploring alternative organisational models to cope with the above economic changes, both in the for-profit and the non-profit segments of culture. These include inter-firm cooperation, co-working or cooperatives. Atypical employment forms work in symbiosis with established institutions, like museums or theatres, constituting a tight cultural ecosystem that needs to be sustained in order for its constitutive parts to thrive. A large majority of organisations applying to the cultural strand of Creative Europe are small and micro-organisations – almost 100% of applicants for literary translation grants belong here. Hence, facilitating access to the programme becomes crucial.

EU ACTION

Konserwator: cultural work as job market entry point

To help excluded groups access the labour market, a Polish project helps them find training and job opportunities in the cultural sector with help from the European Social Fund (ESF). Over half of these participants were able to keep their job following the subsidised period, and more than 70% of participants said the project helped them improve their qualifications.

EU funding: **€ 2.4 million**

Pivot Dance

Three companies from Netherlands, the UK and Italy are developing a programme for choreographers, producers and audiences, enabling a joint conversation about the creation of new dance work

based on the proposition: in order for early career artists to develop their artistic voice and entrepreneurial instincts they need the support of a producer and an audience from the very start of the creative process. The project proposes a shift in the dance industry for the next generation of makers and audience whereby they go on a creative journey together rather than meeting at the end. If achieved, this model offers a more sustainable approach to the creation and distribution of new work because it develops audiences, the market and the work simultaneously. The methodology for this project also draws inspiration from the business model 'Lean Start-up'. Key to this approach is that by testing new ideas early in the process, a business can decide to 'pivot' their proposition to best meet the needs of their user.

Creative Europe funding: **€ 200 000**

Culture in External Trade

Taking EU cultural trade as a whole, Eurostat data shows that the trade balance with the rest of world grew from a surplus of 4.3 billion euros in 2011 to 8.7 billion euros in 2016. This growth derives from a substantial increase in exports (from 19.7 billion to € 26.8 billion euros), amounting to 1.5% of the total EU exports.¹⁶⁴ These figures reflect the attractiveness of European culture at a global level. However, international trade in licenses and copyright is not included in EU trade statistics and hence, these figures certainly underestimate trade flows in the creative economy.

From a sectoral perspective, works of art have shown an impressive 15% yearly growth of exports since 2011 against a general EU annual growth rate of 6.3%. In contrast, newspapers, journals and periodicals, and recorded media, and music, although still presenting a trade surplus, show decreasing annual growth for both imports (- 39%) and exports (- 51%). This trend is followed by audio-visual and videogames, which also presented a negative trend in trade flows, and negative trade deficit in 2016. The data reveals the relative strength of the supposedly commercially weaker visual arts. However, it is very likely that the analysis would vary substantially if intangible trade could be accounted as a result of the digital transition that the media sector has undertaken in the past decade.

At a member state level, cultural exports are becoming increasingly important for eastern countries, with Poland (+24%), Latvia (+11%), Croatia (+10%) showing the strongest increases in the period 2011-2016. Conversely, the contraction of exports in audiovisual and interactive media affected Ireland (- 7%), Austria (- 9%), Finland (- 11%), and Sweden (- 6%). This pattern is broadly mirrored in import trends where Poland also emerges as the country with the highest increases (25%) during the period. Latvia, Croatia, Czech Republic and Lithuania also had positive growth rates. Equally, the most pronounced fall for imports (- 5% per year) took place in Finland, Denmark, Sweden, Cyprus and Belgium. Possible factors behind this fall in imports range from the digital shift, including its effect in modifying patterns of consumption, to the economic crisis.

The main EU trading partner is Switzerland, followed closely by the US, accounting for 28% and 26% of the exports respectively. Trade with the US increased in 8% during the period. On the import side, China remains the biggest trading partner, although decreasing in importance from 34% in 2011 to 26% in 2016. Sources of imports show a high degree of concentration, the EU's top 10 partners account for 93% of cultural imports.

Overall, the EU shows a healthy trade position. Eastern countries have demonstrated a growing appetite for more diverse cultural consumption and production, showing the potential of the cultural sector if investment and support for internationalisation are channelled appropriately. However, digitalisation, the 2008 crisis and the ensuing retrenchment of public support have left some sectors in a weaker global position. If Europe wants to retain its leadership at a global level, dedicated attention to the external dimension of EU cultural action should be strengthened and continued.

The importance of intra-EU trade cannot be overstated, signalling the existence of a true European cultural space. In 2016, 48% of trade value in cultural goods came from within the EU, with considerable variations across member states. For 22 Member States almost 60% of the value of cultural exports are derived from other EU Member States. Luxembourg, Slovakia and Poland exemplify the extreme importance of the single market given that around 90% of cultural exports stem from intra-EU trade. Only in the case of Cyprus, the United Kingdom, Italy, Sweden, France and Finland, extra-EU exports surpass intra-EU exports. Regarding imports, only two countries, the Netherlands (83%) and the United Kingdom (63%) show higher extra-EU imports than intra-EU. With regard to these figures, the importance of legislative frameworks facilitating the circulation of EU cultural goods clearly emerges. The Digital Single Market reform should be considered under this light

¹⁶⁴ Eurostat, 2016, Culture statistics - international trade in cultural goods. http://ec.europa.eu/eurostat/statistics-explained/index.php/Culture_statistics_-_international_trade_in_cultural_goods

in order not to harm the delicate equilibrium and diversity underpinning the European cultural ecosystem.

Culture in Tourism

The European Commission has noted 'Europe must offer sustainable and high-quality tourism, playing on its comparative advantages, in particular the diversity of its countryside and extraordinary cultural wealth.'¹⁶⁵ The development of thematic tourism, transnational synergies in the promotion of cultural heritage itineraries, as well as contemporary culture and industrial heritage have been singled out as elements of progress. The UN 2030 Agenda for Sustainable Development explicitly mentions in culture in relation to tourism in Goal 8 (sustainable growth), stating that signatories of the Agenda should 'devise and implement policies to promote sustainable tourism that creates jobs and promotes local culture and products'. Furthermore, the role of heritage in promoting cultural tourism is among the general objectives of the 2018 European Year of Cultural Heritage.¹⁶⁶

EVIDENCE, IMPACTS AND EMERGING RESEARCH

Europe is a superpower in the field of cultural tourism. Globally, cultural tourism accounts for an estimated 40% of the total amount of tourism revenues.¹⁶⁷ Eurostat data on tourist accommodations show a strong link between the cultural resources of the country and their market share in the EU tourism market. Approximately one third of the 31 million bed places are found in Italy and France, followed by the United Kingdom, Spain and Germany.¹⁶⁸

European heritage, including museums, theatres, archaeological sites, historical cities, industrial sites as well as music remain a core pole of attraction in the tourism market. The sector's contribution has been estimated at € 335 billion annually, generating 9 million jobs in the tourism sector directly and indirectly.¹⁶⁹ European museums and exhibitions have long dominated the global top lists by number of visitors and leading European museums like Louvre, Prado or Tate Modern show an average brand value above the world's most reputed businesses, with a prestige score of 79.0 against an average of 64.2 for corporations.¹⁷⁰

The spillover effects on the rest of the economy are substantial. A study on the Economic Value Of Museums notes that 'when it comes to tourism, museums actually receive less than 4% of the revenue they generate, with tourism expenditure going towards accommodation (21%), restaurants (20%),

¹⁶⁵ European Commission Communication, 2010, 'Europe, the world's No.1 tourist destination – a new political framework for tourism in Europe'

<http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52010DC0352&from=EN>

¹⁶⁶ Decision (EU) 2017/864 of the European Parliament and of the Council of 17 May 2017 on a European Year of Cultural Heritage, 2018

<http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A32017D0864>

¹⁶⁷ Bandarin et al, 2011, 'Why development needs culture'

<http://www.emeraldinsight.com/toc/jchmsd/1/1>

¹⁶⁸ DG GROWTH, 'Cultural tourism'

http://ec.europa.eu/growth/sectors/tourism/offer/cultural_en

¹⁶⁹ EP Think tank, 2014, 'Cultural Heritage Policy In The European Union' <https://epthinktank.eu/2014/12/16/cultural-heritage-policy-in-the-european-union/>

¹⁷⁰ ArtNet, 2017, 'Creative cultural capital'

<https://news.artnet.com/art-world/europe-best-museums-worldwide-1064114>

travel tickets (20%), and shopping (11%).¹⁷¹ These figures suggest that cultural organisations can be seen within the scope of public goods, given the challenge they face to fully capture the revenues generated by their activity. A similar conclusion applies to intangible heritage and contemporary creation as both have proven to be an equally powerful source of attraction for tourism. Evaluation reports capturing the impact of festivals in the host city show that the tourism market captures a substantial part of the indirect impacts. The evaluation of the Edinburgh festival concludes that ‘the economic impact spreads far beyond the immediate cultural economy. In fact, the biggest beneficiary businesses in Edinburgh and Scotland are those in the tourism, hospitality, and leisure sectors.’ Moreover, the festival had considerable decentralisation effects ‘acting as tourism gateways to the rest of Scotland. Festival visitors are now spending more nights elsewhere in Scotland than in 2010, with the Festivals’ role as sole motivation for travel increasing in significance’.¹⁷² These findings are mirrored by the internal evaluation of the Europa Cantat annual festival, where city officials and tourist operators confirm its impact on the local economy. After the 2006 festival in Mainz, the press reported: ‘[t]he ten-day choral festival EUROPA CANTAT in August could be felt in the middle of the period in which hotels usually have few reservations.’

With 453 inscribed sites, Europe as a region accounts for almost half of UNESCO's World Heritage List. In turn, the EU accounts for a quarter of UNESCO's Representative List of Intangible Cultural Heritage of Humanity with 89 inscribed elements. Building on the Eurobarometer Survey on the attitudes of Europeans towards tourism, the 2014 European Commission Communication ‘Towards an integrated approach to cultural heritage for Europe’ took full account of the potential of culture to attract tourism at EU level when stating given that: ‘27% of EU travellers indicate that cultural heritage is a key factor in choosing a travel destination. In 2013, 52% of EU citizens visited at least one historical monument or site and 37% a museum or gallery in their respective countries, while 19% visited a historical monument or site in another EU country. Heritage can therefore help brand cities and regions, attracting talent and tourism.’¹⁷³

While the potential of culture to enhance the attractiveness of cities, regions and countries is fully attested, merging trends in the market of cultural tourism require a coordinated response from public institution with a fresh approach towards the sector. Eurostat data show an over-concentration in particular geographies, putting pressure on resources and citizens.¹⁷⁴ In parallel, the search for cultural authenticity runs against the excess of bland cultural offers geared towards the tourist market. In order to maintain Europe’s leadership in the field, sustainable cultural tourism strategies and decentralisation to include rural and periphery areas should be considered within the framework of EU action. The 31 certified Council of Europe Cultural Routes, crossing over 50 countries in Europe and beyond, receive active support from the European Commission and other partners. They have demonstrated a considerable impact in enhancing SME’s innovation and competitiveness through sustainable models that take into account local knowledge and skills. The substantial potential for small business generation, clustering, as well as intercultural dialogue, and promoting knowledge about Europe has been mapped in a Council of Europe study.¹⁷⁵ The study highlights the importance of such strategic outlook for lesser-known destinations when stating that 90% of cultural routes include rural areas and remote destinations.

¹⁷¹ NEMO, 2016, ‘Money matters: The Economic Value Of Museums’
http://www.ne-mo.org/fileadmin/Dateien/public/NEMo_documents/NEMOAC2016_EcoVal.pdf

¹⁷² BOP Consulting, 2016, ‘Edinburgh Festivals 2015 Impact Study Final Report’ https://www.edinburghfestivalcity.com/assets/000/001/964/Edinburgh_Festivals_-_2015_Impact_Study_Final_Report_original.pdf?1469537463

¹⁷³ Eurobarometer, 2013, ‘Survey on the attitudes of Europeans towards tourism’ http://ec.europa.eu/commfrontoffice/publicopinion/flash/fl_370_en.pdf

¹⁷⁴ Eurobarometer, 2013, ‘Survey on the attitudes of Europeans towards tourism’
http://ec.europa.eu/commfrontoffice/publicopinion/flash/fl_370_en.pdf

¹⁷⁵ Council of Europe, no date, ‘Impact of European Cultural Routes on SMEs’ innovation and competitiveness’ <https://rm.coe.int/1680706995>

EU ACTION

'Promoting International Tourism for Culture and Heritage Van Gogh Europe'

Through COSME, the EU co-funds thematic tourism products such as transnational itineraries, routes allowing tourists to engage more fully with communities along their route.¹⁷⁶ The project 'Promoting International Tourism for Culture and Heritage Van Gogh Europe' aims to Stimulate European visitors of Van Gogh locations to visit multiple Van Gogh locations through cross-promotion, cross-selling and the dissemination of information on the 'European Van Gogh Route'. It will develop joint market targeting of intercontinental markets, namely Japan, China and US and on developing transnational European tours and year-round tourism flows.

Upper Rhine Museums Pass

In the late 1990s, an ambitious cross-border cultural project began at the centre of Europe. The Upper Rhine Museums Pass free entry for a whole year into initially 120 museums – now 330 – in the Upper Rhine region of Germany, France and Switzerland. The project was launched with start-up capital from the INTERREG funds of the European Union and from Switzerland. Since 2002, after a delicate interim phase, it has been economically independent of public funds. With its marketing and cultural policy purpose, it has made a lasting contribution to strengthening the participating museums and, at the same time, to the common identity of the tri-national Upper Rhine region and the cultural tourism of the region.

¹⁷⁶ DG Growth, 2015, 'Sustainable transnational tourism products'
http://ec.europa.eu/growth/sectors/tourism/offer/sustainable/transnational-products_en

Digital Shift

The impact of the digital shift in the cultural and social domain cannot be overstated. Culture is pioneering the digital transition in two domains. First, the very concept of culture is changing, transforming the way audiences engage with cultural production¹⁷⁷. Second, cultural organisations spearhead operational transformation, testing new organisational structures and business models that will define how we work the digital world. These interrelated transformations have led to substantial challenges, emerging modes of co-production and profound shifts in established relations between cultural producers and its audiences¹⁷⁸.

The far-ranging changes brought by the digital revolution in the cultural field are beyond the scope of this publication. The different impacts of the digital shift have been noted, when applicable, across the different sections of the present document. Nevertheless, major trends are outlined below, together with a call for further research and new data that enables sound policy making when tackling these profound transformations. The 2018 UNESCO report re-shaping cultural policies notes with concern¹⁷⁹:

'In the digital environment, the lack of comparable cultural statistics can have serious consequences. Without data on inter alia how many and which cultural goods and services are being sold, at what price, in what format, by whom they are created [...] and on how much is earned in each category, on who the buyers are, on how much wealth is digitally generated, distributed and consumed, an increasingly large proportion of the creative economy will remain obscure. If a country does not have this data available, it will prove much more difficult to detect problems or imbalances at the national level, and all stakeholders – public, private and civil society – will run the risk of erring in their analysis and implementing very limited or, worse still, counter-productive initiatives. [...] A new gap is thus being created, between the information-rich – large platforms – and the information-poor – public sector and small actors from the creative ecosystem.'

The Council Conclusions on promoting access to culture via digital means pointed out that 'distribution is no longer linear as content is increasingly being circulated in intertwined networks of individuals, audiences, communities and institutions both in the public and private sectors, which shapes the chain of production and distribution of content. This is changing the behaviour and expectations of audiences: they are looking for increased access to digital content as well as a more participatory relationship with content providers.'¹⁸⁰ Inevitably, changing patterns regarding access, consumption and tastes has had a profound impact how organisations reach their audiences. As recognised by the Council of the EU, 'some audiences have reduced access to cultural content, for

¹⁷⁷ Sacco, 2013, 'Culture 3.0: The impact of culture on social and economic development, & how to measure it' <https://ec.europa.eu/assets/jrc/events/20131024-cci/20131024-cci-sacco.pdf>

¹⁷⁸ Culture Track, 2017, 'The Digital Dilemma. Defining the role of technology' <http://2017study.culturetrack.com/the-digital-dilemma>

¹⁷⁹ UNESCO, 2018, 'Global Report re-shaping cultural policies, monitoring the implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)' <http://en.unesco.org/creativity/global-report-2018>

¹⁸⁰ Council conclusions on promoting access to culture via digital means with a focus on audience development, 2017 <http://data.consilium.europa.eu/doc/document/ST-12980-2017-INIT/en/pdf>

example due to special needs, language barriers, a lack of information, digital skills, time, resources and interest, geographical location or social background. In many cases these barriers may be overcome by using digital means.'

The digital transformation has been accompanied by new actors shaping access and distribution to cultural content, namely digital platforms, often extra-European monopolies with considerable impact on the business models of European cultural organisations and creators. These changes have resulted in tensions with the guiding principles of EU cultural action. As acknowledged by the resolution of the European Parliament on the Digital Single Market 'platforms dealing with cultural goods, especially audiovisual media, have to be treated in a specific manner that respects the UNESCO convention on the protection and promotion of the diversity of cultural expressions'.¹⁸¹ Additionally, there is a growing awareness across European institutions regarding the need to ensure a fair remuneration for artists and creators in the digital economy, as well as within traditional value chains.

The digital sphere extends beyond the European domain, blurring geographical divides as well as the external and internal dimension of European cultural production and consumption. As noted by the European Parliament when calling for 'the value and role of cultural content, of which Europe is one of the major producers, to be integrated into European policies, including in the digital sector, with a view to creating global virtual citizens' networks to increase cultural participation and exchange.¹⁸² Indeed, the effect of the Digital Single Market on culture deserves serious consideration.¹⁸³ It **represents a major implicit policy for culture** by bringing questions related to our collective identity with unintended cultural side-effects. A vibrant European digital single market is expected to bring benefits to EU society through smart use of info-communication technology only if it promotes cultural diversity, creative content and accessibility of European culture and cultural heritage online.

EVIDENCE, IMPACTS AND EMERGING RESEARCH

The core factors underpinning the digital economy are the explosion digital data, often of private nature, and a distributed setup altering modes of production and distribution of cultural content.¹⁸⁴ **(Figure 9)**. The cultural value chain in the digital environment: from a 'pipeline' configuration to a network model:

¹⁸¹ European Parliament resolution on Towards a Digital Single Market Act, 2016 <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+TA+P8-TA-2016-0009+0+DOC+XML+V0//EN>

¹⁸² European Parliament resolution. Towards an EU strategy for international cultural relations, 2017 <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+TA+P8-TA-2017-0303+0+DOC+PDF+V0//EN>

¹⁸³ CulturalBase, 2016, Digital culture - more than just creative economy http://culturalbase.eu/documents/Policy%20brief_Creativity.pdf

¹⁸⁴ UNESCO, 2018, 'Global Report re-shaping cultural policies, monitoring the implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)' <http://en.unesco.org/creativity/global-report-2018>

The cultural value chain in the digital environment: from a 'pipeline' configuration to a network model

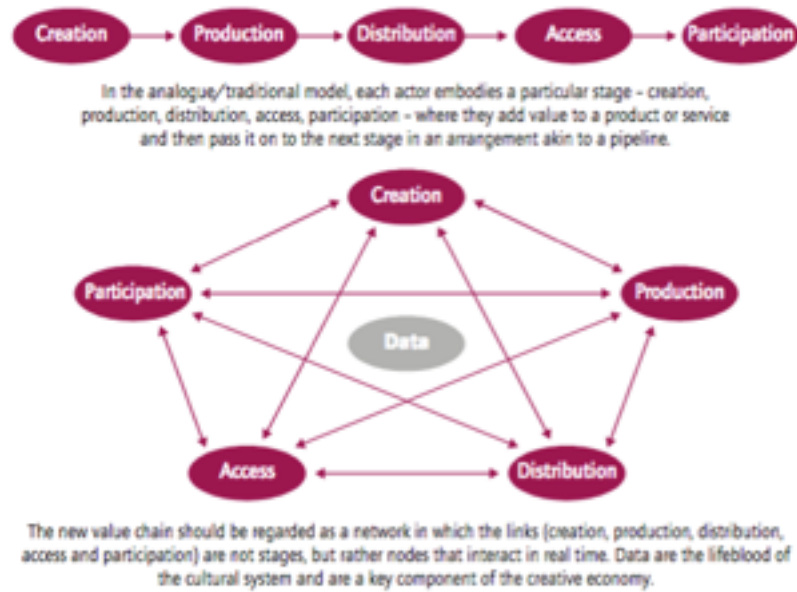


Figure 9 – from a 'pipeline' configuration to a network model

In the analogue/traditional model, each actor embodies a particular stage – creation, production, distribution, access, participation – where they add value to a product or service and then pass it on to the next stage. The new value chain should be regarded as a network in which the links (creation, production, distribution, access and participation) are not stages, but rather nodes that interact in real time.

From a demand-side perspective, access to digital cultural content is becoming more relevant, impacting in turn, the time and resources available to invest in traditional cultural consumption. The 2013 special Eurobarometer on cultural participation shows that 30% of Europeans use the internet at least one a week as a means to access cultural content. Five years later, and in absence of new data, this figure is likely to be higher.

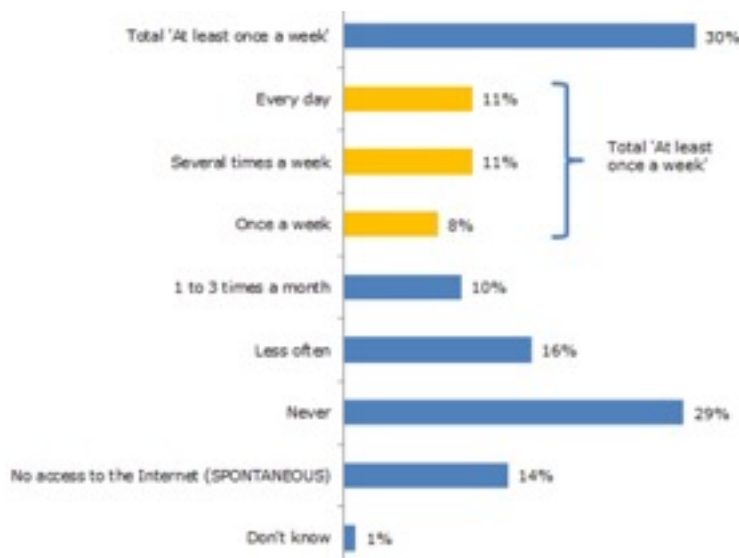


Figure 10 – Average use of Internet for cultural purposes in the EU 27 Source: Special Eurobarometer 399. Cultural Access and Participation, 2013.

Despite substantial efforts by Member States, a report from 2013 notes that public content is still in the early stages of digitisation.¹⁸⁵ It estimates that approximately 20% of cultural content had been digitised, with high imbalances between art forms (4% for national libraries against 42% for art museums). More worryingly, the study concludes that only 6% of European cultural content, one third of the digitised cultural content, is accessible online. A survey by NEMO, the Network of European Museums Organisations, illustrates the difficulties of making digitised work available to European citizens when stating: 'Copyright legislation can be an enormous hindrance for a museum who wishes to place details of their collections online, particularly where that collection includes copyright works. This is due to resource-intensive procedure necessary to clear the rights and the affordability of copyright licenses issued by rights holders' representatives, such as collecting societies, required to publish images of a work of art online. Collecting societies and rights holder either raise the cost of licences further or refuse to grant licences if a work is to be included initiatives that allow commercial reuse, such as Google Art Institute and Europeana.'¹⁸⁶

Access to digital culture depends on hard infrastructure, availability of cultural content, as well as social capital. While the majority of Europeans households are equipped with access to the internet (86%),¹⁸⁷ internet use is strongly linked to what the OECD has termed the digital divide, that is the effect of income and education level, gender, age, nationality, linguistic and ethnic background, and language. The fact that a significant proportion of digital cultural content is produced in English, it not only hinders access to digital culture, but also enters into tension with Article 167 of the Lisbon Treaty and the principles of the UNESCO Universal Declaration on Cultural Diversity of which Europe is a party. Along these lines, the UNESCO Global Report points out that cross-cutting digital plans can help ensure that national investments not only serve to attract the large digital platforms, but also to build a sufficiently diverse and sustainable cultural ecosystem over time.

Aware of the challenges outlined above, the European Commission has put forward a number of important initiatives, legislative revisions and funded programmes aiming at supporting European cultural operators adapt to the creative economy. However, the digital transition will require continuous support when testing of new business models until new consumption patterns are well understood. This process is affecting big and small cultural operators alike. In 2017 the auction house Christie's held 85 digital sales of luxury goods and lower-value collectibles. Sales from digital auctions merely accounted to 1% of annual overall sales, but 37% of Christie's new buyers. The auction house concluded: 'We realized the primary advantage of online is not the revenue generated, but the clients we attract through digital.'¹⁸⁸ While big market players have the resources to test new digital strategies, small European players will require additional support to progress in their digital transformation.

The potential of the digital economy varies across sectors and markets. The music industry has been at the forefront of tracking and quantifying the digital shift. At a European level, the IFPI global annual report shows a sharp increase in streaming revenue of 45.5% with strong variations across countries. In Sweden, streaming revenue amounts to 69% of the market, growing by 9.9% on the previous year,

¹⁸⁵ Feijoo, Lindmark, Villar, Tarín, Gelabert and Matía, 2013, European Parliament Study on 'Public and Commercial Models of Access in the Digital Era'. Directorate General for Internal Policies, Policy Department B: Structural and Cohesion Policies, Culture and Education
[http://www.europarl.europa.eu/RegData/etudes/etudes/join/2013/495858/IPOL-CULT_ET\(2013\)495858_EN.pdf#page=19](http://www.europarl.europa.eu/RegData/etudes/etudes/join/2013/495858/IPOL-CULT_ET(2013)495858_EN.pdf#page=19)

¹⁸⁶ NEMO, 2015, 'Survey on Museums and Copyright – Report'
http://www.ne-mo.org/fileadmin/Dateien/public/Working_Group_1/Working_Group_IPR/NEMO_Survey_IPR_and_Museums_2015.pdf

¹⁸⁷ Eurostat, 2016, internet access and use statistics - households and individuals
http://ec.europa.eu/eurostat/statistics-explained/index.php/Internet_access_and_use_statistics_-_households_and_individuals

¹⁸⁸ The New York time, 2017, 'Auction Houses Thrived in 2017, in an 18th-Century Way' <https://www.nytimes.com/2018/02/02/arts/auction-results-2017.html>

while in Germany, the world's fourth largest music market, physical sales represent 52% of the total market.¹⁸⁹ In the heritage sector, both tangible and intangible, digitisation offers new avenues for conservation and dissemination. A survey monitoring the process and costs associated with digitising cultural heritage found that digital collection activities are mainly funded by internal budgets (88%) but national public grants are only available to 40% of the respondents.¹⁹⁰ Such a strong discrepancy can help to explain the slow pace of digitisation across Europe.

"Humans need to be together. The performing arts on stage are a really important way of being together in a community. The real time experience is something unique and it is not substituted by anything else. Sharing the experience of the show online is another way of forming a community around the performance."

Maude Bonenfant, Quebec University. IETM Digital space: Performing Arts and the Digital Shift, 2015.

In contrast with the above, some sectors such as performing arts, thrive in non-digital environments due to the inherent live component of their practice. Additionally, the demonstrated benefits in terms of wellbeing derived from participation in the arts are linked to their capacity to bring people together, foster community and socialisation within safe environments that promote shared reflection. Increasing studies point to the fact that digital consumption might have an opposite effect.¹⁹¹ As such, digital technologies should never be seen as a substitute for live cultural experiences, rather its potential lies in complementing live performance through mixed realities.¹⁹²

¹⁸⁹ IFPI Global Music Report, 2017, 'Annual State of the Industry'
<http://www.ifpi.org/downloads/GMR2017.pdf>

¹⁹⁰ Enumerata, 2014, 'Survey Report on Digitisation in European Cultural Heritage Institutions' <http://www.enumerate.eu/fileadmin/ENUMERATE/documents/ENUMERATE-Digitisation-Survey-2014.pdf>

¹⁹¹ Shakya and Christakis, 2017, 'Association of Facebook Use With Compromised Wellbeing: A Longitudinal Study' <https://www.ncbi.nlm.nih.gov/pubmed/28093386>

¹⁹² IETM, 2017, 'Mixed Reality and the Theatre of the Future. Arts and New Technologies' <https://www.ietm.org/en/publications/fresh-perspectives-6-mixed-reality-and-the-theatre-of-the-future>

EU ACTION

Europeana

The most important European intervention where culture and the information technology intersect is Europeana.¹⁹³ It fosters access to cultural heritage material held by libraries, archives and museums through digital means to the benefit of all European citizens. Additionally, Europeana demonstrates EU added value through economies of scale and the benefits of cooperation at EU level.

Access to culture for all

In 2007 the Martynas Mažvydas National Library of Lithuania started a process of digitisation to preserve cultural heritage and to make it more accessible to

the elderly, the disabled and to people living in remote areas. At the end of the project, the database is expected to contain around 3.605.000 digital pages presenting original manuscripts, ancient books, works of art and folklore, historic documents, magazines and journals, accessible to all, in Lithuania and elsewhere.

ERDF funding: € 2.8 million

The Mu.SA Project

The digital shift is a reality that cannot be ignored by museums. It demands appropriate competences, skills and knowledge. The Mu.SA - Museum Sector Alliance project supports museum professionals in their digital transformation journey.

The Creative Europe programme has supported 456 pioneering projects, networks and initiatives in the digital field.¹⁹⁴ Among others, the following:

European Digital Art and Science Network coordinated by the Ars Electronica Centre in Linz.

The European Digital Art and Science Network collides the minds of science with those coming from the digital arts in order to achieve a serious, common perception of opposed disciplines. Interdisciplinarity, the European intercultural exchange and the reach for new audiences are the 3 fundamental key criteria under which the network operates. Participating network players are 2 scientific mentoring institutions representing Europe's peak in scientific research ESO (Chile) and Cern (CH), and 8 European cultural partners representing strong and various European cultural- and artistic positions.

Masters & Servers: Networked Culture in the Post-Digital Age

The action-research project 'Masters & Servers: Networked Culture in the Post-Digital Age', carried out by five key organisations in the European contemporary and media arts, (SI, HR, IT, UK, ES), interrogated 3 crucial contemporary questions. First, how are technologies shaping new forms of representation, storytelling and social dialogue. Second, how are new forms of creation and distribution shifting lines between amateur and professional and how do they affect cultural (re)production? And third, how are artists and businesses creating viral and collaborative distribution tools, resulting in the disruption of the known and expected?. The project has been selected as best practice for its outstanding contribution to understand the digital transition and its effects on culture from an applied perspective.

¹⁹³ Europeana

<https://www.europeana.eu/portal/en>

¹⁹⁴ Creative Europe, 2018, projects in the digital field

<https://ec.europa.eu/programmes/creative-europe/projects/#search/keyword=digital&matchAllCountries=false>

CULTURE AND EXTERNAL ACTION

*"We pledge to work towards a stronger Europe
on the global scene, proud of its values".*

Rome Declaration, 25 March 2017

CULTURE AND EXTERNAL ACTION

Cultural relations strengthen bilateral bonds between Europe and third countries. They build bridges between societies, through exchange of ideas and thereby foster better mutual understanding. Cultural exchange creates an open environment within which political and social issues can more easily be addressed. Culture enables sustainable social, economic and human development. It also facilitates the dialogue between cultures, an essential condition of peaceful coexistence. Europe's cultural appeal does more than attract tourists. It has an impact on trade deals, in the political sphere, in development cooperation, and even in the area of defence and security. The enhancement of Europe's cultural appeal is therefore more than a cultural or economic issue: it is also in the interest of successful EU global action.

The EU Agenda for Culture placed culture firmly within a broader external relations policy, stating that it is 'an important part of the EU's main cooperation programmes and instruments, and in the Union's bilateral agreements with third countries.' The European Commission also pointed to the 'wide variety of cultural projects and programmes [that] have been implemented for many years as part of the Union's financial and technical assistance' as well as culture's role in promoting human rights, facilitating intercultural dialogue and build bridges between different cultures.¹⁹⁵

Reinforcing the essential role of culture in the EU's external relations, the Council's Conclusions on an 'EU strategic approach to international cultural relations' stressed the importance of joint actions by Member States.¹⁹⁶ The value added that cooperation of Member States can add to the efficiency of the cultural diplomacy of the EU is a central theme in the resolution of the European Parliament from the same year.¹⁹⁷

The diplomatic value of cultural trade was also acknowledged by the European Parliament: 'These industries contribute to Europe's 'soft power' in their role as ambassadors of European values (such as quality, excellence, craftsmanship, creativity, culture) on the world stage.'¹⁹⁸ This parliamentary report echoes the statement of the European Commission Communication that calls Europe firmly 'the world's No.1 tourist destination'.¹⁹⁹ The Communication goes on to state that 'tourism is an important instrument for reinforcing Europe's image in the world, projecting our values and promoting the attractions of the European model, which is the result of centuries of cultural exchanges, linguistic diversity and creativity.'

External cultural relations as a vehicle for strengthening common values was also the focus of an earlier resolution of the European Parliament, which 'advocates that the EU, acting as global peace

¹⁹⁵ Communication from the European Commission on a European agenda for culture in a globalizing world, COM/2007/0242
<http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=celex:52007DC0242>

¹⁹⁶ Council Conclusions on an EU strategic approach to international cultural relations, 2017
<http://data.consilium.europa.eu/doc/document/ST-7935-2017-INIT/en/pdf>

¹⁹⁷ European Commission Joint Communication To The European Parliament And The Council – Towards an EU strategy for international cultural relations, 2016
<http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=JOIN%3A2016%3A29%3AFIN>

¹⁹⁸ European Parliament, 2016, 'Report on a coherent EU policy for cultural and creative industries'
<http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+REPORT+A8-2016-0357+0+DOC+PDF+VO//EN>

¹⁹⁹ Commission Communication, 2010, 'Europe, the world's No.1 tourist destination – a new political framework for tourism in Europe'
<http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52010DC0352&from=EN>

actor, should include culture and cultural exchanges in EU external relations and development policy'.²⁰⁰

Frequent reference in culture in EU external relations is made to the UNESCO 'Convention on the Diversity of Cultural Expressions', which calls for the strengthening of 'international cooperation and solidarity in a spirit of partnership with a view, in particular, to enhancing the capacities of developing countries in order to protect and promote the diversity of cultural expressions'. It goes on to state that '[i]nternational cooperation and solidarity should be aimed at enabling countries, especially developing countries, to create and strengthen their means of cultural expression, including their cultural industries, whether nascent or established, at the local, national and international levels.'²⁰¹

EVIDENCE, IMPACTS AND EMERGING RESEARCH

Building upon and going beyond the notion of cultural diplomacy,²⁰² cultural relations is a term used to denote 'cross-border cultural activities that ... bear upon a country's reputation, influence and attractiveness [and] invoke cultural encounters as a way to bridge understanding between peoples',²⁰³ cultural diplomacy contains more narrowly the 'specific purpose of supporting foreign policy objectives and the national interest.'²⁰⁴ Culture is a necessary part of the EU's external relations as 'the further we move away from Europe, the fewer incentives the EU has on offer to promote its policies and institutions and the more it has to rely on mechanisms of persuasion and communication to make its case.'²⁰⁵

Assessing the effectiveness of culture in external relations suffers from the same issues as for culture in general: 'like the value of the arts, they are not easy to measure. This is particularly true of the softer side of cultural diplomacy, the fostering of mutual and cultural understanding.'²⁰⁶ However, culture has been identified as an area of high visibility that resonates to publics across all countries in external

²⁰⁰ European Parliament, 2016, 'Resolution on the role of intercultural dialogue, cultural diversity and education' <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+TA+P8-TA-2016-0005+0+DOC+PDF+V0//EN>

²⁰¹ UNESCO, 2005, 'Convention on the Protection and Promotion of the Diversity of Cultural Expressions' <http://en.unesco.org/creativity/sites/creativity/files/passeport-convention2005-web2.pdf>

²⁰² Cull, 2008, 'Public diplomacy: Taxonomies and Histories', *Annals of the American Academy of Political and Social Science*, 616, Public Diplomacy in a Changing World, 31-56 <http://www.jstor.org/stable/pdf/25097993.pdf?refreqid=excelsior%3A90a943970f570b57afb89137d8e906c5>

²⁰³ British Council, 2018, 'Cultural Value – Cultural Relations in Societies in Transition: A Literature Review' https://www.britishcouncil.org/sites/default/files/lit_review_short_working_paper_final_final.pdf

²⁰⁴ Rivera, 2015, 'Distinguishing Cultural Relations From Cultural Diplomacy'. CPD Perspectives on Public Diplomacy. Figueroa [https://uscpublicdiplomacy.org/sites/uscpublicdiplomacy.org/files/useruploads/u33041/Distinguishing%20Cultural%20Relations%20From%20Cultural%20Diplomacy%20-%20Full%20Version%20\(1\).pdf](https://uscpublicdiplomacy.org/sites/uscpublicdiplomacy.org/files/useruploads/u33041/Distinguishing%20Cultural%20Relations%20From%20Cultural%20Diplomacy%20-%20Full%20Version%20(1).pdf)

²⁰⁵ Börzel and Risse, 2012, 'From Europeanisation to Diffusion: Introduction', *West European Politics*, 35(1), 1-19 <http://www.tandfonline.com/doi/abs/10.1080/01402382.2012.631310>

²⁰⁶ Cummings, 2009, 'Cultural Diplomacy and the United States Government: A Survey' <https://www.americansforthearts.org/sites/default/files/MCCpaper.pdf>

relations, outperforming 'security, education, research, science and technology, environment, energy and international development, despite [the EU's] major investments in these fields'.²⁰⁷

Such perception-based evidence highlights the importance of culture in the EU's external relations. Furthermore, the objectives of culture in external relations are wide-ranging, so it may be considered a 'versatile strategic instrument that can be employed to reach out to different groups of people and organisations as well as different policy areas'.²⁰⁸

Cultural relations are most effective as a two-way process, rather a uni-directional conveyer of EU values. Despite natural adjustments in bilateral and multilateral relations regarding values, these values emerge as a key attractive factor in external relations.²⁰⁹ They are 'reflected in fundamental rights and an open society' and are what 'make Europe an attractive place to live'.²¹⁰ A survey of residents of southern neighbouring countries showed strong associations of certain values with the EU, notably democracy, human rights, equality and freedom.²¹¹ A report analysing the perception of the EU and EU's policies abroad notes that EU countries are seen as highly attractive in terms of their culture and lifestyle (70-80% of responses in all EU's strategic partners). A survey underpinning the analysis shows that when respondents were asked about their image of the EU, 'multicultural' was the adjective chosen most frequently. Furthermore, respondents ranked positively all relevant cultural areas, particularly European monuments and museums, history, arts, and design. The study concludes that European culture 'is an influential point of attraction for, and in demand by stakeholders across the world that highly value Europe's cultural diversity'.²¹²

It must be stressed that it is not just between governments that dialogue is necessary. The concept of public diplomacy is considered 'as a process or an 'act of communication', which can take both government-to-people and people-to-people form'.²¹³ This is of particular importance to acknowledge as 'many individual artists as well as arts-producing or arts-delivering NGOs in third countries, for example, find that EU funding is often sent directly to governments and does not reach them'.²¹⁴ Creating innovative and participative opportunities for cultural interaction receives positive feedback.

²⁰⁷ PPMI, NCRE, NFG, 2015, 'Analysis of the Perception of the EU and EU's Policies Abroad'
http://ec.europa.eu/dgs/fpi/documents/showcases/eu_perceptions_study_final_report.pdf

²⁰⁸ Preparatory Action 'Culture in EU External Relations', 2014
<http://www.keanet.eu/wp-content/uploads/Culture-EU-External-Relations-Full-Report.pdf>

²⁰⁹ EU Neighbours, 2017, 'Open Neighbourhood: Communicating for a stronger partnership -connecting with citizens across the Southern Neighbourhood'
http://www.euneighbours.eu/sites/default/files/publications/2017-03/Opinion%20Poll%20Southern%20Countries%20Report_SPRING%202016.pdf

²¹⁰ European Commission, 2017, 'Strengthening European Identity through Education and Culture'
https://ec.europa.eu/commission/sites/beta-political/files/communication-strengthening-european-identity-education-culture_en.pdf

²¹¹ EU Neighbours, 2017, 'Open Neighbourhood: Communicating for a stronger partnership -connecting with citizens across the Southern Neighbourhood'
http://www.euneighbours.eu/sites/default/files/publications/2017-03/Opinion%20Poll%20Southern%20Countries%20Report_SPRING%202016.pdf

²¹² PPMI, NCRE, NFG, 2015, 'Analysis of the Perception of the EU and EU's Policies Abroad'
http://ec.europa.eu/dgs/fpi/documents/showcases/eu_perceptions_study_final_report.pdf

²¹³ PPMI, NCRE, NFG, 2015, 'Analysis of the Perception of the EU and EU's Policies Abroad'
http://ec.europa.eu/dgs/fpi/documents/showcases/eu_perceptions_study_final_report.pdf

²¹⁴ Preparatory Action 'Culture in EU External Relations', 2014
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Research has shown that '[c]ontact with Europe (living, visiting or having relatives in Europe) clearly supports more positive views on the EU; in the same vein (sic), people who felt sufficiently informed about the EU tended to have more positive attitudes.'²¹⁵

'I am from eastern part of Europe, I study choral conducting in Moscow. That's why Eurochoir was extremely new experience for me. Singers and conductors represented 'European' way of sound, music mentality and another way of conducting. Of course, it opened my mind. I understood that although I love Russian music most of all, to be involved in west European music culture is so exiting that I would like to know about it more and more.'

Europa Cantat, 2015, The VOICE project 2012 – 2015 Final Report, supported by Creative Europe

Additional research on the impacts of culture in foreign relations is available at a national level. A University of Edinburgh study commissioned by the British Council considered the political, economic and cultural outcomes of the UK's soft power through the analysis of selected variables. The results showed that 'democratic pluralism, economic prosperity, and internationally networked cultural institutions provide dividends' as could be determined from numbers of incoming international students and tourists; they impact on incoming foreign direct investment and the effects on UN General Assembly voting behaviour'. Furthermore, the study concluded that the Western democratic model of cultural diplomacy was the most effective, despite challenges to Western societal models.'²¹⁶

The premises for achieving impact through culture in external relations were assessed by the Goethe-Institut, in particular, to rely on relevance, dialogue, exchange with local cultural actors, leaving room for the unexpected and appreciation of the fact that active participation enhances an individual's capacity for reception. Critically, it requires a long-term view.²¹⁷ Furthermore, sensitivity to local context is essential, particularly where religion is integrated into the local cultural apparatus.²¹⁸ The building of relationships is needed globally, and must be approached with the intention for mutual recognition and understanding while simultaneously upholding European values.

²¹⁵ PPMI, NCRE, NFG, 2015, 'Analysis of the Perception of the EU and EU's Policies Abroad'
http://ec.europa.eu/dgs/fpi/documents/showcases/eu_perceptions_study_final_report.pdf

²¹⁶ University of Edinburgh, 2017, 'Soft Power Today: Measuring the Influences and Effects'
https://www.britishcouncil.org/sites/default/files/3418_bc_edinburgh_university_soft_power_report_03b.pdf

²¹⁷ Goethe-Institut, no date, 'Culture Works: Using Evaluation To Shape Sustainable Foreign Relations'
<https://www.goethe.de/resources/files/pdf94/culture-works-brochure-september-2016.pdf>

²¹⁸ Preparatory Action 'Culture in EU External Relations', 2014
<http://www.keanet.eu/wp-content/uploads/Culture-EU-External-Relations-Full-Report.pdf>

EU ACTION

There are a number of European cultural initiatives which have an impact in the field of external relations, e.g. non-EU countries been invited to be associated with the European Year of Cultural Heritage,²¹⁹ including the establishment of the West Balkans cultural heritage route.²²⁰ Creative Europe also funds projects that include interactions with third countries and provide a basis for intercultural dialogue and the fostering of mutual understanding.

Mirrors of Europe

The project 'Mirrors of Europe' is an innovative framework for enhancing cultural exchange between EU countries and selected 'Third countries'. It creates a mobility scheme for prominent novelists from EU states to spend time in selected Third Countries - and vice versa - and produce a 2000-3000 word essay (or similar literary format) that conveys his or her impression of the host country. The essays will subsequently be translated and published in pan-European outlets. The project will involve twenty authors from twenty countries.

(Funded by Creative Europe)

Protecting and Promoting the Algerian Cultural Heritage

This initiative in Algeria is the largest of the EU's bilateral cultural programmes in the region. Launched in 2012 and to be completed in 2018, it focuses on protection, conservation and promotion of heritage, including the reconstruction of Imadghassen's grave in Banta; cultural heritage vocational training

programmes; and a component dedicated to audiovisual heritage. The initiative is being carried out in cooperation with cultural heritage experts and local associations.

European Commission funding: € 21.5 million (with an additional € 2.5 million provided by Algeria)

Culture and Arts Supporting Social Cohesion in Latin American Cities - LAIC

Launched in 2016 as a result of cooperation between Interarts (Spain) and Bozar (Belgium), the LAIC project has explored the existing possibilities to promote and strengthen the role of culture as a vector of inclusive and sustainable development and to facilitate exchanges and joint actions between the EU and Latin America aimed at better integrating cultural policies and initiatives in urban development strategies. In particular, it has focused on successful projects which foster social cohesion in five cities in Brazil, Colombia, Mexico, Peru and El Salvador.

(Funded by the DG for International Cooperation and Development)

²¹⁹ European Year of Cultural Heritage 2018, Fact Sheet, 2017
http://europa.eu/rapid/press-release_MEMO-17-5066_en.htm

²²⁰ EEAS, 2018, 'EU – Western Balkans Cultural heritage route'
https://eeas.europa.eu/headquarters/headquarters-homepage/38744/eu-%E2%80%93-western-balkans-cultural-heritage-route_en

THE VALUE AND VALUES OF CULTURE

About Culture Action Europe

Culture Action Europe (CAE) is the first port of call for informed opinion and debate about arts and cultural policy in Europe. CAE is the biggest umbrella organisation and the only network representing all cultural sub-sectors. CAE represents 80.000 voices of the cultural sector through its 145 members: 31 transnational networks, 33 national networks, 36 private and public organisations and 45 individual members.

www.cultureactioneurope.org

About Budapest Observatory

Budapest Observatory observes (present, interpret, compare and analyse) facts and processes. It's mission is to be of help for those who want to know more about the conditions (finances, legislation, governance, policies) of cultural life (cultural activities, products and organisations) in east-central European countries. www.budobs.org

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