

**EUROPEAN AGENDA
FOR CULTURE**

**WORK PLAN FOR CULTURE
2015-2018**

SEPTEMBER 2019



FROM SOCIAL INCLUSION TO SOCIAL COHESION — THE ROLE OF CULTURE POLICY

**GUIDELINES FOR POLICY-MAKERS AND CULTURAL INSTITUTIONS,
BY THE 2017-2019 WORKING GROUP OF EU MEMBER STATES' EXPERTS
ON FOSTERING THE CONTRIBUTION OF CULTURE TO SOCIAL INCLUSION**



EUROPEAN UNION

*Europe Direct is a service to help you find answers
to your questions about the European Union.*

**Freephone number (*):
00 800 6 7 8 9 10 11**

(*) The information given is free, as are most calls
(though some operators, phone boxes or hotels may charge you).

More information on the European Union is available on the Internet (<http://europa.eu>).

Luxembourg: Publications Office of the European Union, 2019

© European Union, 2019

Reproduction is authorised, provided the source is acknowledged.

All copyrights are mentioned next to the photos. The pictures illustrating case studies are coming from the websites of the concerned organizations/institutions/initiatives/projects mentioned into the report.

EUROPEAN AGENDA
FOR CULTURE

WORK PLAN FOR CULTURE
2015-2018

SEPTEMBER 2019



FROM SOCIAL INCLUSION TO SOCIAL COHESION – THE ROLE OF CULTURE POLICY

GUIDELINES FOR POLICY-MAKERS AND CULTURAL INSTITUTIONS,
BY THE 2017-2019 WORKING GROUP OF EU MEMBER STATES' EXPERTS
ON FOSTERING THE CONTRIBUTION OF CULTURE TO SOCIAL INCLUSION

TABLE OF CONTENTS

1. Introduction	7
1.1 Definitions	9
1.2 The role of culture and the arts	11
1.3 Culture as a solution or a problem?	12
2. The work of the group	15
2.1 Mandate	15
2.2 Membership	16
2.3 Activities	18
3. About this report	23
3.1 Who wrote this report?	23
3.2 Who should read it and why?	23
3.3 How should the report be read?	24
4. Social inclusion – current European contexts	27
4.1 Role of culture	28
5. General guidelines	33
5.1 What policy-makers should do	33
5.2 What cultural institutions and funding organisations should do	36
6. Thematic guidelines	39
6.1 People-centred approach: culture for, with and by people at risk of exclusion	39
6.2 Partner-centred approach: culture and education	41
6.3 Partner-centred approach: culture and health	43
6.4 Place-centred approach: culture in urban and rural communities	45
6.5 One cultural sector approach: cultural heritage	48
7. Dissemination and impact	53
7.1 Introduction	53
7.2 What we want you to do with these guidelines	53
7.3 Some strategic dissemination ideas and actions	54
8. Themes and case studies	57
8.1 People-centred approach: culture for, by and with people at risk of exclusion	57
8.2 Partner-centred approach: culture for health and well-being	70
8.3 Partner-centred approach: culture and education	76
8.4 Place-centred approach: culture in urban and rural communities	82
8.5 One cultural sector approach: cultural heritage	88
Annex	99
Members of this Member States' Expert Group	99



INTRODUCTION



1

INTRODUCTION



Alle Menschen werden Brüder

Ode an die Freude,

FRIEDRICH VON SCHILLER

In many ways, the EU is growing more socially and culturally diverse, which in itself is a cause for celebration. As Article 3 of the Treaty on European Union states: 'The EU shall respect its rich cultural and linguistic diversity'. The same Treaty Article says that 'the EU shall combat discrimination', and 'promote economic and social cohesion'.

But diversity can also present challenges to social cohesion. Migration, from both inside and outside the EU, increases our cultural diversity while inequalities, particularly where the benefits of globalisation are not being equally shared, increase economic disparity.

In February 2019, *Le Monde* reported that in a survey of 1 400 *gilets jaunes* it was found that 74% lived in 'economic precarity', of which 17% earned less than EUR 1 136 a month. The top concern for those surveyed was the economic impact of globalisation, which 87% felt was extremely negative. Perhaps surprisingly, migration was not among the concerns they raised.

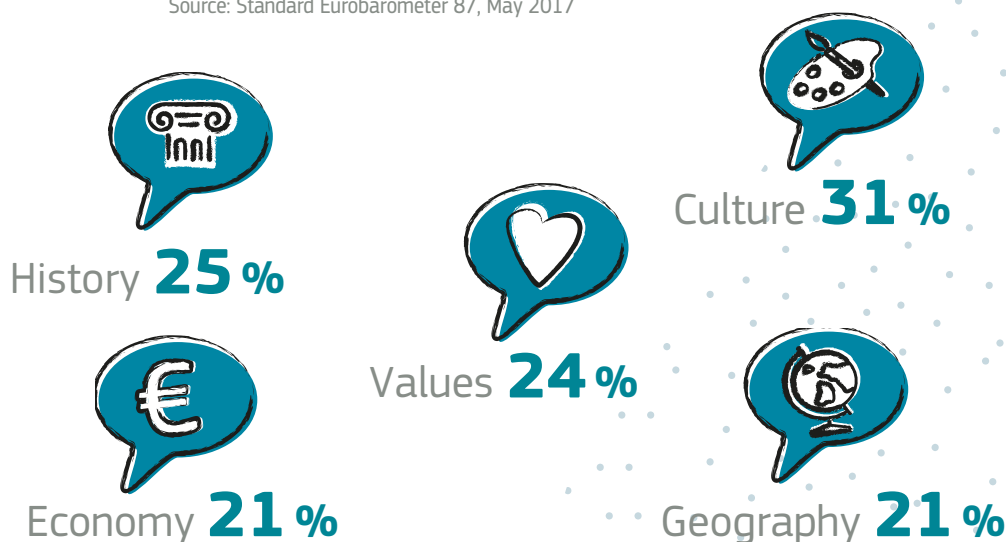
At EU level, recent data show that around 113 million Europeans (over 20%) are at risk of poverty or social exclusion, and 15% experience material deprivation. This means, for example, being unable to afford a monthly social event with friends or family, an internet connection or regular leisure activities. Being deprived of such social connections in turn impacts cultural participation and societal cohesion.

In 2017, 40% of Europeans surveyed felt that Member States were distant in terms of shared values. Culture topped the list of factors most likely to create a feeling of community, ahead of history, geography and religion. However, more than a third of Europeans said that they did not participate at all in cultural activities.

Culture matters to European...

What creates a feeling of community among EU citizens?

Source: Standard Eurobarometer 87, May 2017



...but participation varies

Which Europeans participate in culture the most/least?

Source: Eurostat 2015, Cultural participation by cultural activity

TOP 5

Denmark 85 %
Sweden 85 %
Finland 84 %
Netherlands 84 %
Luxembourg 79 %

BOTTOM 5

Romania 27 %
Bulgaria 29 %
Croatia 34 %
Greece 47 %
Italy 47 %

(Percentage of people who went to cinema/live performance/cultural site at least once in the previous 12 months)

Culture and the arts can help to address these present challenges, thus there is clear scope to increase cultural participation, and to use cultural policies for access and inclusion to help restore social connectedness. This is a top priority of the European Commission's New European Agenda for Culture, and the Council's Work Plan for Culture, under which EU governments have worked together on this report. In 2017, EU Culture Ministers also publicly debated¹ how culture could contribute towards making European societies more cohesive. In particular, Ministers discussed what can be done jointly at European level to reinforce action at the national level, as well as the specific role of cultural and heritage organisations.

Culture, the arts and heritage have a unique value, touching people in a way nothing else can. Culture and the arts reflect on society and make us think. Heritage shows us where we come from and helps us to get to know and understand each other. By singing, painting, dancing or performing people can express themselves in unique ways. In a Europe wherein every single individual counts, it shouldn't be just the rich, the healthy and those close to cultural venues who experience the value of culture.

With its unique value, culture can also play a key role in including people and strengthening social cohesion. Culture connects people. Making music together is a way to communicate and make a connection. Culture can transcend social or linguistic barriers. The sound of Verdi's *Va, pensiero* is heard in many football stadiums, while Beethoven's *Ode to joy* doesn't need words to engender a feeling of solidarity across borders.

¹

A meeting of Ministers of Education, Youth, Culture and Sport was held on 21 November 2017 (see <https://www.consilium.europa.eu/en/meetings/eycs/2017/11/20-21/>) See also the link to the official record <http://www.consilium.europa.eu/media/32059/st14556en17.pdf> and video of the debate <https://video.consilium.europa.eu/en/webcast/bd5dea3e-c437-45f0-9749-df326beaadc>

1.1 Definitions

The group of EU Member States' experts behind this report agreed *in principle* to adopt existing definitions of culture, social inclusion and exclusion – based upon those already in use at EU and international levels. Some further developments of the term *social inclusion* will be presented, together with other terms that are usually associated with inclusion, marginalisation, peripherality, and social and cultural capital. There are several terms used, depending on the context. Talking about 'social exclusion' as a societal problem might be better than using the term 'social inclusion', so as to prevent the stigmatisation of people who are meant to be included in a specific context, and to underline that we *all*, together, need to make the effort.

1.1.1 European definitions

As the European Union faces economic and social challenges, demographic changes and a more polarised society that questions fundamental principles of the Union and its Member States, it needs more than ever to find the right tools to combat exclusion, and facilitate social inclusion and cohesion.

The European social model and European values are enshrined in the Lisbon Treaty. The Open Method of Coordination (OMC), a product of the Lisbon Treaty through the mechanism of non-legal cooperation, is itself intrinsically an instrument designed to tackle the challenges posed by social exclusion and inequality.

There are several ways of addressing social inclusion within the European context. Sometimes with the focus on empowerment, one uses the term 'active inclusion', meaning to enable every citizen, notably the most disadvantaged, to fully participate in society, including having a job. In its 2010 report, *The European Social Fund and Social Inclusion*² the European Commission identified social inclusion as a key priority for Europe, and one of 11 priorities for cohesion policy in 2014-2020³, (thematic objective 9), which is actively supported by the European Social Fund, defining it as follows:

The EU sees social inclusion as a process which ensures that those at risk of poverty and social exclusion gain the opportunities and resources necessary to participate fully in economic, social and cultural life and to enjoy a standard of living and well-being that is considered normal in the society in which they live. Social inclusion also ensures that vulnerable groups and persons have greater participation in decision making which affects their lives and access to their fundamental rights.

The discourse on social inclusion is not necessarily congruent across EU Member States. The spectrum ranges from those that put more focus on exclusion – the conditions of individuals and groups that may experience exclusion – whereas others address more the cohesion aspect – how the bonds between different groups or between the individual and society can be strengthened despite the difference in world views and cultural practices.

2

http://ec.europa.eu/employment_social/esf/docs/sf_social_inclusion_en.pdf

3

http://ec.europa.eu/regional_policy/en/policy/how/priorities

1.1.2 Global definitions

1.1.2.1 Agenda 2030

Searching for current global definitions of social inclusion, the group considered the UN's 2030 Agenda for Sustainable Development⁴, a document agreed upon, not only by the EU Member States but also by the entire United Nations. While the 2030 Agenda does not offer an explicit definition for social inclusion, two of its targets are highly relevant:

- 10.2: By 2030, empower and promote the social, economic and political inclusion of all, irrespective of age, sex, disability, race, ethnicity, origin, religion or economic or other status.
- 10.3: Ensure equal opportunity and reduce inequalities of outcome, including by eliminating discriminatory laws, policies and practices and promoting appropriate legislation, policies and action in this regard.

Here, social inclusion can be interpreted as being about removing barriers, such as discrimination, ensuring everyone's possibility to enjoy their human rights. This is a more individual approach than the one of 'social cohesion', which is taking a more societal and relational view. Of course, certain aspects of social inclusion are present in practically all of the Agenda 2030 goals.

1.1.2.2 Social exclusion in a global perspective

According to the Social Exclusion Knowledge Network (SEKN), social exclusion '[...] consists of dynamic, multi-dimensional processes driven by unequal power relationships interacting across four main dimensions – economic, political, social and cultural – and at different levels including individual, household, group, community, country and global levels'⁵.

The SEKN examined the relational processes that lead to the exclusion of particular groups of people from engaging fully in community/social life. These processes operate at the macro-level (access to affordable education, equal employment opportunity legislation, cultural and gender norms), and/or the micro-levels (income, occupational status, social networks and identity).

The complexity of definitions relating to social inclusion will be mirrored in the report where several terms will be used, depending on the context.

1.1.2.3 Critical perspectives: Social inclusion as a 'correction' of problematic societal structures

It might seem hard to talk about social inclusion without stigmatising those considered to be 'in need of inclusion'. But included into what? What is the norm, whose norm are we referring to and in what context? The complexity of these questions cannot be denied. It might be better to talk about social exclusion as a social process, where the majority of whatever kind is excluding someone because of what people think that he, she or they has or have done or may represent. Just as 'segregation' is a condition for the whole city and not only certain areas, 'social exclusion' is a process running through the whole of society.

⁴

<https://sustainabledevelopment.un.org/post2015/transformingourworld>

⁵

Understanding and Tackling Social Exclusion (2008). Final Report to the WHO Commission on Social Determinants of Health From the Social Exclusion Knowledge Network. See https://www.who.int/social_determinants/knowledge_networks/final_reports/sekn_final%20report_042008.pdf?ua=1

1.2 The role of culture and the arts

All relations and situations are context-bound. To talk about culture for social inclusion is of course too simplistic. Culture is the foundation of all human interaction.

As EU Member State experts pointed out in the 2016 OMC report on *How culture and the arts can promote intercultural dialogue in the context of the migratory and refugee crisis*, cultures and identities are never fixed, unchangeable essences, but rather fluid processes open to transformations in the everyday relationships between people with different backgrounds. Individuals are shaped and reshaped by their relationships with others.

In this report, we will sometimes focus on specific target groups. We are well aware of the fluidity of identity and that, for example, poverty is not any person's fundamental quality. Many experience different situations of social exclusion in life but humanity is not divided into victims and perpetrators; an intersectional approach is helpful in analysing the complex realities of social interaction. Having said this, sometimes we still need to address certain fields or even target groups to address the basic realities.

In this report, we focus on practices related to culture, the arts and heritage. One cannot assume that the arts are a panacea for effective social inclusion on their own. However, in partnership with other sectors, culture can deliver a robust response to exclusion and the compound challenges presented by the dynamic and complex nature of poverty and marginalisation.

According to *Governance of Culture – Promoting Access to Culture*⁶, a 2013 Council of Europe background paper by researcher Elena Di Federico, sociologist Zsuzsa Hunyadi and Péter Inkei, director of the Budapest Observatory, social exclusion can only be reversed by conscious and proactive efforts to bring about a change in perception. Culture provides opportunities to deepen people's knowledge of others (and, one could also argue of one's self) and improves mutual understanding through positive encounters.

From the 2016 OMC report, *How culture and the arts can promote intercultural dialogue in the context of the migratory and refugee crisis*, we will adopt and reiterate the focus on *empowerment*, which can pave the way to equal opportunities and participation in social and cultural life. Empowerment is defined here as 'the process of becoming stronger and more confident, especially in controlling one's life and claiming one's right'. We see the empowerment perspective as an overarching theme in a people-centred approach.

⁶
<https://rm.coe.int/16806a2de4>

1.3 Culture as a solution or a problem?

When addressing social inclusion, cultural institutions and organisations may take a non-structural approach with short-term initiatives about 'reaching out', but it may also be a matter of justice and realising that one has been part of practices that exclude certain groups from access via a particular use of language, symbols, programming practices or obstacles of different kinds. Although not being the main focus of this OMC group, we argue that in order for different actors to promote social inclusion in their cooperation with others, they themselves need to critically review their own structures.

In 2012, another OMC group produced the report *Policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture*. This discussion needs to be continued.

If we do not think that our cultural policies or institutions are producing exclusive practices, how come we see great differences in cultural participation, based on an immigrant's background (see for example the MCP Broker's benchmark at <https://mcpbroker.wordpress.com/about-2/benchmark-2/>) or their socioeconomic status?

While promoting the role of culture for social inclusion in other areas, we must not forget the excluding mechanisms that also exist in the cultural field: the more abstract ones, such as artistic hierarchies and exclusive habitus, programming practices, traditions and symbolic barriers; and those that are more concrete, such as economic and information barriers, as well as pure discrimination.



THE WORK OF THE GROUP



2

THE WORK OF THE GROUP

The 2007 European Agenda for Culture opened a new chapter of cooperation in the cultural field among the European Union's Member States, allowing for exchanges on topics of common interest and on those where mutual learning can be particularly beneficial. These exchanges take place through a process called the Open Method of Coordination (OMC). Member States interested in this voluntary cooperation nominate experts to share their practices and experiences and thus improve on their own work.

The priorities for the OMC in culture are set out through multiannual work plans agreed by Member States' Ministers of culture on the Education, Youth, Culture and Sport Council. The Council Work Plan for Culture 2015-2018 defined priorities and indicated the topics to be dealt with under each priority in the 4-year period. Under priority A, Accessible and Inclusive Culture, EU Ministers created the expert group that is behind this report.

2.1 Mandate

The mandate of this expert group, defined in the Council Work Plan for Culture, was as follows:

Topic: Fostering the contribution of culture to social inclusion. How can public policies encourage and support cultural institutions in working within partnerships with other sectors (healthcare, social care, prison service, etc.)?

Instruments and working methods: Experts will map existing public policies dealing with social inclusion through culture and identify good practices.

Target outputs and timeline: 2017-2018 – Guidelines for policy-makers and cultural institutions.

2.2 Membership

Twenty-two Member States participated in this (voluntary) expert group – all but CY, DE, DK, IT, LU, LV – and nominated experts to participate in meeting(s), drafting work and the online collaborative platform.

Norway and Iceland: In response to expressions of interest from Norway and Iceland, the group agreed at its first meeting to invite these countries to participate. Norway nominated an expert who participated actively in a number of meetings. Iceland nominated an expert who followed the group's work via its online platform.

Co-chairs: Oana Duca (RO) was elected as the chair at the group's first meeting and presided until the group's fourth meeting, at which point Kateřina Klementová (CZ) and Barbara Ferdinand (NL) were elected as co-chairs. They chaired all the meetings from that point.

European Commission (EC): The EC hosted the group's meetings, contributing to policy discussions where appropriate, and providing secretariat and travel expenses. The lead Directorate-General was Education & Culture (DG EAC), Cultural Policy unit D1.



Kateřina Klementová
& Barbara Ferdinand

7

<https://publications.europa.eu/en/publication-detail/-/publication/cc36509d-19c6-11e7-808e-01aa75ed71a1>

8

<https://www.wcmt.org.uk/about-us/news-events/report-art-thou-well-global-insights-how-creativity-can-benefit-mental-health>

9

<http://www.artscouncil.ie/Publications/All/Arts-and-cultural-participation-among-children-and-young-people-%E2%80%93-Insights-from-the-Growing-Up-in-Ireland-study/>

10

Teresa Bispo (PT), historian and director of the municipal department of social development of Lisbon City Council.

Tatiana Gomes (PT), a technician at Choices Programme and the nominated Portuguese expert for the OMC Group *How can culture and arts promote intercultural dialogue in the context of migratory and refugees crisis*.

Francisco Barbedo (PT), from the General Directorate of Books, Archives and Libraries and the nominated Portuguese expert for the OMC Group *Promoting access to culture via digital means: policies and strategies for audience development*.

Silva Belona (PT), from General Direction and Economic Activities and nominated Portuguese expert for the OMC Group *Role of public policies in developing entrepreneurial and innovation potential of cultural and creative sectors*.

Cristina Farinha (PT), a researcher at Porto University, a specialist in culture and creative economics and also a nominated Portuguese expert for the OMC Group *Role of public policies in developing entrepreneurial and innovation potential of cultural and creative sectors*.

Hugo Seabra (PT), sociologist and coordinator of the PARTIS Programme (Artistic Practices of Social Inclusion) at the Calouste Gulbenkian Foundation (see <https://gulbenkian.pt/project/partis/>).

Rui Horta (PT), choreographer, dancer and artistic director of Espaço do Tempo (see <http://www.oespacodotempo.pt/>).

Paula Garcia (PT), general director and programming director of Viriato Theatre (see <http://www.teatroviriato.com/>).

José Manuel Henriques (PT), professor at ISCTE-IUL (Lisbon University Institute), PhD in economics and researcher at the research centre Dinâmia-CET, which develops research on methodology of transdisciplinary research, globalisation and new forms of local governance, regional and urban planning for social innovation, and territorial resilience and evaluation.

11

<http://www.voicesofculture.eu/wp-content/uploads/2018/10/FINAL-Brainstorming-report-SD7-Social-inclusion.pdf>

Guest speakers: The group invited five external guest speakers to their meetings in Brussels:

Dr Cristina da Milano (IT), from the Early Childhood Classroom Observation Measure (ECCOM), presented a 2017 EU study on audience development which she co-authored (*How to place audiences at the centre of cultural organisations*)⁷, with aspects relating to social inclusion, including ‘audience by surprise’.

Dr Katherine Taylor (UK), a clinical psychologist and researcher, gave a comprehensive presentation on culture for health, well-being and social inclusion, and subsequently published the report *Art Thou Well – Global insights into how creativity can benefit mental health*⁸.

Dr Ilse Marien (BE), on behalf of the European Expert Network on Culture & Audiovisual (EENCA), presented an analysis of 14 questionnaire responses produced by group members.

Tina Leisch (AT), a cultural professional/director experienced in making theatre and film with marginalised groups, including prisoners, described the practical challenges of cooperation between non-hierarchical/unconventional artists and hierarchical/conventional institutions, and the particular aspects of working with prisoners – desocialisation, adjustment, reintegration and the right to culture.

Professor Emer Smyth (IE), Head of the Social Research Division at the Economic and Social Research Institute in Ireland, presented the results of a robust cohort study on the arts and cultural participation among children growing up in Ireland⁹, particularly the socio-emotional and academic outcomes.

The group also met and heard a range of external experts at their meetings in Portugal¹⁰ and Greece, including the Portuguese Ministers of Culture and of Labour, Solidarity and Social Security, and the Calouste Gulbenkian Foundation Board of Direction, which kindly hosted part of the meeting in Lisbon from 23 to 25 April 2018.

The group met with the Voices of Culture representatives to exchange ideas on the findings of the common topic and their brainstorming report, *Social Inclusion: Partnering with other sectors* (October 2018)¹¹.

A full list of the group’s members is annexed to this report.

2.3 Activities

Four types of activity were undertaken by the group prior to this report's publication: participation in meetings, written questionnaire responses, online information exchange and report drafting. After publication, there will be a fifth activity as the group promotes and disseminates the report and follows up with the relevant stakeholders.

Meetings. The group held 8 meetings in total: 6 in Brussels, and 1 each in Lisbon and Athens, which were kindly hosted by the Portuguese and Greek experts.

Study visits. The group visited 4 projects during its mandate, 3 in Portugal (Lisbon) and 1 in Greece (Athens).



Visit in Lisbon

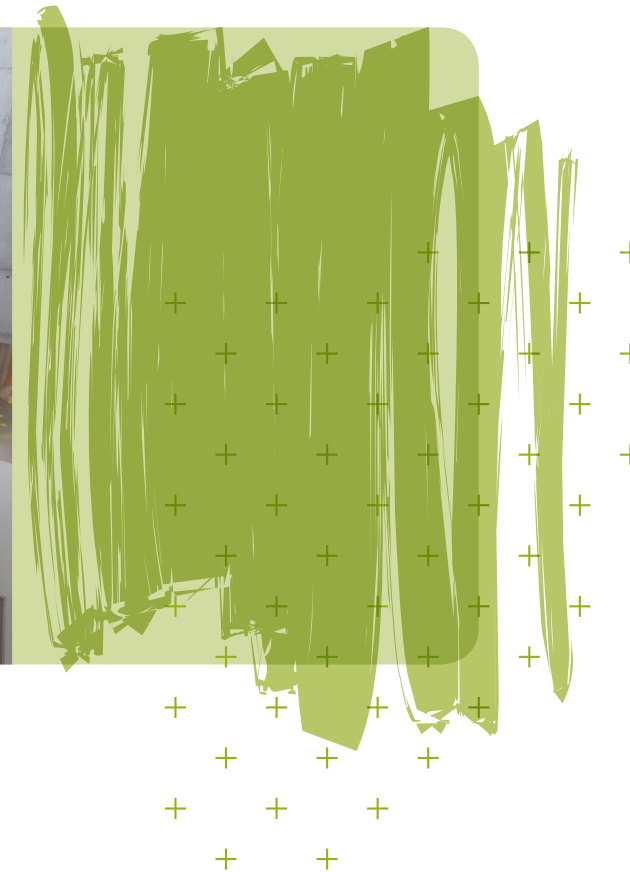
The Portuguese projects visited by the group were:

Othello's Anatomy, Arts and education for citizenship, promoted by the Luis António Verney School and involving the artistic establishments Causas Comuns and Acordarte, aimed at bringing artistic expressions to the centre of school learning. The project included the creation of a theatrical show, a teacher training programme, a set of workshops and masterclasses for students, an exchange programme for music students and the publication of a model that could be replicated in other institutions. The project was financed by European Economic Area (EEA) Grants 2009-2014 within the Cultural Footprint – Arts and Education Programme.

Marvila Library is the largest library in Lisbon and a promoter for social inclusion. It is based in a social district of the city in one of the parishes with the lowest levels of literacy and employability. To involve the community, the library invited people to come and participate in their activities, and from the start acknowledged their perspectives and needs. The Marvila Library nurtures a shared socio-aesthetic space for learning social and civic competencies. It encourages wider community engagement by its emphasis on proactive culture and learning as democratic and creative processes that are firmly part of the aesthetics of daily life's experiences.



Marvila Library



Largo Residências contributes towards local development through the realisation of cultural activities and social businesses, driving the artistic creation and dynamisation, and community involvement and integration in a logic of continuity and growth that simultaneously guarantees their own sustainability and achieves in its fields of action and intervention recognition as a national and international reference.

<http://www.largoresidencias.com/quem-somos>

Questionnaires. 14 participating experts provided written responses to a questionnaire, prepared by the group after its first meeting, on policy aspects of culture for social inclusion in their countries. This covered terminology, key problems/challenges, the current role of culture policy/programmes and projects, and relevant research, evaluations and evidence.

Case studies. 16 participating experts provided the details of 63 case studies via an online survey. Many of these case studies feature in the text of this report or in the annex. Further information on the survey results is still available online at the following link:

<https://ec.europa.eu/eusurvey/runner/OMCCultureforSocialInclusion>, password: includeme.

Online information exchange. The group agreed to establish and use a site on the Yammer online platform, hosted by the EC, to promote informal exchange of information, store key documents and promote collaborative working. The group has 37 members of whom around 20 have actively contributed; more than 200 documents have been shared.

Report drafting. This work was led by the co-chairs, a drafting group and the secretariat (EC); experts from AT, EL, IE, MT, PT and SE each drafted significant sections of the report. The co-chairs and secretariat collated their contributions, and the full group was invited to review and finalise the text at and after the final meeting.

Report follow-up. This report is due to be published at EU level on the Europa and EU bookshop websites (for free download). It will be presented to the Council's Cultural Affairs Committee, who is invited in the new Council Work Plan for Culture 2019-2022 to review the report's findings before defining the mandate of a new OMC group on culture for social cohesion 2019-2020. The report will also be disseminated to culture policy stakeholders and other EU institutions, including the European Parliament. At national level, participating experts are expected to promote and disseminate the report and follow up with their own relevant stakeholders. In addition, 11 members of the group have offered to translate the report summary into their national languages, as well as the DE/EN/FR versions provided by the Commission and the PT version that Portugal will also assume. The report will also inform the work of a new OMC expert group on culture for social cohesion, due to begin in 2019 and culminate in a conference under the Portuguese Presidency of the EU in 2021.



ABOUT THIS REPORT



3

ABOUT THIS REPORT

3.1 Who wrote this report?

This report reflects the work and views of experts from 24 European countries, nominated by their governments to collaborate over 2 years on the topic of fostering the contribution of culture for social inclusion. The report has been ‘co-created’, with work on different chapters led by different members of the group. Given the broad nature of the mandate and the challenges in narrowing it down, choices had to be made on the aspects to prioritise. Cross-sectoral cooperation was a particular priority, given the mandate’s focus on partnering with other sectors, and the fact that social inclusion is too significant an issue for culture to solve on its own.

The report contains guidelines to policy-makers and cultural institutions, the target output requested in the Council Work Plan for Culture.

3.2 Who should read it and why?

This report is aimed at policy-makers and cultural institutions at local, national, regional and EU levels responsible for the planning and implementation of cultural, economic, employment, justice, security, social, health, well-being, education, urban and regional development, and cohesion policies. It strongly advocates a cross-sectoral approach between cultural institutions and policy-makers in these other sectors to promote social inclusion and cohesion.

The main purpose of this report is to highlight the importance of culture in facilitating social inclusion and to showcase existing good practice through policy examples, initiatives and other projects from the EU Member States and Norway. We are well aware of the fact that different conditions make the implementation of certain actions more or less easy in different Member States, but we hope that all examples can serve as an inspiration, even if they cannot always be adopted.

We think that at EU level, decision-makers should/must further acknowledge and valorise the role of culture as a powerful and creative agent for social inclusion. This does not mean that culture should be instrumentalised, but that it should be embraced in equal partnership across sectors. Similarly at local, national and regional levels, creating partnerships across sectors with cultural institutions and artists can bring forward policies that will better serve the purpose of combating social exclusion in a more sustainable manner.

We hope ultimately that policy-makers across sectors will be proactive and recognise the value of culture as a driver for social inclusion and social cohesion, and, reciprocally, that cultural policy-makers will pay attention to and deal with the other sectors’ own cultures.

3.3 How should the report be read?

This report is not meant to duplicate the works by earlier EU Member State expert groups under the Council Work Plans for Culture¹², but instead it borrows perspectives on, for example, access to culture and intercultural dialogue.

There are no explicit limitations covering social domains or art forms, but the availability of good examples and research will naturally lead to some field being more referred to than others. The group, however, believes that many of the perspectives used are the same across the whole sector and that examples from other countries and sectors to those of the reader can also serve as inspiration.

12

https://ec.europa.eu/culture/policy/strategic-framework/european-coop_en



SOCIAL INCLUSION – CURRENT EUROPEAN CONTEXTS



4

SOCIAL INCLUSION – CURRENT EUROPEAN CONTEXTS



Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

Universal Declaration of Human Rights,

ARTICLE 27

There are significant challenges for the European Union, its value system and its Member States as regards social inclusion and cohesion, rights, diversity and intercultural dialogue. In this chapter we highlight some of the cross-cutting challenges identified and addressed by the group in its work and in this report.

The comparison of the key issues across the 14 Member States (MS) of the OMC group, as brought to the fore in the questionnaire responses submitted by these same 14 countries, was framed around three types of exclusion factors, namely:

- demographic (age, ethnicity, gender);
- socio-economic (education, employment, income, health, attitude);
- spatial and physical (rural versus urban, accessibility, online versus offline, closed communities, e.g. prisons, hospitals, etc.).

The input of each of the MS was mapped on a table and filled in according to a tick-the-box principle. Where relevant, keywords were integrated in the table. The letters Y and N were integrated because they indicate when a certain Member State acknowledges the identified key problem and is actively engaged in addressing it in social inclusion policies. Y stands for an active take-up in policies; N stands for a lack of take-up in policies.

The cross-case analysis has led to two main insights.

Firstly, the analysis highlights the following as the main key issues:

1) Poverty: 9 of the 14 Member States explicitly mention poverty as the key problem within their country. 2 mention poverty implicitly; only 3 do not mention poverty as an issue at all. They refer to income inequalities and youth employment as key problems, without directly linking it to the broader issue of poverty or social exclusion.

2) Migrant population/segregation: Half of the Member States identify the already present minority groups and/or still-to-arrive migrant population as a key societal issue. Member States that have had a steady influx of newcomers into their countries over recent years see segregation between population groups and related issues in terms of xenophobia, lack of social cohesion, ghettoisation, hate speech, etc. as key challenges that need to be addressed.

3) Ageing society: 4 Member States.

Secondly, 1 or 2 Member States indicate a lack of overall recognition and prioritisation of the identified key problems, and even the need for social inclusion policies. Weak institutions and poorly coordinated social inclusion policies are also mentioned by 1 Member State.

4.1 Role of culture

4.1.1 Poverty and inequality

According to Eurostat data on income and living conditions in Europe in 2017, around 113 million people in the EU were at risk of poverty or social exclusion. *The Employment and Social Developments in Europe: 2018 review*¹³ indicated that the situation was improving but highlighted the increasing need for skills and inclusion. It is therefore evident that a concerted effort has to be made to bring down the numbers of those in or at risk of poverty and exclusion.

Poverty is a common factor in social exclusion for many different groups in society, in all EU Member States. There were 60 references to poverty in the questionnaire responses on the key social inclusion challenges faced by the expert groups' countries.

It is somewhat surprising, therefore, that at the 2017 Education, Youth, Culture & Sport Council public debate on social cohesion, only 1 EU Member State's Culture Minister, together with the European Commissioner, explicitly mentioned poverty or inequality.

In that debate, Commissioner Navracsics referred to the EU's new indicator for material and social deprivation. This is based on 13 items, of which the following 4 are particularly relevant to social inclusion and cultural participation:

The inability for a person to:

- spend a small amount of money each week on him/herself;
- have regular leisure activities;
- get together with friends/family for a drink/meal at least once a month;
- have an internet connection.

These items are now included in the core questionnaire of EU reference data for income and living conditions (EU-SILC), and collected every year in all EU Member States and a number of non-EU countries.

The Material and Social Deprivation (MSD) rate is the proportion of people lacking at least 5 out of these 13 items. The graph on the next page shows the large diversity of MSD in the EU, with percentages ranging from 3% in Sweden to 50% in Romania.

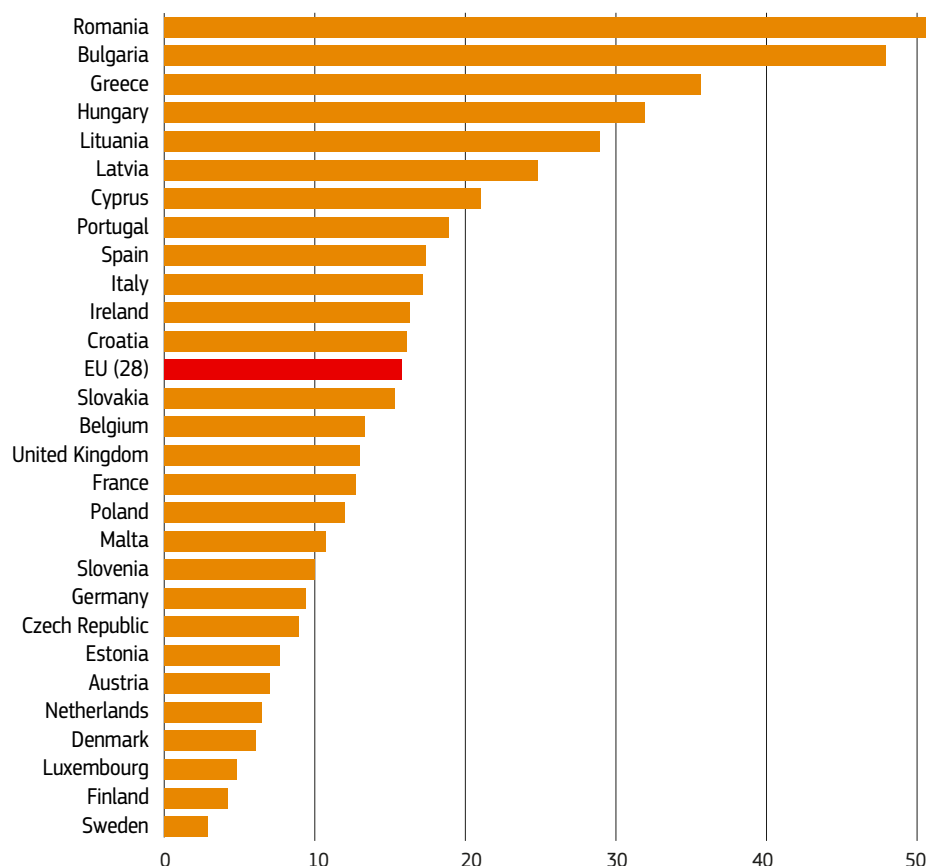
Although income poverty and deprivation are closely linked, there are situations where (income) poor people manage to avoid deprivation due to the high general standard of living in the country, high in-kind social benefits and available savings. Conversely, there are situations where non-poor people suffer from deprivation due to low standards of living in that country, high personal costs (housing, education, mobility, health, etc.) or debt.

13

<https://ec.europa.eu/social/main.jsp?langId=en&catId=89&newsId=9150&furtherNews=yes>

Material and Social Deprivation rate, 2016 (%)

Source: Eurostat



4.1.2 Migration and polarisation

The social inclusion of migrants, including refugees, has been a high political priority at EU and national levels, particularly since 2015.

The free movement of people is enshrined in EU policies and programmes. Intra-European mobility – including for students, teachers and artists – contributes to our rich cultural and linguistic diversity.

This, together with the increase of immigration from third countries, is contributing to a changing demographic scenario across European cities and neighbourhoods, the consequences of which are experienced and interpreted differently by different groups. However, it is important to acknowledge that Europe, its Member States, regions and cities are already diverse, and have long and varied histories of embracing diversity. These include experiences of migration and cultural appropriation during the colonial era, not all of which were positive or perceived as positive by host communities or newcomers. Our OMC group is firmly of the view that the value of cultural diversity enriches European societies with added opportunities for development and understanding. The group also acknowledged the societal challenges associated with increasing cultural diversity and the fact that living together requires mutual effort.

While a large majority of Europeans feel secure in their immediate city and neighbourhood, according to the Eurobarometer survey on *Europeans' attitudes towards security*, they are less convinced that the EU is a secure place in which to live. Moreover, demographic change is frequently instrumentalised by groups who already viewed socio-demographic change as a risk to social order and this is instigating a more polarised view of migration. Europeans, on the whole, are not becoming more negative about immigration; however they are less in agreement about migration and its effects¹⁴.

Contemporary society faces the realities and challenges of pervasive digitalisation. People are fast experiencing hyperconnectivity with computers, and their daily life and activity are increasingly mediated by algorithms. This disruption is transforming worldviews and human relationships, which are the two core roots of both culture and social inclusion. The spread of fake news and the rise of conspiracy theories in social networks are some of the significant threats to social cohesion. The challenges that all of the above imply, for achieving trust in society, politics and one's fellow citizens, need to be addressed.

Nonetheless, all this coupled with the increasing vocalism of extremist groups is facilitating the appearance of gaps in the social fabric. These gaps are widened through the reinforcing of differences and cultural boundaries, including those of ethnicity, religion and negative perceptions among sections of European society of the *radical other*, alien to one's culture and value system. Cross-sectoral policy action therefore needs to harness the possibilities offered by the cultural sector to combat polarisation at grass-root level by addressing integration issues and a more nuanced reading of the communities who may feel challenged by cultural diversity.

4.1.3 Ageing and health

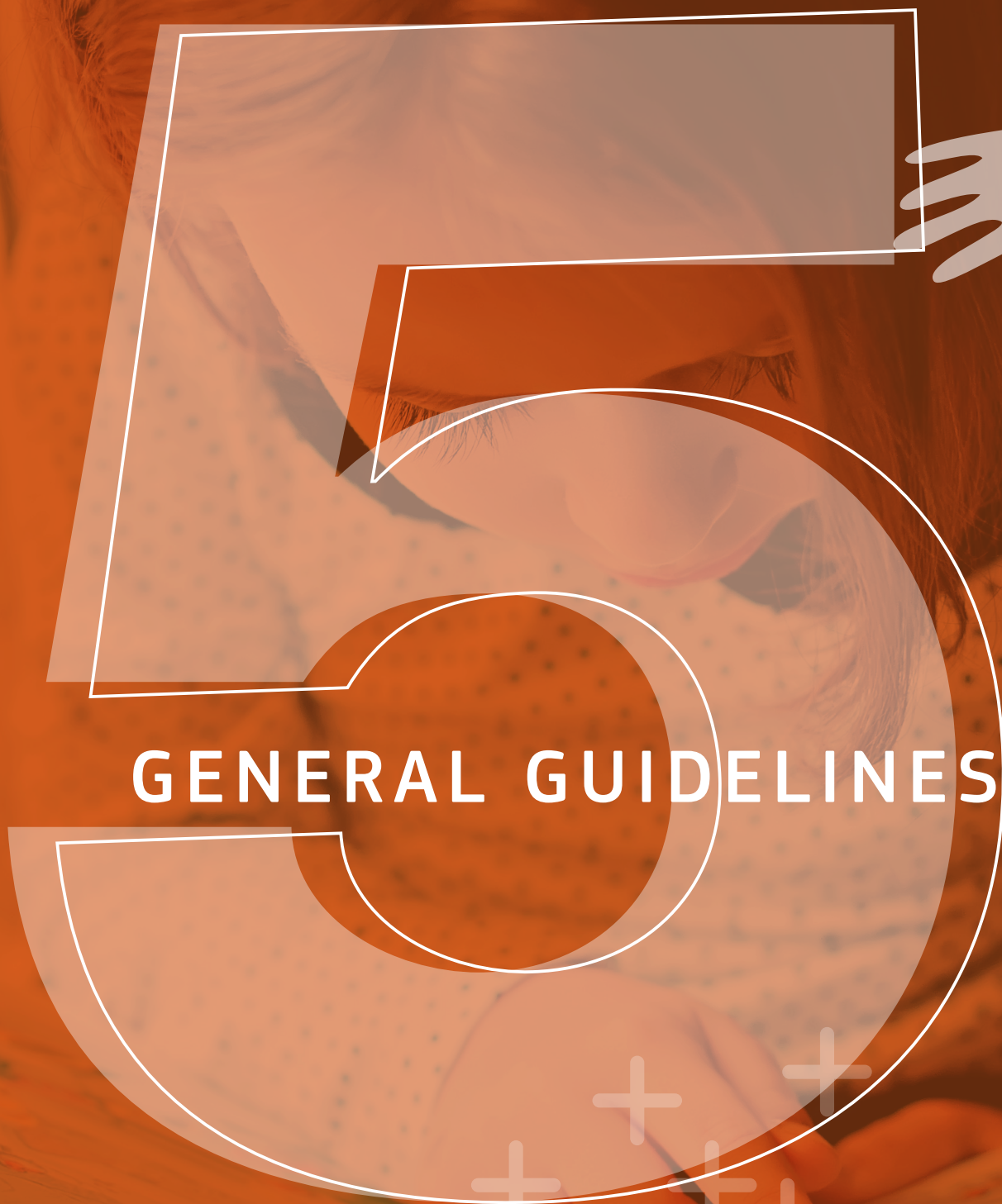
The realities and consequences of an ageing European population contribute to an overall greater demand for social support, healthcare and long-term care services that may not be so easily accessible to those who are more vulnerable, isolated and have less disposable income. According to the European Disability Forum, there are 80 million people with disabilities in Europe; these people face a significantly higher risk of being socially excluded. Their social exclusion relates not only to health concerns, but also the risk of being excluded from employment opportunities. Eurostat indicates that one person in seven reports a basic activity difficulty and that less than half of those with basic activity difficulties are employed. This is also reflected in the cultural and creative sector where far more disabled creatives need to be empowered to participate more fully and equitably.

4.1.4 Rural and urban contexts

Societal challenges differ widely between rural and urban areas in Europe. Demographic and infrastructural challenges, direct threats from climate change, lack of employment possibilities and low territorial investment might affect sparsely populated areas more, whereas spatial segregation, stigmatisation, precarious working and vulnerable social conditions might pose bigger challenges to major cities. Rural areas seek a more balanced and sustainable development that, at the same time, reinforces competitiveness but preserves and valorises their natural resources. On the other hand, in urban areas, concerns are more focused on territorial organisation and cohesion and sociocultural dynamics, resulting from population agglomeration. In some EU countries this is addressed through geographic policy approaches at local or regional levels in an effort to tackle multiple social exclusion factors that exist in particular neighbourhoods.

14

Ford, Robert and Lymperopoulou, Kitty (2017). *Immigration: How attitudes in the UK compare with Europe*. In *British Social Attitudes 34*. NatCen Social Research, London, pp. 1-30. See [https://www.research.manchester.ac.uk/portal/en/publications/immigration\(87dd4c1d-dd19-43ba-86f9-907668b659b0\).html](https://www.research.manchester.ac.uk/portal/en/publications/immigration(87dd4c1d-dd19-43ba-86f9-907668b659b0).html)



GENERAL GUIDELINES





5

GENERAL GUIDELINES

This chapter sets out general guidelines on culture for social inclusion. This is the key output requested by the Council Work Plan for Culture.

The group used participatory processes to agree a set of general and theme-specific guidelines. The theme-specific guidelines are set out in the next chapter.

The general guidelines below have been summarised, merged and prioritised. They are addressed primarily to policy-makers (at EU, national and sub-national levels), in three categories – role and ambition, funding, and knowledge and research. There is also a short set of guidelines addressed to cultural institutions and funding organisations.

5.1 What policy-makers should do

Role and ambition

Policy makers should:

- continue to **show ambition and leadership on the importance of culture for social inclusion**, building on the New European Agenda for Culture and the Council Work Plan for Culture 2019-2022, which both prioritise the social dimension of culture;
- **maintain constructive dialogue among EU governments**, by setting a clear, specific and focused mandate for the new OMC Working Group on culture for social cohesion 2019-2020, to include policy-makers from government departments other than culture, and to build on the work of the 2017-2019 group rather than duplicating its efforts;
- **share this group's conclusions and recommendations** with the new OMC Working Group on gender equality (2019-2020), the new OMC Working Group on social cohesion, and with the Finnish Presidency in preparation for their 2019 conference on Citizenship, Values and Democracy (all under the new Work Plan for Culture);
- **share and promote this group's conclusions in relevant policy fora in other sectors**, for example in education, health, poverty and regional development, and in EU work to implement the UN's 2030 Agenda for Sustainable Development;
- **promote continued collaboration among cultural sector organisations** to develop and innovate projects on culture for social inclusion, including through the next EU Structured Dialogue on Culture;
- **define a clear set of objectives for the Presidency conference** proposed in the Council Work Plan for Culture for the first half of 2021, under the Portuguese Presidency;
- **encourage city and regional authorities to promote culture for social inclusion**, including through the European Capitals of Culture (ECOC) programme – giving greater weight to social inclusion in the ECOC selection criteria – and by promoting peer learning among ECOC cities and candidate cities on social inclusion, along the lines of the Culture for Cities and Regions project;

- **adopt culture for social cohesion as a transversal policy issue or programme**, as set out in the report to this working group by Dr Marien of the European Expert Network on Culture and Audiovisual (EENCA);

There is a clear need to develop a more clear-cut integration into overall national policies, and highlight the potential of culture for addressing key societal challenges. The overall goal should be to develop a transversal ‘culture for social inclusion’ programme that becomes the key reference for all other policy domains;

- **respect and promote Article 27 of the United Nations Universal Declaration on Human Rights**: ‘Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits’;
- **foster trans-sectoral coordination** at transnational, national and local levels, boosting cooperation among different government departments;
- use culture in cross-connections with other sectors to **tackle stigma and promote prejudice-free messages about socially excluded groups**;
- **make use of existing networks and strengthen them** for collaboration and peer-learning;
- **act early: emphasise the role of culture in preventive social inclusion measures** (e.g. health promotion, early years’ education, etc.);
- **include cultural policy and practices in national social inclusion strategies** as important ways of addressing exclusion;
- create a **support framework for bottom-up community initiatives** to develop and exist;
- **acknowledge local authorities** as key players and experts; **create structures of cooperation** (network facilitation, meetings, etc.).

Funding

Policy makers should:

- **promote longer-term, sustainable funding for actions on culture for social inclusion**, by working together with other partners that have a capacity for mixed financial models. Promoting social inclusion takes time, as does building relations and trust. Working for social inclusion often means working with vulnerable people. This creates the onus of responsibility to not intervene in people’s difficult lives; to not make them a star for one day and abandon them the next to the feeling of what might have been. It is therefore vital to follow up pilot projects and more importantly to support longer-term projects under the different funding instruments, at all levels;
- **promote integrated approaches involving public and non-governmental organisations (NGOs) in multilevel governance models**, in order for social and territorial cohesion interventions to be sustainable. Create applications that allow organisations to apply for calls that bring together social and cultural organisations, among



others, in order to promote social inclusion and try out developed pilot projects for new ways of governance that will help create local networks. This implies calls for funded long-term (7 to 10 years) best-practice projects at a local level with social inclusion benefits evaluated by implementing institutions. It also calls for all projects to be brought together at the initial, mid-term and end phases to formulate lessons learned and to pass on expertise;

- **provide EU funding for projects on culture for social inclusion under the next multiannual financial framework (2021-2027)**, and not just from the cultural budget/Creative Europe programme, but also from programmes run by other directorates-general, including joint projects where possible:
 - > Creative Europe (all strands) – DG EAC,
 - > Erasmus+ (education and youth strands) – DG EAC,
 - > Rights & Values (equality and rights, citizens' engagement and participation) – DG JUST,
 - > Asylum & Migration Integration Fund – DG HOME,
 - > European Regional Development and Cohesion Fund – DG REGIO,
 - > European Social Fund+ – DG EMPL,
 - > Horizon Europe (inclusive and secure society cluster) – DG RTD,
 - > Digital4Culture initiative – DG CNECT;
- **encourage projects (e.g. pilot projects funded by the European Parliament) and skills development training in subsectors where there is less European experience of established methods**, such as cultural engagement for and with prisoners, cultural projects for young people for (re)insertion in the job market, in particular also making use of Erasmus projects in the cultural field, cultural diversity, more projects to place yourself into the shoes of others (role model) against stigmatisation and working with people with disabilities;
- **promote funding for smaller-scale projects to allow experimentation and innovation.** Promoting social and territorial cohesion often requires experimenting with new methodologies and/or adapting and incorporating practices experienced in other contexts. EU stakeholders should therefore consider annual calls for projects in the field of culture for social inclusion that are dedicated to micro-organisations/micro-projects at a local level – with funding up to EUR 250 000 for projects and bilateral partnerships, perhaps based on Europe for Citizens funding criteria;
- **promote funding for bilateral cooperation** between Member States, for study visits and/or conferences in order to explore and share knowledge about good practices and key issues in their implementation in a peer-to-peer approach;
- **ensure budgets are clearly earmarked for culture for social inclusion**, not just within culture policy budgets, but also in other domains like healthcare, education, social affairs, justice, spatial planning and employment. Consider 'per cent for culture' models such as that used in the Finnish construction sector, which is being proposed for the health sector.

Knowledge, research

Policy-makers should:

- **collect existing research and carry out new research**, for example on the following topics: how culture can address social challenges of urbanisation/conglomeration of urban poverty pockets; gentrification pressures, diversity in cities, migration, heritage (stocktaking of existing research, case studies, peer learning, co-creation, actions directly involving civil society, and coming up with concrete and tangible solutions);
- **promote and share collective knowledge** and helping to create a network or Community of Practices on culture for social inclusion, to help and involve micro-projects and government partners and inspire experimentation;
- **mandate the new OMC group on culture for social cohesion to involve experts from non-culture ministries, to deepen knowledge and cross-sectoral understanding** on themes such as culture and social affairs (including employability), culture and health, culture and local development, (including social challenges in urban and depopulated areas);
- further strengthen links and **share expertise on culture for social inclusion among Member State experts (OMC) and civil society/cultural organisations** (structured dialogue/Voices of Culture);
- **evaluate, acknowledge and promote the value of culture for social inclusion.**

5.2 What cultural institutions and funding organisations should do

They should:

- develop and promote clear strategies for social inclusion;
- ensure their internal structures and operating models reflect diversity in society and are socially inclusive;
- encourage board members to engage with structural inclusion and take it as a personal responsibility, as part of their governance role¹⁵;
- initiate partnerships with stakeholders at local/regional level, acting as mediators where appropriate;
- increase everyday understanding around the impact of the arts and their power to understand and address social exclusion;
- evaluate, measure and challenge themselves to achieve social inclusion goals while ensuring quality cultural content/learning;
- create opportunities to convene and support multidisciplinary teams to work together over time in a social inclusion context¹⁶;
- involve artists and cultural advisors in defining clear and flexible assessment plans that take into account changes in conditions and assess impact upon and accountability of all parties, as well as involving them in reviewing calls for proposals.

15

Equality in progress, study, 2018.

16

For example, Gulbenkian Partis programme, ACE Creative People and Places Programme. The new Portugal National Plan of the Arts 2019-2024 (NAP) also aims to make the arts more accessible to citizens, in particular children and young people, through the educational community by promoting participation, enjoyment and cultural creation, in a logic of inclusion and learning throughout life. It aims to encourage the cultural commitment of communities and organisations, and to develop collaborative networks and partnerships with public and private entities, in particular working in conjunction with pre-existing plans, programmes and networks.

The background of the entire page is a photograph of a woman with long brown hair, wearing a dark cap and a light-colored top, playing a violin. Overlaid on this image is a large, stylized number '6' in a light pink color. The number is composed of several concentric, semi-transparent circles and arcs. The text 'THEMATIC GUIDELINES' is written in white, uppercase, sans-serif font across the middle of the number '6'. In the bottom right corner, there is a small, stylized illustration of a hand with fingers spread, also in a light pink color. The overall color palette is dominated by shades of pink and red.

THEMATIC GUIDELINES



6

THEMATIC GUIDELINES

These thematic guidelines address five different types of approach to culture for social inclusion that were identified by the group. Each has a dedicated chapter later in the report, which includes context, research references and good practices that complement the guidelines below.

- 6.1 People-centred approach: culture for, with and by people at risk of exclusion**
- 6.2 Partner-centred approach: culture and education**
- 6.3 Partner-centred approach: culture and health**
- 6.4 Place-centred approach: culture in urban and rural communities**
- 6.5 One cultural sectoral approach: cultural heritage**

6.1 People-centred approach: culture for, with and by people at risk of exclusion

Although the complexity of human identity cannot be reduced to specific conditions under which we live, sometimes a special focus needs to be placed on different groups. This is not meant to depersonalise but is done to strengthen the individual. Sometimes empowerment is needed; sometimes the problem is more the attitudes and prejudices in the surrounding society.

The good examples in cultural initiatives for empowerment, be it about poverty, prisons, gender equality or cultural diversity, have in common the focus on co-creation: ways to express your situation, but also guidance and exchange in fields beyond the purely arts-based. The good examples in combatting prejudice and discrimination show the importance of other voices reaching the wider public.

For truly people-centred approaches, the OMC group believes that it is vital to critically examine ingrained perceptions, to address more or less concrete barriers, to work with genuine participation and co-creation, to promote long-term thinking, and to forge alliances between the cultural sector and other sectors relevant to social welfare.

Culture and the arts foster the strengthening of competences to represent the diverse remit of cultural identities within national cosmopolitan societies, to improve the personal but also the general situation of people who have to cope with poverty, homelessness or other disadvantages, including self-exclusion.

Fostering cultural capability and personal cultural expression socially activates vulnerable groups and promotes real integration. At the same time, positive individual results are often achieved, because creative activities reach beyond the tools normally used. Creation of a socio-aesthetic space allows participants to try and test individual ways of action, shaping a collective, collaborative process.

The OMC group developed the guidelines listed below, addressing people at risk of exclusion.

Recommendations to policy-makers at local, national and EU level

- Acknowledge the right and ensure the opportunity for artistic expression for everyone through identifying the barriers that still prevail.
- Approach the relevant Ministries such as the Justice or Social Ministries for cooperation, (today, only a few cross-sectoral work plans include the arts and culture in social, economic, education, justice and/or health/welfare schemes).
- Promote long-term financing and place more focus on programmes than on projects.
- Engage in an open discussion on what is meant by 'highly important', but often taken for granted, expressions such as 'quality' and 'competence' and if these are free from bias and prejudice.
- Make genuine efforts to place capable people at the head of cultural institutions, who acknowledge and address structural barriers for certain groups, and rethink old appointment patterns.
- In some cases, consider the possibility of quotas, which may be a way for awarding committees to promote artists from underrepresented groups. However one could argue that we still live with the historic effects of more or less implicit quotas.

Recommendations to cultural institutions

- Approach political and professional actors other than those working within the field of culture for innovative partnerships, at least at local and regional levels.
- Build continuity and possibilities for the target groups to stay linked with their arts projects after they are completed.
- Initiate long-term studies on artistic and cultural projects in the social field to provide evidence of the high sustainability and other positive factors they have on the personal and communal levels.
- Consider mentoring programmes to help networking among artists and employees in cultural institutions from underrepresented groups.
- Acknowledge that, although short-term initiatives like festivals can help to give working continuity and visibility for artists from underrepresented groups, it is necessary to increase this support by promoting more stable employment.
- Focus on artistic production, not therapy, but nevertheless consider issues of de-socialisation, adjustment and reintegration.

The OMC group would like to stress that the focus some readers may feel that we excessively place on particular groups and representation, instead of constantly addressing individuals, has the aim to liberate these very individuals from any restraints they may encounter due to the categories they are placed into by others. It is about addressing already existing barriers, such as informal quotas, to make sure that each individual can develop in accordance with their interests and capabilities. In this way, culture can be set free.

6.2 Partner-centred approach:

culture and education

Quality cultural and artistic education translates into benefits in sociocultural well-being, not only for those learning but also for the teaching and learning environment, and for the surrounding community. Formal education (being compulsory for every child in Europe) offers a universal point of access for all children irrespective of their social or cultural background. On the other hand, art and culture in the educational process has been proven to be an effective tool for exploring and understanding the issues that socially excluded communities face.

For art and culture in education to bring social inclusion benefits in the long term, policy coordination between culture and education departments is essential. Nevertheless, unstable political and economic situations in some Member States do not facilitate the implementation of the trans-sectorial agreements in the fields of culture, education and social affairs: artistic and cultural subjects are reduced in school curricula, and the value of artistic and cultural activities and creative pedagogy is permanently underestimated (and not only financially).

The challenge for the field lies in better recognition of key competencies enhanced by creative education for the active citizenship as well as for the labour market (creative thinking as a core competence raises the chances of employability). On the other hand, different stakeholders both in culture and education (experts, facilitators, educators, artists) need to be trained and motivated to dedicate their work to social inclusion.



Recommendations to policy-makers

- Insist on better collaboration between education and culture departments at all levels, including through sustainable financial support for joint projects.
- Involve both cultural and educational professionals in designing and implementing early years' curricula, to include the arts and culture as well as collaborative projects.
- Promote digital competences and online platforms for knowledge sharing on or through culture, with an emphasis on inclusion, peer learning, media literacy and critical thinking;
- Invest in monitoring and evaluating the benefits of creative skills of people at risk of social exclusion, in terms of employability and active citizenship.
- Provide additional financing for smaller communities, supporting collaborative practices for institutions, local communities, micro communities, local authorities, the non-profit sector, and local museums and libraries, with an aim to educate young people on inclusive societies and values.

17

Bamford, Anne (2006). *The Wow factor. Global research compendium on the impact of the arts in education.* Waxman, Münster/New York/Munich/Berlin.

Recommendations to the education sector

- Incorporate *cultural awareness and expression* (an EU key competence for lifelong learning since 2006) across curriculums and teaching approaches¹⁸.
- Raise and educate children in terms of emotional literacy, thus refocusing learning objectives and curriculums towards civic competence, social awareness and competence in expression.
- Create educational frameworks for hands-on and solution-making skills known as divergent thinking (creative tools and gaming possibilities) among younger people, with an aim to raise entrepreneurial skills.
- Incorporate the arts and socially engaged cultural practices into teacher training courses.
- Create special programmes for teachers, education facilitators and schools in order to enhance the participation of pupils, students and their parents, making it a mutual communication process.
- Improve the young generations' engagement in decision-making, based on raising the sense of responsibility but without a huge distinction or gap between decision-makers and students. In this way a shared space for common democratic and cohesive values in the classroom is constructed.

Recommendations to the cultural sector

- Make links with educational institutions in the neighbourhood, invite education professionals to cooperate in designing programmes and projects in this area.
- Provide training in the latest educational methods and procedures in relation to culture for social inclusion, including specific methods for working with vulnerable groups.
- Programme cultural activities to include learning experiences for groups at risk of exclusion.
- Support evaluation in order to enrich and improve education systems, both formal and informal.

18

https://www.schooleducationgateway.eu/en/pub/viewpoints/experts/cultural_awareness_and_express.htm

6.3 Partner-centred approach: culture and health

Culture and the arts are increasingly recognised as a potent force in preventative healthcare, therapeutic alternatives and general well-being. The evidence for this has been demonstrated by the recorded outcomes of a broad range of practice internationally, a substantial body of academic research conducted in this area and, more recently, by the actions and developing policies of some Member State governments.

In the field of arts and culture for health and well-being there is a broad range of practices, e.g. the arts in a healthcare environment, participatory arts programmes, arts on prescription, art therapy and arts in medical education, all of which underscores the complexity of defining this area.

Notwithstanding the many instances of good practice in this domain, work in this area is generally unsustainable if not underpinned by good working partnerships, a long-term commitment and the allocation of adequate resources. This OMC group believes there are significant opportunities for Member State governments to show vision and leadership in this regard, through the adoption of a transversal approach to culture, health, well-being and social cohesion, at governmental, ministry, institutional and services levels.

Creating and maintaining strategic long-term partnerships was considered by the OMC to be the most significant underpinning factor in ensuring successful outcomes for work in this area. Other success factors included:

- showing leadership and commitment – at government, ministry and institutional levels;
- ensuring inter-sectoral cooperation;
- having clearly defined initiatives with stakeholders' roles and involvement distinctly delineated;
- the expertise and experience of those involved;
- having a strong research linkage with academia in terms of adding status and providing reliable evidence;
- giving sufficient time and space to evaluating the work and its impact.

Recommendations to policy-makers

- Adopt a transversal approach to culture, health, well-being and social cohesion/foster trans-sectoral coordination at a national level with different government departments.
- Invest dedicated resources in testing a cross-disciplinary/cross-departmental approach to utilising the arts and culture in public health programmes.
- Encourage/incentivise investment from other sectors (philanthropic, private sector) in this area of practice.

Recommendations to cultural institutions/organisations

- Cultural institutions should have plans to reach people outside their institutions, including those in healthcare settings.

Some further recommendations from the recent study by Dr Kat Taylor¹⁹, who gave an expert presentation to the OMC group:

- Make arts on prescription increasingly available.
- Develop roles for individuals to take responsibility for increasing the recognition and use of the arts in healthcare services.
- Recommend a minimum weekly cultural engagement.
- Increase everyday understanding around the impact of the arts.
- Employ Artists in Residence to embed creative values into care settings.
- Develop criteria about what good practice looks like.
- Encourage researchers to join the international network of arts health researchers <https://www.artshealthecrn.com>
- Give arts organisations support to conduct high quality research; match to research departments.
- Use available toolkits e.g. the Cultural First Aid Kit developed by the Whitworth Art Gallery.
- Invest in high quality training across sectors.
- Tackle stigma and promote more positive messages using the links between the arts and mental health.
- Increase patient safety by offering mental health arts interventions instead of medication.
- Identify a forerunner for cultural shift; it could be music for dementia.



19

<https://www.wcmt.org.uk/about-us/news-events/report-art-thou-well-global-insights-how-creativity-can-benefit-mental-health>

6.4 Place-centred approach:

culture in urban and rural communities

Across the EU, rural areas face particular challenges, including the effects of climate change (droughts, fires, floods, desertification), ageing, loneliness and the abandonment of older people resulting from migration to urban areas. A weak development of rural economies and industries in some areas raises unemployment and limits opportunities, reinforced by the disinvestment in public transport networks and difficulties in accessing social services and responses (particularly health and education).

For urban areas, challenges include difficulties in the management of housing and public spaces, accessibility and management of road and rail traffic (urban and suburban transport), demographic pressure, integration of the migrant population and sometimes pressures from tourism. High unemployment and precarious employment, access to social facilities, lack of responses to homeless people, addictive behaviours and mental health problems, gentrification, asymmetries and more significant social inequalities are issues that affect some urban areas in EU countries.

Bearing in mind the multidimensional challenges facing vulnerable territories, a key characteristic of territorial approaches is the existing partnerships between municipalities, public services (social, health, education and justice, among others), and private and non-profit institutions. These local-level partnerships articulate and congregate many of the responses and activities developed in these territories, including sociocultural projects and activities.

In this context, the involvement of complementary cultural and arts approaches allows interventions to be focused more positively and presents opportunities for vulnerable territories to promote innovation and valorise their unique aspects.

However, territorial approaches are highly dependent on political cycles, which can compromise long-term interventions. Another challenge can be the lack of national, regional and even European public policies to reinforce a socio-territorial approach to culture and the arts, as part of the integrated development strategies. Both of these are crucial issues that must be addressed for territorial approaches to be effective. This implies learning, production of knowledge and development of skills, such as specific coordination and resource mobilisation, critical reflection and continuous interaction with the best practices of the territories.

Recommendations to policy-makers

- Create conditions that facilitate the development of bottom-up community initiatives.
- Foster trans-sectorial coordination at the national level of Member States, with cooperation from among different government departments:
 - > to highlight the importance of multilevel governance in the sustainability of local initiatives;
 - > to adapt interventions to territories' needs and opportunities, going beyond the limited administrative perspective.
- Look at the territory as a unique space for innovation and integrated intervention, emphasising the potential of culture while anticipating the potential risk of gentrification and the consequent expulsion of communities.
- Focus on medium to long-term processes, rather than project-based approaches²⁰.
- Opt for approaches centred on mixed financing models to allow a better mobilisation of existing resources²¹.
- Work in partnership to develop collaborative strategies: promote the establishment of strategic partnerships in the territories, depending on the areas of intervention and their priorities, providing sufficient human and financial resources for intervention in each territory.
- Promote the integrated and systematic planning of interventions by different entities present in the territories, combining activities led by central and local public administrations, and those led by private local and non-profit institutions. Take advantage of the existing local networks.
- Plan and create transversal public policies (culture, health, education and social inclusion), being flexible whenever possible, taking into account the dynamics of the territories.
- Aim for a 'mandatory' conjugation of measures/programmes/projects based on general policies (community/national) with local measures/programmes/projects moving towards post-financing sustainability.
- Favour financing models that are flexible and adaptable to territorial contexts, depending on the operation of the activities and their evaluation, rather than financial support for specific programmes/measures/projects of limited duration.

20

This recommendation is also identified in *Policy Handbook on promotion of creative partnerships*. One of the weaknesses of some projects/initiatives is because they 'are often project-based rather than structured for the long term' (cf. p52).

21

This is also a recommendation made in *Policy Handbook on promotion of creative partnerships*. The 'most successful practices pursue mixed business models, which means that they combine the models [of private funding, local funding, public funding]', but also in-kind resources instead of just financial resources.

Recommendations to cultural organisations

- Look for (stimulate) partnerships between stakeholders at local/regional level.
- Act as mediators, reinforcing your organisation's competences in mediation, facilitation and the co-design of projects.
- Work with professionals while engaging local communities, explaining possible ways of cooperation, while ensuring that there is mediation with local networks.

Recommendations to local networks:

- Take partnership seriously. Accept the need for, and the role of, a mediating organisation's understanding, together with the need for coordination and institutional animation of the partnership.
- Recognise that resource needs aren't always financial, and that, sometimes, financial resources generate competitiveness among stakeholders.



6.5 One cultural sector approach: cultural heritage

Cultural heritage stimulates sustainable development, regeneration and social cohesion. It can play an important role in helping people understand more about themselves. Heritage's potential to act as a catalyst to bring together all the parts in our communities is significant. Cultural heritage adds value at community, regional, national and European levels by creating a sense of continuity across the generations and contributing to shared identities and strong cohesion. It also generates jobs and business growth, and stimulates citizen proaction through established community and third-sector links. On the other hand, the heritage sector may be more inclined to focus on its contribution to the economic sector through its heritage sites than on seemingly unrelated fields such as health, welfare and well-being. Heritage may also be susceptible to an exclusive gatekeeping role that emphasises national discourses with little self-critical analysis on how this may impact on inclusion and cohesion. The challenge for this sector is to critically re-evaluate its role in changing perceptions, impacting a wider society through effective community consultation. The heritage sector needs to provide stable frameworks for partnerships with communities and the primary policy-makers from the social inclusion and well-being sectors.

Recommendations to policy-makers

- Always be ready to challenge/re-evaluate what heritage means and ensure it is approached critically as a dialogue between past and present.
- Recognise and acknowledge that cultural heritage is related to political discourse, which can exclude other parts of civic society. Note also the varying ways in which heritage can be understood.
- Ensure heritage is for all people and not just represented by specialists or experts. Engaging civic society and/or other groups in discussions about the past leads to a more active citizenship.
- See heritage as shared memory and promote its role in reflecting cultural diversity as a common good rather than just group recognition. There is high potential for outcomes to lead towards a strong sense of civic pride, both individually and collectively, a strong identity and a sense of shared belonging. Participation in cultural heritage must be from the bottom up. It is at community level that debates about the past and its potential to shape the future need to occur.
- Encourage the participation of non-traditional and established institutions such as universities or museums, but give more opportunities to youth clubs, local cultural organisations and active citizens.
- Focus on the importance of collecting statistical data (demographic, social, economic, etc.) from stakeholders in the management of cultural heritage.
- Offer tax incentives to corporations to get involved in such projects but stay alert for misuse or tax evasion.

- Ratify the Faro Convention in order to better safeguard cultural heritage in a more democratic and inclusive way. And consider ratifying the UNESCO 2003 convention for the safeguarding of the intangible cultural heritage.
- Foster long-term vision and policy stability to develop a social inclusion 'ecosystem' for cultural heritage.
- Set clear aims/guidance for cultural heritage to target social inclusion indicators.
- Establish mentors/champions to promote the value of this partnership, both within the cultural heritage sector and the main government bodies covering social inclusion.
- Consider the benefits of an equality legislation to drive the required culture change within the cultural sector.
- Ensure bottom-up/effective community consultation to shape the work and encourage the participation of non-traditional and established institutions, such as universities or museums, while also giving opportunities to youth clubs, local cultural organisations and active citizens.
- Embrace the digital transformation of the wider cultural sector. Actively encourage the creation of a digitally skilled workforce in cultural institutions. Be aware of the challenges of IP and cyber security. Invest in digital infrastructure: apps, interactive digital tools and virtual reality capabilities. Also explore the potential of artificial intelligence.



© Livstycket-Sweden

Recommendations to the cultural heritage sector

- Be self-aware, self-critical and ambitious in assessing where cultural heritage has the capacity to target social inclusion factors.
- Be broad in the definitions of heritage.
- Empower the role of champions, mentors and experts in the cultural heritage sector to engage and articulate their aims to communities and social inclusion delivery agents.
- Ensure community groups have ownership of and input to cultural heritage projects.
- Make relevant links to existing plans/projects by working in partnership with e.g. community planning, regeneration bodies.
- Aim for your organisations to be more representative of the diverse communities you engage with.
- Plan and allow time to embed and develop relationships with partners in the main social inclusion policy areas.



A blue-tinted photograph of a crowd of people. A large, white, stylized number '7' is overlaid on the image. The number has a rectangular top and a curved bottom. The text 'DISSEMINATION AND IMPACT' is written in white, uppercase letters across the middle of the number. There are white, hand-drawn style lines and a hand icon at the top and bottom of the image. A blue and white striped pattern is visible on the right edge.

DISSEMINATION AND IMPACT



7

DISSEMINATION AND IMPACT

7.1 Introduction

Whilst the primary work of this OMC group has reached a conclusion, we consider the next phase of the process to be the most important – that of ensuring that the collective knowledge and recommendations gathered in this report are shared and activated at policy level throughout the Member States.

We consider effective dissemination to be critical in ensuring that this does not become another ‘filed-away’ report but rather a living resource that influences policy-makers, thinkers and practitioners across the broad realms of culture and social inclusion. This section on dissemination has been included to ensure that a strategic approach is adopted by all to disseminate the report widely and with impact.

Our aim is to promote awareness and understanding of the value of joint interventions in the areas of culture and social inclusion, and to encourage the adoption and integration of these recommendations into relevant European policies and the design of future support programmes in these and other related areas.

The OMC group therefore has undertaken to actively promote this report at both a horizontal level (Ministries of Culture internally, other relevant Ministries and institutions in different sectors), and at a vertical level (intermediate organisations, local authorities, cultural institutions and cultural stakeholders).

7.2 What we want you to do with these guidelines

The group has identified the following range of ways in which the guidelines could be usefully distributed and applied:

- Disseminate the OMC report on institutional platforms of communication (in Social Security and Culture Ministries, and in other sectors).
- Disseminate in local partnership networks in your country.
- Share the report with contact points of European funds/institutions so that they can disseminate it to their peers/shareholders/audience.
- Identify potential influential champions and decision-makers to share the guidelines.
- Look for the particular ‘hooks’ in different areas where these themes could be presented.
- Map trans-sectorial plans in your country to see where culture could play a role and the ideas in the report could be applied.
- Present the report in local languages.
- Invite your colleagues/possible partners and external experts in other fields to promote the events.
- Target NGOs and their networks directly to achieve greater circulation.
- Invite project managers and practitioners to talk about their experience (bringing practice to life).

- Use the dissemination potential of European Capitals of Culture (past, present and future bids) to focus on social inclusion.
- Promote research with universities/faculties of social science, education, politics, etc.
- Share with other OMC groups via EU permanent representations.
- Share links and audiovisual material about our good practice examples.
- Use existing networks to disseminate (e.g. ERASMUS, Voices of Culture, poverty networks).

7.3 Some strategic dissemination ideas and actions

Establish a community of practice/experts network at national levels to follow up on the OMC

- Convene strategic meetings with experts from the different OMC groups of the Culture Work Plan, with the aim of developing stronger coherent positions to scale up to similar political levels and ensure complementary recommendations from among the different reports.
- Develop or support a national conference themed around the report.
- Disseminate the OMC report to the managing authorities of community funds.
- Define strategies to mobilise EU Presidency conferences on culture for social cohesion as proposed in the new Work Plan for Culture (WP) (for example, the first half of 2021 and the Portuguese Presidency) as a way of promoting the report's conclusions.
- Organise an information day on the report with the support of the Ministries of Culture and Social Welfare with the participation of NGOs.
- Set up a closed meeting with senior decision-makers and political personnel to draw their attention to the guidelines of the report.
- Send the report directly to the heads of important cultural and other institutions. Remain in touch with them for a period of at least 1 year so as to keep the motivation alive for implementing a number of our guidelines.
- Organise a final conference with policy-makers, decision-makers and other key actors (from culture and other sectors) to present the report's recommendations and conclusion, and to promote a debate with these key actors to start a reflection on how these contributions can go forward in your Member State.



THEMES AND CASE STUDIES



8

THEMES AND CASE STUDIES

8.1 People-centred approach: culture for, by and with people at risk of exclusion

“The transformative power of arts and culture lies in the nature of the aesthetic experience, which links cognitive faculties with sense and emotions, creating platforms rich in potential for learning, reflection, experimentation, and the embrace of complexity. Artistic and cultural practices can offer experiences of non-coercive, constructive meaning-making and empowerment that can contribute to reaching a wide range of human rights goals.

KARIMA BENNOUNE, 2018

Report of the Special Rapporteur in the field of cultural rights

8.1.1 Introduction

We have different needs at different phases of our lives and in the many different contexts in which we live. The complexity of human identity cannot be reduced to the specific conditions under which we live, such as in poverty or being imprisoned – we do not cease to be human beings. Sometimes, however, in order to achieve concrete change, we need to be specific about which groups – constituted by individuals – are most in need of this change. In different contexts, our vulnerabilities may differ. Sometimes empowerment is needed – to strengthen the voice of those who have been denied the tools needed for a decent life, education, employment or self-expression. Sometimes the problem is not the lack of these tools, but attitudes in the surrounding society. To ensure the freedom and rights of the individual, prejudice and discrimination must be combatted.

Therefore, we have chosen to let the two pillars of ‘empowerment’ and ‘combating prejudice and discrimination’ constitute the chapter on a people-centred approach. We will illustrate the methods that can be used under each of these pillars, including policies and examples from (sometimes) specific fields; however, we believe these methods and views are also applicable in other fields. In general, we will focus less on access to culture itself for certain groups, since this issue has been addressed by an earlier OMC group.

8.1.2 Policies

8.1.2.1 Empowerment

Finland's Percent for Art scheme, used in construction projects, is expanding its model of funding art for art-based well-being services to be a permanent part of social welfare and healthcare structures and the monitoring of well-being. Central in its effort for greater social cohesion is the collaboration of different ministries to fruitfully connect culture with other sectors to make culture and the arts a permanent part of well-being services.

The Dutch Government supports the promotion of the Code Cultural Diversity, a tool to make audiences, cultural offerings and the personnel of cultural organisations more culturally diverse²².

The Spanish National Plan of Action for Social Inclusion, created by the Ministry of Health, Social Services and Equality, explicitly refers to culture as an element that must be guaranteed to people in vulnerable situations. It also contemplates culture as a tool for social inclusion in vulnerable groups; for example, raising the importance of promoting prisoners' participation in cultural programmes through support of the Third Sector.

8.1.2.1 Combatting prejudice and discrimination

According to the Swedish national plan to combat racism, similar forms of hostility and hate crime (launched in 2017), the contribution made by the national minorities and the Sami population to Sweden's history and cultural heritage should be highlighted. Initiatives in the field of the arts to promote and render visible cultural expressions can help to combat racism and similar forms of hostility.

The European Commission against Racism and Intolerances (ECRI) General Policy Recommendation No 13 on combating anti-gypsyism and discrimination against Roma in general, states that in order to combat anti-gypsyism and discrimination against Roma, one needs to ensure the promotion and protection of Roma culture, fostering the rest of the population's better knowledge of Roma communities, as well as the advancement of intercultural dialogue.

8.1.3 Research & practice – success factors

Concerning people most at risk of social exclusion, the best practice examples of our OMC matched very well with findings in expert reports and studies. We will look first at research, good practices and illustrations relating to 'empowerment', and then at relevant illustrations in terms of 'combatting prejudice and discrimination'.

22

English language version available here:
<https://codeculturelediversiteit.com/the-code-english-version/>

8.1.3.1 Empowerment

Art and culture bring benefits in other areas²³ and play a fundamental role in the fight against social exclusion. Though both passive and active involvement work in positive ways on a personal improvement and social integration level, active involvement shows better results²⁴. The involvement of individuals and groups in the arts affects the community by creating public good²⁵. Research shows that, on a community level, the arts contribute to a societal development that reduces social inequalities, and increases social capital and social cohesion by developing networks and understanding.

Fostering personal cultural expression can socially activate vulnerable groups and promote real integration. Creating a socio-aesthetic space allows participants to try and test individual ways of action, shaping a collective, collaborative process. The arts create social skills and promote self-esteem in the individuals taking part. The arts also impact learning and skill development, enhancing personal growth and improving people's social contacts and employability²⁶.

Poverty and social work



The Austrian initiative **InterACT** has been empowering individuals since 1999, using the methods of Forum Theatre, Image Theatre, Legislative Theatre and drama-based research. These approaches aim to improve the personal, but also the general situation for people in situations of poverty or unemployment. Projects are mainly local or regional, but sometimes also European, for example Stop: Now we are speaking²⁷. This was developed under the framework of the European Social Experimentation Project Adult Life Entry Network – Empowerment and Activation of Young People in Disadvantaged Situations, in partnership with organisations in Serbia, Hungary, Croatia and Austria²⁸.

Parallel to theatre work, socio-educational guidance and support is provided by a professional social worker, assisted by a specific mentoring programme, who pursues individual development plans with the participants with a variety of activities to explore key existential issues. To ensure a more long-term impact for the project, networking and cooperation with relevant stakeholders was sought from the beginning. Policy recommendations were developed collectively in a cooperative process.

23

Matarasso, Francois (1997). *Use or Ornament? The social impact of participation in the arts*. Online: <https://arestlessart.files.wordpress.com/2015/09/1997-use-or-ornament.pdf>

24

Benounne, Karima/United Nations (2018). *Report of the Special Rapporteur in the field of cultural rights*.

25

Guetzkow, Joshua (2002). *How the Arts Impact Communities: An introduction to the literature on arts impact studies*. Online: <http://ecolit.weltgewandt-ev.de/wp-content/uploads/2017/04/How-the-Arts-Impact-Communities.pdf>

26

Matarasso. Op cit.

27

https://www.academia.edu/24298168/Stop_Now_we_are_speaking_A_creative_and_dissident_approach_of_empowering_disadvantaged_young_people

28

See <https://www.eapn.eu/participation-is-key-to-making-social-rights-a-compass-for-the-eu/>



© InterACT/Projekte Speicherbühne Bremen

Further information on international projects can be found at <http://interact-online.org/international/projekte/common-ground>

In general, collaboration with social institutions and for a longer duration gives higher sustainability for individuals and supports personal and political empowerment and participation. One example of this is **Include and Activate!** from Slovenia.

Include and Activate! (2016-2019) has proven to be an excellent example of alternative work with a cultural content in which the concerned social groups are able to engage. The project is also a hit with participants – all of whom have gone from reader to writer, and all of whom have shown empowerment in the field of artistic expression, as well as the competences crucial for employment and social inclusion (the presentation of oneself and one's work, self-esteem, self-confidence and other new capacities). Some of them have achieved even higher goals, like publishing their own work and presenting it to a broader public. The project is an example of work where one should not consider only quantitative results, since the main goal of the project is an easier and smoother inclusion of participants in the labour market. But in time it became evident that the soft metrics, such as social inclusion and the general activation of participants, raise the participants' self-esteem and self-image. The soft metrics also showed increased general acknowledgement of their talent and existence – which are the main (immeasurable) results of the programme. The courses run in cooperation with different institutions all around Slovenia: all Slovenian prisons, the Ministry of Justice, the Ministry of Culture, different specialised organisations for people with mental health disorders, several Slovenian centres for training, education, care and the rehabilitation of people with moderate, severe and profound intellectual disabilities and additional impairments, different institutions for people undergoing drug dependence treatment, the Government Office for Development and European Cohesion Policy, etc.

The main thread of the programme includes literary works by acclaimed Slovenian authors. The participants are assigned a special mentor, an established Slovenian writer or poet, who provides an interactive and in-depth introduction to literary works. The training, which lasts for 1 year, offers a wide range of literature, illustration, creative writing and expression, and other useful skills such as public speaking, self-presentation and digital literacy. During this time, participants also get to meet many different experts from cultural and other public spheres.



Reading as an essential part of the project in Maribor prison

Illustration workshop as part of the project programme



Further information on the project can be found at

<http://www.jakrs.si/en/reading-promotion-in-slovenia/include-and-activate/>

Prisons

Rule 105 of the United Nation's Standard Minimum Rules for the Treatment of Prisoners (the Nelson Mandela Rules, adopted 2015) states that 'recreational and cultural activities shall be provided in all prisons for the benefit of the mental and physical health of prisoners'. Partnerships between ministries (i.e. Culture and Justice) have proven to be very fruitful in France to let culture play its full role in prisoners' integration and prevent recidivism.

Culture and the arts are an important means of empowering prisoners to rebuild their lives. Art projects help them to build new networks of engagement and provide the possibility to find other role models and get access to other choices. Arts engagement is non-competitive and therefore stress releasing – a beneficial factor for all social areas, but especially in the context of arts projects for prisoners.

Arts projects in prisons may help lower recidivism rates; there are many individual reports, but no larger studies available. A shift from punishment to public health is needed and focus should be placed on producing art and not therapy. Prisoners are in a precarious social situation with high power asymmetry. In circumstances such as these, artistic practice might offer the only possibility for free expression, with the further advantage of being able to address an issue indirectly, through a more lateral artistic process. Experience shows that defining artistic projects together with the participants, in the least hierarchical way possible, brings optimum results.

The group found considerable evidence from Europe and the USA on the role of culture in prisons, including the research listed below²⁹.



In the Romanian MultiArt Festival for prisoners, **Dana Cenusă (Free through culture)**, the protagonists on the theatre stage are prisoners from five penitentiaries in the country. The festival states that it represents an unconventional form of presentation of the social reintegration activities carried out with convicted persons. Success factors have been the mobilisation of all the professionals: prison directors, artists and cultural workers, insertion and probation services and prison officers. Intercultural training was offered to build up a common professional reference frame between professionals of culture and justice. There have been regular meetings and informal exchanges of the project team to share skills, feedback from experience and assessment. They have mixed activities (sport, art, culture, citizenship) in order to avoid a 'silo' effect, have set up cultural programming in the prisons to avoid isolated actions and involved the neighbourhood's cultural structures to ensure that the prisoners can become citizens of their territory.



© EPEA/Arts in the Romanian Prison System

For further information, contact Ms Ioana Mihaela MORAR, Chief Penitentiary Commissioner and Director for Social Reintegration within the National Administration of Penitentiaries www.anp.gov.ro /e-mail office@anp.gov.ro

29

Taylor, Katherine (2018). *Art thou well?*

See <https://www.wcmt.org.uk/users/katherinetaylor2017>;

Meekums, Bonnie and Daniel, Jennifer (2011). *Arts with offenders: A literature synthesis*, University of Leeds.

See https://www.academia.edu/3527685/Arts_with_offenders_A_literature_synthesis;Californian_jails_project_2018.

See https://www.calawyersforthearts.org/resources/Documents/cla.countyjailsprojectreport_revisedapril2018.pdf

Evaluation Report on Arts Infusion Initiative USA 2010-2015. See <https://nationalguild.org/resources/resources/free-guild-resource/arts-infusion-initiative-2010-2015-evaluation-re>

Key findings: 'statistically significant and substantial improvements in social and emotional learning skills, as measured by conflict resolution, future orientation, critical response, and career readiness'.

There are also good examples of working specifically with female prisoners on post-release effects. Follow-up projects during the six months after release have achieved lower recidivist rates.

Gangster Girls by Tina Leisch in Austria (who gave a presentation to the OMC group) is testimony of how invaluable the use of theatre work can be in a prison. This artistic work extended to producing a documentary film about the project, thus providing a deeper insight to the value and usefulness of giving access to cultural expression in prisons. Due to the social bonds that evolved between the prisoners and artists during the project, the participating young women, on release from prison, were afforded the opportunity to move to a new community and ultimately make better choices for their future life, rather than returning to the traditional connections and paths that would lead them back to prison. Only 2 girls out of the participating 16 were recidivist.



Further information on the film can be found at
https://www.imdb.com/title/tt1399019/?ref_=fn_al_tt_1

Another example is the Croatian project **Skribonauti**, founded in 2011, that successfully presents literature and cultural programmes to female prisoners. The organisation has collected second-hand books for prisons and organised reading events with visiting famous writers. Skribonauti is performing bibliotherapy and has run several projects, for example Writers in prison!.



Gender equality

There are several **mentoring programme** examples to strengthen the voice of women in the arts field, such as one from Austria that started in 2011. See:

<https://www.kunstkultur.bka.gv.at/mentoringprogramm>



An example of women's empowerment in local communities through participation in local cultural activities is **Hijabi Monologen/Hijabi Monologues** in the Netherlands. In the production of Stage Z by Rajae el Mouhandiz, which premiered in Theater Zuidplein Rotterdam in 2014, hijab-wearing women shared their stories with the audience. The monologues in the Dutch version of this international concept were based on the true stories of Muslim women of various ages and backgrounds. As well as giving voice to the participants this initiative contributed to cultural diversity and a greater variety of stories in the theatres.

Cultural diversity

Cultural diversity is a fact in most of the bigger European cities and in our societies as a whole. Representation in the cultural field of persons from all kinds of background is important for empowering individuals. Good representation means more perspectives on contemporary culture and cultural heritage, offers new role models and implies overcoming barriers. Diversity also contributes to artistic pluriformity.



Interesting initiatives in this field are, for example, the **Creative case for diversity** in the UK and the **Cultural Diversity Code**³⁰ in the Netherlands.

Arts Council England stimulates cultural diversity: 'We want the diversity of audiences, leaders, producers and creators of arts and culture to reflect the diversity of contemporary England. We measure our progress by collecting, analysing and reporting on data relating to equality and diversity of the work, organisations and projects that we fund.' Reports and data are shared on the website (<https://www.artscouncil.org.uk/diversity/creative-case-diversity>), which contributes towards transparency on the progress made.

The Cultural Diversity Code was developed by the Dutch cultural sector itself in 2011 at the request of the Minister of Culture. It stresses that diversity is only reached by paying attention to the programming, all levels of personnel, the audience and partners. The Dutch Government supports an action plan to promote the code, which is currently being updated.

'Measuring' cultural diversity is very complex, but it is difficult to take action without knowing the realities. Periodic measurement helps evidence-based policy.

Recent periodic research in the Netherlands (2018) shows the number of men and women, people with a western and non-western background, the age of people working in the cultural sector on several levels and those in advisory commissions³¹. It shows that women are now better represented in Dutch cultural institutions than they were in 2008, but that people with a non-western migrant background are underrepresented compared with the working population in general.

30

<http://codeculturelediversiteit.com/wp-content/uploads/2016/06/Code-Culturele-Diversiteit-Engels.pdf>

31

<https://www.rijksoverheid.nl/documenten/rapporten/2018/09/14/diversiteit-cultuursector>

In creating social cohesion, the question of identity and belonging becomes an important one. Studies show that immigrants and refugees do not easily identify with the national level of identity markers in their new country. This is mostly seen in those newly arrived and is a feeling that seems to diminish in the second or third generation of immigrants. Many immigrants do feel strongly connected to the local level and are less likely to be excluded from owning a local identity than a national one. Kirsten Simonsen and Lasse Koefoed have explored this in their book *Ambiguity in urban belonging*
<https://www.tandfonline.com/doi/full/10.1080/13604813.2015.1051742>

Using culture as a vehicle for inclusive local communities seems to also give tangible and valuable results. The project **Creative People and Places** (CPP), conducted by Arts Council England, is a community-based project aiming at creating socially inclusive and cohesive local communities through engagements in the arts. Researchers have been following the project and they found that CPP is changing perceptions of the arts and that participants are benefitting from greater empowerment, confidence and an increased sense of belonging in their communities, which has led to a greater sense of community cohesion in some areas. Further information can be found at
<https://www.artspromotional.co.uk/news/researchers-sing-praises-creative-people-and-places>

CPP has inspired the Swedish initiative **Kreativa platser**, where information on the application for funding was distributed in 25 languages. For more information go to
<http://www.kulturradet.se/sv/Kreativa-platser/In-English/>

Trampoline House is a community centre for asylum seekers, refugees and other citizens in Denmark, formed in 2010 by a group of artists, asylum seekers, students and professionals. Trampoline House has its own art gallery, CAMP (Centre for Art on Migration Politics), and the tours around it are conducted by graduates from CAMP's art gallery guide programme for refugees and asylum seekers in collaboration with education interns.

© CAMP-Center for Art on Migration Politics/
Threshold(s)-Guest, curated by Temi Odumosu



See <http://campcph.org/>

8.1.3.2. Combatting prejudice and discrimination

The arts function as a language between different kinds of people. They give a voice to those who too often remain unheard; also arts projects help society to recognise the contribution made by all parts of the community. Culture and the arts expand social networks, facilitate a sense of belonging, provide the opportunity to create connections between similar and different people, and promote intercultural understanding³².

In urban renewal projects, the arts have proved to encourage 'community cohesion, identity and the development of civically valuable behaviours such as tolerance and respect'³³. The arts have impact on community norms and therefore on the opinion climate³⁴, and they can promote tolerance and contribute to conflict resolution³⁵. Culture can also provide a forum to explore rights and responsibilities³⁶.

Radicalisation



The arts provide good opportunities to take a conscious look at radicalisation, hate speech and violence. Working on art projects with professional artists can assist in breaking destructive habitual structures and initiating critical thinking and new approaches, such as in the Austrian example **power|school|theatre** (Macht|Schule|Theater). This was a nationwide initiative by the Austrian Ministry of Education carried out from 2008 until 2016, in which a total of 190 theatre and dance projects were realised at all types of schools in Austria. For more information, see

https://www.kulturkontakt.or.at/html/D/wp.asp?pass=x&p_title=5065&rn=147778

National campaigns can bring a great deal of positive involvement by younger generations through the means of up-to-date styles of communication, such as in **HateFree Culture** in the Czech Republic. HateFree Culture is a long-term project, realised by the Agency for Social Inclusion, one of the departments of the Office of the Government of the Czech Republic. EEA and Norway Grants supported the project for 3 years. The essence of the project is not only cooperation with local partners and institutions, but also to work with schools, local police forces, etc. The main media partner is Czech Television (CT), the public service broadcaster in the Czech Republic.

One of the activities of the HateFree Culture projects was focused on pupils and teachers in two selected Czech regions (Ústecký and Moravskoslezský) where peer mediation led to better communication, new friendships, mediator skills (conflict solving), etc. for the participating pupils. The teachers also achieved better communication with the children and their parents. As a result, a coherent network of schools was built where peer mediation could be provided and supported.

Another example is **Jihad, the play** by Ismael Saidi, which was performed for school classes in several European countries and helped to open the conversation on radicalisation and its consequences.

32

Dahyun, Lee (2013). *How the Arts Generate Social Capital to Foster Intergroup Social Cohesion*. Davies, Christina, Knuihan, Matthew, Wright, Peter and Rosenberg Michael (2014). *The art of being healthy: a qualitative study to develop a thematic framework for understanding the relationship between health and the arts*. Matarasso, Francois (1997). *Use or Ornament? The social impact of participation in the arts*; Guetzkow, Joshua (2002). *How the Arts Impact Communities*.

33

Davies et al. Ibid.

34

Guetzkow. Op cit.

35

Matarasso. Op cit.

36

Ibid.

Poverty

Creative activities reach beyond the tools normally used in working with people in situations of poverty or unemployment. They enable groups to identify situations of stigmatisation and exclusion, and explore possibilities to create change. Collaboration with social institutions and projects of a longer duration provide higher sustainability for individuals, and supports personal and political empowerment and participation.

People living in poverty need opportunities to take part in culture. Non-stigmatising ways of giving access within savings or benefit programmes help to lower the barriers to taking up offers of participation in art and culture.

The NGO **ATD Fourth World**, based in several European countries, has put art, culture and education at the very core of its actions to 'eradicate poverty'. It combats prejudices through the arts and culture as a way to show people who have not experienced poverty that, just like them, people in living in poverty exercise agency in their everyday lives, but do so within much greater constraints. The project **The Roles We Play: Recognising the Contribution of People in Poverty** tackles the myths about poverty perpetuated by the media and politicians through the collection of stories and producing exhibitions, plays, movies and a book.



Further information is found at
<https://www.atd-fourthworld.org/what-we-do/culture-and-education/>

Disability

About 1 billion people, 15 % of the world's population, have some sort of disability, a reality that has yet to be reflected in the mainstream of the professional arts. People with disabilities, including artists, have the same cultural entitlements as non-disabled people.

The EU and all its Member States are parties to the United Nations Convention on the Rights of Persons with Disabilities. Article 30 of this Convention relates to participation in cultural life³⁷.

People with disabilities, who have been able to challenge societal misconceptions about the perceived limitations of disability, make some of the most exciting and cutting-edge practices in the arts today.



The Austrian initiative **MAD** was founded by the dance and performance artists Vera Rosner, Elisabeth Löffler and Cornelia Scheuer (all with disabilities) in 2013. The mission of MAD is to initiate, support and accompany sustainable socio-political change within the arts. MAD fulfils this mission by working with, for example, *mellow yellow*, an inclusive school project for children and young people about the body and all its diversities, eccentricities and possibilities, and one's respective ability to express oneself through the body. Another project, *swaying*, is where non-aligned bodies and contemporary performance explore artistic-aesthetic and political views and possibilities along the discourse of the body's integrity and abilities. The artists of MAD also work in different groups with other artistic formations. The production *The Audition (For the Role of Stephen Hawking in The Theory of Everything)* plays with the question as to why disabled people are mostly portrayed on the silver screen by non-disabled people.

© MAD/Peter Miletits



Further information can be found at
<https://www.mad-dance.eu/english/mad-principles/>

37

<https://www.ohchr.org/EN/HRBodies/CRPD/Pages/ConventionRightsPersonsWithDisabilities.aspx#30>

Gender equality

In general, women's participation in cultural activities is higher than men's, but their impact on cultural policies is much lower, according to the findings of the UNESCO report *Gender Equality, Heritage and Creativity* (2014). In terms of cultural production, particularly the performing arts, there has been significant gender inequality recorded in areas such as composing music, writing and directing theatre, and filmmaking.

Additionally the #metoo movement has exposed the fact that sexual harassment in professional and public environments constitutes a serious threat to women's and girls' participation in public and cultural life. All sectors of society, institutions and individuals must assume responsibility to work for gender equality and a society free from sexual harassment and violence.

.....
The Swedish Performing Arts (Svensk Scenkonst) and **The Swedish Actors' Equity Association** (Teaterförbundet) have joined forces to set up an audit and action commission to deal with sexual harassment and other abuse in their field.
.....



LGBTIQ (lesbian, gay, bisexual, transgender, intersex and queer)

LGBTIQs also experience social exclusion. The following example shows ways of dealing with this.

.....
Unstraight research is a project where researchers in cooperation with the association Unstraight Museum have worked with the collections and exhibitions of the Swedish Royal Armoury and the Swedish History Museum from a gender and sexuality perspective. The tools used have included internal workshops and a critical review of the exhibition texts.
.....

Intersectionality

Taking into consideration the experiences of many forms of exclusion and prejudice, there is a case to be made for an interdisciplinary approach across sectors to creating social cohesion.





The **Grorud Valley Integrated Urban Regeneration Project** in Norway uses the methods of local participation in a national effort to reduce social exclusion in an at-risk neighbourhood with intersectional challenges: poverty, unemployment, and language and integration barriers. The basic idea is to give an uncensored voice to the experiences of living on the margins of society. Instead of asking the question ‘what is it like to be a refugee?’, the question asked is ‘what is it like to be you?’ This renders multiple answers and frees the individual from the stereotypes that often constitute a shadow over the socially excluded.



Green and inclusive urban development in Furuset (a suburb in the Grorud Valley)



© A-lab, COWI and Architectopia

For more information see:

https://www.nordregio.org/sustainable_cities/green-urban-development-in-furuset/



Other examples of this approach are **the Crossroad Theatre**:

https://www.facebook.com/pg/CrossroadsTheatreProject/about/?ref=page_internal

and the **Tabanka Dance Ensemble**:

<https://tabankadance.com>



© Tabanka Dance Ensemble



An interesting exploration of intersectional issues in cultural policy can be found through **Creative Scotland**

https://www.creativescotland.com/__data/assets/pdf_file/0017/42920/Arts-and-Diversity-Survey-Summary.pdf

8.2 Partner-centred approach: culture for health and well-being

“The arts can help keep us well, aid our recovery and support longer lives better lived. The arts can help meet major challenges facing health and social care: ageing, long-term conditions, loneliness and mental health. The arts can help save money in the health service and social care.”³⁸

8.2.1 Introduction

Culture and the arts are recognised as a potent force in preventative healthcare, therapeutic alternatives and general well-being. The evidence for this has been demonstrated by the recorded outcomes of a broad range of practice internationally, a significant body of academic research and, more recently, by the actions and developing policies of some Member State governments.

An all-party parliamentary inquiry in the United Kingdom, which concluded in 2017, described the potential thus:

Health and social care systems are struggling to deliver the services to which they are already committed. Fiscal retrenchment is forecast to continue until the middle of the next decade. While these circumstances make innovation difficult, they also demand fresh thinking and new approaches. The evidence demonstrates that **the arts can save money in health and social care by strengthening prevention, reducing demand for medication and clinicians’ time, diverting or shortening hospital stays, reducing sickness absence from work and delaying the need for residential care**. The existing flows of public funding are capable, in principle, of providing support for arts activities within health and social care. Little public funding, however, is flowing in the direction of the arts for this purpose at the moment³⁹.

A paradigmatic shift in thinking would be required for Member State governments to give full recognition to the arts and culture as a legitimate form of ‘health spend’, yet there are some early indicators that some visionary steps are being taken in this regard.

38

Creative Health: The Arts for Health and Wellbeing. All-Party Parliamentary Group on Arts, Health and Wellbeing. Inquiry Report, 2017, p. 4. See <https://www.culturehealthandwellbeing.org.uk/appg-inquiry/>

39

Creative Health, p. 55.

8.2.2 Policies

The concept of well-being has come very much to the fore in the national policies of Member State and other European governments. The interconnectedness of public health issues with other societal factors, and the need to focus on preventative and community-based health-care, is expressed through legislation, such as Norway's **Public Health Act 2012**, which advocates an intersectoral, cross-governmental approach to health promotion and health-care issues, most particularly intersecting with welfare and social development services.

Recognition of the role culture may have in societal well-being is demonstrated through initiatives like Ireland's **Creative Ireland**⁴⁰, a 5-year all-of-government initiative, which seeks to embed culture as a core aspect of national development policy.

Finland has taken a step further in its efforts to anchor the arts and culture in the health and social care system. The arts and culture are a key project in its **Government Action Plan 2016–2018** with a specific action around extending the 'Percent for Art' model used in capital construction and applying it to the procurement of well-being services relevant to art and culture in the social and cultural sectors. Significant resources (EUR 2 million) have been allocated to this action.

Additionally, the Finnish Government has financed **Taikusydän**⁴¹ a multi-sectoral coordination and communication centre for activities and research in the field of arts, culture and well-being in Finland, which aims to make arts and culture a permanent part of well-being services in the country. A core principle of this work is ensuring strong linkages between academic research in the field of arts, health and well-being and the practical work that is executed in the various projects in order to develop evidence-based practices.



© Teijo/Pirkanmaa, 2016



PiiPoo – Accessible centre
for art and culture

⁴⁰
<https://www.creativeireland.gov.ie/en>
<http://www.artsandhealth.ie/about/what-is-arts-and-health/>

⁴¹
<https://taikusydän.turkuamk.fi/english/info/>

8.2.3 Research

Over the last two decades, a substantial body of international academic research validating the beneficial effects of arts and cultural participation on health and well-being has been conducted. Much of this was referenced in the presentation of work by Dr Kat Taylor to the OMC group, and an extensive bibliography of the range of such resources is available with this report ⁴². Some of the most compelling evidence published included the following:

In 2011, the **British Medical Association** published a paper⁴³ exploring the application of different art forms in healthcare settings, which found that:

Creating a therapeutic healthcare environment extends beyond the elimination of boredom. Arts and humanities programmes have been shown to have a positive effect on inpatients. The measured improvements include:

- > inducing positive physiological and psychological changes in clinical outcomes;
- > reducing drug consumption;
- > shortening length of hospital stay;
- > promoting better doctor-patient relationships;
- > improving mental healthcare.

Another recent publication⁴⁴ highlights the range of ‘arts in health’ research and practice, showing how the arts can be applied and the benefits they can bring across a range of medical disciplines:

The arts can support the health and wellbeing of individuals, communities, and societies, and how these effects fit within contemporary models of health. These include both supporting specific health conditions and more generally enhancing wellbeing, health behaviours, and **social engagement**. The arts have been shown not only to affect self-identity but also **to support a sense of collective self in society**. The collective self is the idea that individuals’ interactions influence one another. **Social integration gives rise to social representations and social identity**. This social identity can also support group cohesiveness, including solidarity, team spirit, and morale. Art has also been shown to foster intergroup social cohesion within societies.

8.2.4 Practice

8.2.4.1 Definition

In the field of arts and culture for health and well-being there is a broad range of practice – for example arts in a healthcare environment, participatory arts programmes, arts on prescription, art therapy, arts in medical education – that underscores the complexity of defining this area.

In Ireland, ‘arts and health’ is defined as a distinct area of practice ‘occurring primarily in healthcare settings, which brings together the skills and priorities of both arts and health professionals’⁴⁵.

42

<https://arthouwell.com/resources/>

43

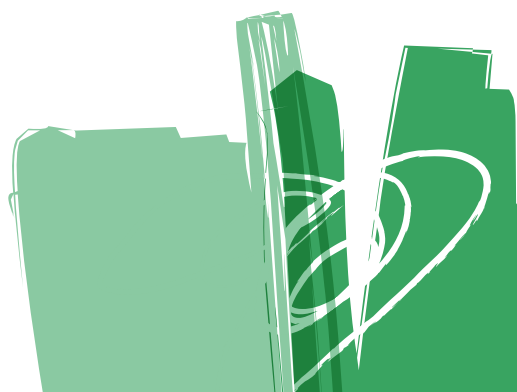
British Medical Association: *The psychological and social needs of patients*, January 2011.

44

See Fancourt, Daisy (2017). *Arts in Health. Designing and Researching Interventions*. Oxford. pp. 39-41.

45

<http://www.artsandhealth.ie/about/what-is-arts-and-health/>



A definition from the National Alliance for Art Health and Wellbeing in the UK offers a more fluid interpretation, given the continuing effect research is going to have on this practice:

There are many different ways in which this work is described (arts in health, arts for health, arts and health, etc.) but essentially they are all about the effect that active engagement can have on the health and wellbeing of individuals and communities. As work in this area has grown, so understanding and measuring of its impact has grown and there are now a number of academics around the country (and world) investigating the impact that the arts have on health⁴⁶.

In the samples of projects and initiatives submitted by Member States, impactful practice was particularly noted in three areas: older people and those suffering with Alzheimer's disease, people with mental health and long-term health issues, and children in hospital settings.



Spain's **MuBAM** programme, in which Alzheimer's patients receive supported engagement in an art museum, explores how interactions with art can impact on cognitive deterioration and improve interpersonal relationships for those patients and their families. Based on a MoMA project delivered between 2007 and 2014⁴⁷, this model of engagement is easily replicable and is being delivered in other Member States, including NL: Unforgettable and IE: Azure project. A critical aspect of the MuBAM programme is the involvement of the health partner in ensuring that scientific and technical research is built into the project. A similar model was adopted in a pilot programme in the National Museum of Contemporary Art in Greece, working with people with mental health issues.



A particularly successful project outlined in our case studies is Sweden's **Cre-health**, an initiative designed to empower and build confidence in people on long-term sick leave from employment and those unemployed for a long period. Engaging participants in arts activities in five areas – voice, movement, photo/film, drama and painting – and complemented by mindfulness and reflective activities, the success of two pilots has resulted in the continuation of this programme. Feedback from staff and participants has shown improved self-confidence, with some participants going on to further studies or job placements.



© Cre-health-Sweden/P-O Söderlund

46

<http://www.artshealthandwellbeing.org.uk/what-is-arts-in-health>

47

<https://www.moma.org/meetme/index>

Helium Arts, a dedicated arts organisation working with children in hospitals and healthcare settings in Ireland also focuses on empowerment, given the challenging and stressful circumstances children and teenagers with serious illness face. Focusing on transforming the healthcare experience of children and those who care for them through art, imagination and play, an independent evaluation of Helium's work found that young people were:

- happier and less bored as a result of taking part;
- more confident; and
- distracted from their illness.



It is written in the stars (2014): mixed media artwork by teen patient with artist Emma Fisher on the Cloudlands Project at University Hospital Galway.

Whilst there are many instances of good practice in this domain, it is generally unsustainable if it is not underpinned by good working partnerships, a long-term commitment and the allocation of adequate resources. This OMC group believes there are significant opportunities for Member State governments to show vision and leadership in this regard through adopting a transversal approach to culture, health, well-being and social cohesion, as described in the case study below.



8.2.5 Partnership in practice – A governmental and trans-sectoral approach

8.2.5.1 Embedding culture in health and social care

In Finland in 2008, a collaboration between the Ministry of Social Affairs and Health and the Ministry of Education and Culture began to explore the benefits of the arts. From 2010 until 2014, an action programme⁴⁸ was developed that gave rise to 18 cross-cutting proposals, with the aim of promoting well-being and health through art and culture, and enhancing inclusion at the individual, community and societal levels. Anchoring the arts and culture in the health and social care system has subsequently become one of the Finnish Government's key projects for 2016–2018. The aim of the expansion of the **'Percent for Art'** scheme is to improve access to art and culture, and in this manner promote their positive effects. This is being done by making the cultural services and fields of art more widely available to social welfare and healthcare providers, thus encouraging them to use art and culture more actively in patient care and their work with customers⁴⁹.

8.2.5.1 Culture for all

Recognising the value of cultural attendance and participation on health and well-being, the **'Culture for All Service'** (financed by the Ministry of Education and Culture) promotes cultural services that are inclusive and take diverse audiences into account. In partnership with organisations from the social, health and cultural sectors they have developed the **Kaikukortti Card**. This card is free of charge and can be used to obtain free admission tickets and obtain places on adult education courses.

The Kaikukortti Card is available to customers in the social welfare and health communities that are part of its network. It is specifically targeted at young people, adults and families who are financially hard-pressed and unable to attend or participate in cultural events for that reason. As well as advancing accessibility and quality of opportunity, it supports structural cooperation between social, health and cultural agencies. It further supports social rehabilitation and extends the reach of cultural supply, offering cultural providers the opportunity to build up their roles to become more active forces in their society. The Kaikukortti initiative is now in permanent use in several municipalities in Finland⁵⁰.

48

Art and Culture for Well-being, proposal for an action programme 2010–2014.

See <https://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/75529/OKM9.pdf?sequence=1&isAllowed=y>

49

See more: Taylor, Katherine (2018). Art thou well? Towards creative devolution of mental health in Greater Manchester. Fellowship Report. Winston Churchill Memorial Trust. <https://www.wcmt.org.uk/sites/default/files/report-documents/Taylor%20K%20Report%202017%20Final.pdf>

50

http://www.kulttuuriakaikille.fi/kaikukortti_in_english

8.3 Partner-centred approach: culture and education



We need to relate cultural and artistic institutions to schools: that children who today lack cultural and artistic life in their communities have that possibility. Art education at school can play a key role in community involvement and participation (...), hardly any other knowledge can give autonomy and desires to build. To invent another world we need to know who we are, and to find joy and happiness in the act of learning, of creating to transform our environment and that of our communities.

LUCINA JIMÉNEZ

Anthropologist and Director of Instituto Nacional de Bellas Artes, Mexico

8.3.1 Introduction

Creative skills are becoming a necessity for taking part in society, whilst education and learning are tightly connected with creative thinking. Creativity is described as ‘a process of becoming sensitive to problems, deficiencies, gaps in knowledge, missing elements, disharmonies, and so on; identifying the difficulty; searching for solutions, making guesses (...) or come to decisions, (...) and communicating the results’⁵¹. This underlines the great importance of social and soft skills (behavioural skills) for developing better precognitions for social inclusion and accessible content for marginalised groups.

There are different ways of learning, as education is divided into **formal, non-formal and informal**. Further differences apply in the area of arts and education: **education in the arts** (i.e. teaching in fine arts, music, drama, crafts, etc.); **education through the arts** (i.e. the use of the arts as a pedagogical tool in other subjects, such as numeracy, literacy and technology)⁵² and **arts in education** (i.e. offering opportunities to make art and to understand its processes in an educational setting). This report focuses on these areas as they all, in the various tiers of education and social contexts, have huge potential to overcome the barriers of social exclusion.

The perception of inequality can start in **early childhood**. To prevent this, significant measures have to be taken in order to interlace play and creative education in early childhood by creating a learning environment for displacing social inequalities among children (pre-school and elementary school levels)⁵³.

For this reason, avoiding the educational discrimination of children based on disability, social background disadvantages, minority or migrant backgrounds, urban/rural areas could be crucial for creating healthy environments for future citizens and active citizenship. Arts and cultural education and its methods can help to overcome the fear of the unknown on an individual and social basis, and assist in preventing future radicalisation or violent extremism.

As citizens of Europe, we face more diverse social environments throughout our lives, and the ability to adapt ourselves to different roles is inevitable. Gaining **key competencies for life-long learning** (as defined in the 2006 EU *Recommendation on Key Competences for Lifelong Learning*⁵⁴), including civic competences and cultural awareness and expression, helps us to orient ourselves in different social processes. The arts and culture offer a ‘safe’

51

Torrance, E. Paul. *Scientific Views of Creativity and Factors Affecting Its Growth*.

See https://www.cc.gatech.edu/classes/AY2013/cs7601_spring/papers/Torrance-Viewsofcreativity.pdf

52

Bamford, Anne (2006). *The Wow factor. Global research compendium on the impact of the arts in education*. Waxman, Münster/ New York/Munich/Berlin, 2006.

A study commissioned by UNESCO and developed in collaboration with the International Federation of Arts Councils and Culture Agencies (IFACCA), with the participation of more than 60 countries.

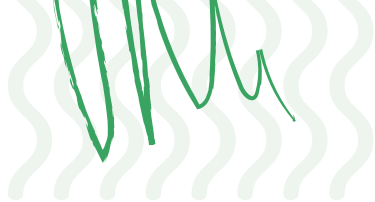
53

Council Recommendation on High Quality Early Childhood Education and Care Systems, p. 9.

See https://eur-lex.europa.eu/resource.html?uri=cellar:05aa1e50-5dc7-11e8-ab9c-01aa75ed71a1.0003.02/DOC_1&format=PDF

54

[https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32018H0604\(01\)&from=EN](https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32018H0604(01)&from=EN)



joint space for common learning and creating, and are an appropriate tool for understanding and respecting other people's backgrounds and learning experiences.

More and more **jobs in the future** will involve creative application, communication skills and creative entrepreneurship. Students, as the citizens of the future, can become active and innovative learners via arts and cultural education, with culture and the arts also offering pathways to viable careers, and not just in the arts but also in many other fields.

Therefore, given the trends and changes on the employment market, creative pedagogues, facilitators and educators are needed in order to achieve the above-mentioned set of skills ⁵⁵.

8.3.2 Policies

Learning to live together is one of the four essential pillars of learning defined by UNESCO. It leads to 'expos[ing] individuals to the values implicit within human rights, democratic principles, intercultural understanding and respect and peace at all levels of society and human relationships to enable individuals and societies to live in peace and harmony'. Hence, following the arts and culture in education would be an appropriate tool to achieve better precognitions for social inclusion ⁵⁶.

A functioning infrastructure of education facilities for child, disability and gender sensitivity is necessary for sustainable social development, as declared in the *UN's Transforming Our World: 2030 Agenda for Sustainable Development* (2015), although it requires long-term strategic cooperation among several political bodies, especially at national level.

If we follow the United Nations' recommendations elaborated in the publication entitled *Transforming Our World: 2030 Agenda for Sustainable Development*, we can see a policy framework for enhancing inclusion, equitable education and life-long learning through 10 statements, starting from children and youth to the role of teacher. In addition, the document covers the topic of infrastructure for education facilities for child, disability and gender sensitivity.

Following the latest OECD *Learning Framework 2030*, the social challenge of modern society has been emphasised because of the continuous growth in global population, migration and intercultural processes. Factors such as the rise in inequalities and instabilities, as well as the increased possibility of radicalisation, are also impacting on the everyday life of citizens, resulting in unequal opportunities for members of society ⁵⁷.

Coordination between culture and education departments is essential for addressing this meaningfully at policy level. A number of Member States identified that education is a sector that lends itself well to the application of culture for personal and social development, and several Member State education and cultural departments are working collaboratively on a policy-led approach.

Some countries state the existence of this cooperation and mention specific policies.

In Ireland, there is an Arts in Education Charter and partnership between the Culture & Education Ministries.

55

Scott, Cynthia Luna (2015). Education, research and foresight. What kind of pedagogies for the 21st century? UNESCO.

See <http://unesdoc.unesco.org/images/0024/002431/243126E.pdf>

56

Learning: the treasure within.

Report to UNESCO of the International Commission on Education for the Twenty-first Century. See <https://unesdoc.unesco.org/ark:/48223/pf0000109590>

57

[https://www.oecd.org/education/2030/E2030%20Position%20Paper%20\(05.04.2018\).pdf](https://www.oecd.org/education/2030/E2030%20Position%20Paper%20(05.04.2018).pdf)

In Sweden, the 10-year-old state grant for creative schools promotes cooperation between schools and cultural actors. As well as cooperating, the schools and cultural actors work together to strengthen the aesthetic learning processes, which can be important for schools situated further away from major cultural institutions. Ireland and Finland also have significant experience in supporting the role of art in schools.

In the Netherlands, within the Ministry of Education, Culture and Science, the directorates for culture and education are cooperating with each other, with the result that all students are receiving a cultural education, irrespective of their background. Creating equal chances is a spearhead of the Ministry's policy, and the Ministry of Culture, Education and Science, the Ministry of Social affairs and Employment and the Ministry of Health, Welfare and Sport cooperate to prevent illiteracy/low literacy. In addition, social themes in the context of policies on deprivation and inclusion are very often part of policy proposals, since cultural education has added value in its interaction with other areas⁵⁸.

8.3.3 Research

Research in culture, the arts and education has a **remarkable history** in European countries. Rich sources reaching back to the 1960s endorse the unique contribution of artistic work to cognitive development and the emotional and social skills of children, as has been pointed out by authors such as Elliot Eisner and Howard Gardner.

While examining the best examples of practice and research studies submitted during the mandate of this OMC group, the experts have found that access to the arts and cultural education supports the desirability of creating alliances between the cultural and educational sectors in order to reduce inequality and **create more cohesive societies**.

One of the main findings of ***Growing Up in Ireland***⁵⁹, a large-scale longitudinal study tracking the growth and development of children from birth through to early adulthood, is that the life-long learning and cultural participation, both in and out of school, have an impact on vocabulary development, verbal and numeric skills, academic self-confidence and attitudes to school, and is related to fewer socio-emotional difficulties. At the same time, the study demonstrates that the gender and social gap in school learning and engagement can be placed in relation to the existing differences in participation in out-of-school cultural activities. In summary, boys from working-class, non-employed or less educated families are less likely to take part in the sorts of cultural activities that would contribute to their academic and socio-emotional development.

The practice has proved that civic competence is much easier to develop if children are exposed to education from an early stage. In that sense, taking into perspective the fact that kindergartens and even nurseries are shared spaces for the youngest, intercultural competence could be taught through play and inclusive toys, as well through communication among the children. According to the Eurostat and European benchmark set within the *Strategic Framework for cooperation in education and training*, the results reflect that 95% of children from the age of 4 to the beginning of compulsory education should participate in early childhood education⁶⁰.

58

Basis for Cultural Education – Guide for the future, p. 20.

See https://www.lkca.nl/-/media/downloads/lkca/english/basis_for_cultural_education.pdf

59

McCoy, Selina, Quail, Amanda and Smyth, Emer (2012). *Growing up in Ireland. National Longitudinal Study of Children. The lives of 9-year-olds. Child cohort*. Economic and Social Research Institute. Department of Children and Youth Affairs, Dublin. Source: <http://www.artscouncil.ie/Publications/All/Arts-and-cultural-participation-among-children-and-young-people-%E2%80%93-Insights-from-the-Growing-Up-in-Ireland-study/>

60

<https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=LEGISUM%3Aef0016>

One of the essential sources for this area, *The Wow factor. Global research compendium on the impact of the arts in education*⁶¹ shows that quality cultural and artistic education translates into benefits in the sociocultural well-being, not only for boys and girls, but also for the whole teaching and learning environment, and the surrounding community. The study also indicates that quality art education is usually characterised by strong links between schools and external artistic and community organisations. The Wow factor study also indicates that, unfortunately, there is a gulf between the theoretical defence of cultural and artistic education and the real offer that exists in schools. It is time for education policy-makers to respond to the evidence presented from such studies: art and culture is necessary to learn to think, live together and transform.

The ongoing research and studies prove that arts education, as well as the use of creative education methods, is an optimum way to achieve a socially aware society in the future. *Mapping of Nordic research on culture and creativity in school* (2014)⁶², which compares more than 130 research studies in the Scandinavian area, highlights that there is a clear prioritisation of research that considers a school's perspectives and the classical formation of culture's rationales, whilst it is evident that a creative pedagogy horizon is present in the research, especially in Finland.

The German research provided for the years 2001-2012 by Adrian Hille entitled *Arts Education: Investment in Education, Opportunity for Social Policy or Instrumentalisation of Culture?* deals with non-formal education and the possibilities of using it for developing social skills⁶³.

An example of a policy measure that brings the demand from schools and the cultural offering together, in order to raise the quality of cultural education, is the programme **Cultuureducatie met Kwaliteit** (Cultural Education with Quality) in the Netherlands⁶⁴. The programme is appreciated by schools and local governments and has positive effects on cultural education, as shown by regular monitoring⁶⁵.

Research and studies have been and are still collected at international level by the European Network of Observatories in the Field of Arts and Cultural Education (ENO), which is connecting education experts and knowledge centres in Europe, as well as the ACEnet network, which consists of European policy-makers, civil servants and academics working in the fields of the arts and cultural education⁶⁶.

61

Bamford, Anne. Op cit.

62

https://english.slks.dk/fileadmin/user_upload/dokumenter/KS/Boern/Mapping_of_Nordic_Research_on_Culture_and_Creativity.pdf

63

https://www.diw.de/documents/publikationen/73/diw_01.c.593126.de/DIW_Roundup_6_en.pdf

64

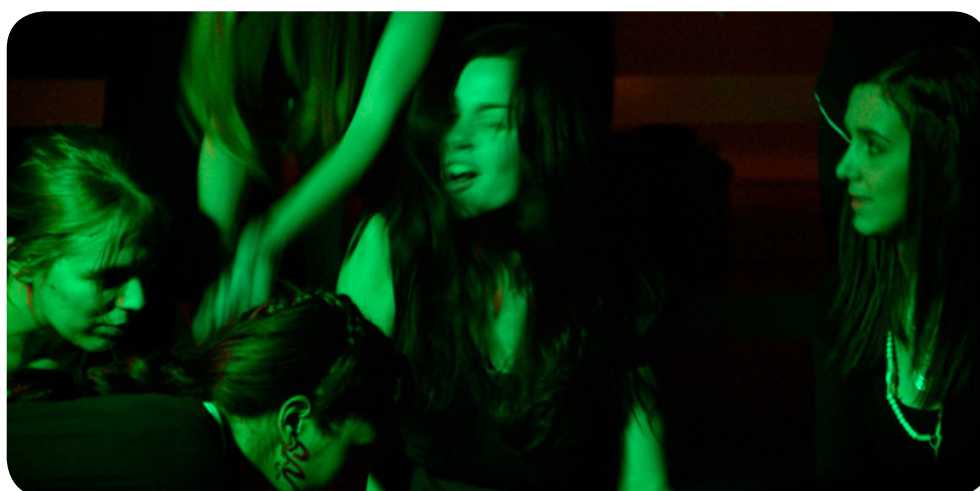
<https://www.cultuureducatiemetkwaliteit.nl/>

65

<https://www.rijksoverheid.nl/documenten/rapporten/2018/07/02/monitor-cultuureducatie-primair-onderwijs-2017-2018>

66

http://www.aceneturope.net/uploads/1/0/4/9/104967607/acenet_member_list.pdf



© InterACT

8.3.4 Practice

Given the evidence, as demonstrated by the studies, of the powerful impact that cultural participation and artistic practices have on the development of the personal and social competencies of children and young people, we are providing examples of best practices by the Member States that have launched initiatives, illustrating some of the core principles contained in this report.

Bokstart is one of the European projects that address this objective. This is the Swedish version of the international 'Bookstart', which exists in various European countries. Bokstart aims to promote reading for children aged 0 to 3 years outside the formal education system, helping parents in their role to stimulate language and communication at an early stage. This is made via establishing partnerships between public libraries, preschools and child health centres, with the financial support of the Swedish Art Council. An important success factor is the active approach, including home visits, to encourage those parents who would not naturally find their way to reading and language-promotion activities.



© Bokstart-Sweden

English version:

http://www.kulturradet.se/Documents/L%c3%a4sfr%c3%a4mjande/Bokstart/Engelska_A4_WEB.pdf

Following an early years' start, it is important to maintain continuous contact with arts and culture. Students' access to the arts and culture at school depends on the curriculum and the will of the educator to seek and include these activities in the curriculum. Therefore the awareness of professionals involved in education is a key point.

The Irish programme **Creative Schools** empowers schools to bring about real change in the way they work. This is a flagship **Creative Ireland** initiative led by the Arts Council in partnership with the Department of Education and Skills and the Department of Culture, Heritage and Gaeltacht. Through this programme, schools receive funding to develop a unique creative plan that responds to their own needs. There was an initial cycle of 150 schools and a team of part-time associates made up of 14 artists and 18 teachers who have worked with the schools. This has been expanded significantly in 2019. The programme is being shaped and informed by the findings of the Growing Up in Ireland study.

<http://www.artscouncil.ie/uploadedFiles/Arts-and-cultural-participation-GUI.pdf>





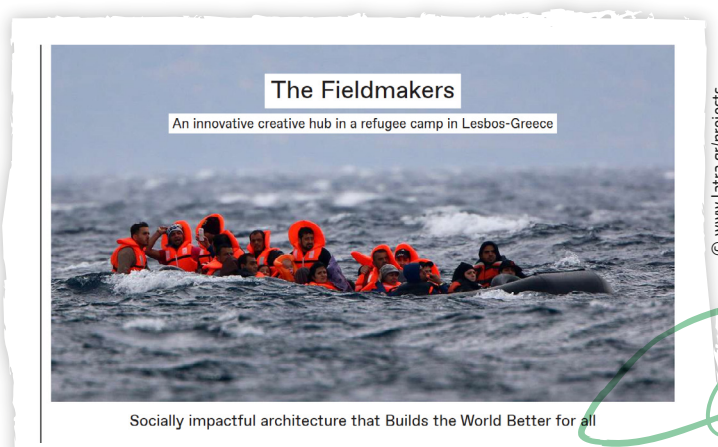
Cultural Bazaar, a Slovenian education fair, presents a good example of intersectoral collaborations of different ministries and numerous Slovenian cultural institutions. The fair offers information on quality projects and programmes provided by cultural institutions throughout Slovenia for children and youth, while stimulating interest in the arts and cultural education. Besides presenting diverse options for implementing artistic activities for pre-school children and pupils within the scope of their school curricula, the fair disseminates the latest scientific findings on the arts and cultural education, as well as significant global and European documents. It encourages cooperation and partnerships between cultural institutions, preschool institutions and schools, as well as partnerships between cultural institutions.



<http://en.kulturnibazar.si/about-cultural-bazaar>



A Greek project, **Fieldmakers**, shows how young victims of marginalisation or poverty can increase their employability in adulthood through creativity. This is a collaborative multi-disciplinary project that brings together designers, creators, producers, entrepreneurs and change-makers from across the world to work in a design and digital fabrication studio situated inside a refugee camp on Lesbos. Young people living in the camp are offered a regular and systematic exposure to new technologies and opportunities to work with professionals. This not only improves living conditions in the camp but also develops their self-confidence and skills for future jobs, making them tomorrow's change-making entrepreneurs.



<https://www.peacemakers-academy.latra.gr/>

8.4 Place-centred approach:

culture in urban and rural communities

Disruptive territories (urban and rural) as spaces of innovation and creativity



To approach a city, or even a city neighbourhood, as if it were a larger architectural problem, capable of being given order by converting it into a disciplined work of art, is to make the mistake of attempting to substitute art for life. The results of such profound confusion between art and life are neither life nor art. They are taxidermy. In its place, taxidermy can be a useful and decent craft. However, it goes too far when the specimens put on display are exhibitions of dead, stuffed cities.'

JANE JACOBS,

The Death and Life of Great American Cities

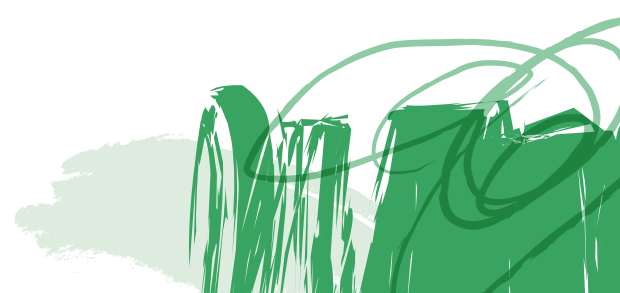
8.4.1 Introduction

Urban and rural areas have their own distinctive concerns, issues and challenges.

Where rural areas seek a more balanced and sustainable development that, at the same time, reinforces competitiveness but preserves and valorises their natural resources, the concerns of urban areas are more focused on territorial organisation and cohesion and sociocultural dynamics, resulting not only from population agglomeration and a concentration of economic activity but also the persistence of vulnerable groups/neighbourhoods with a huge concentration of social problems.

Even with the different characteristics of both areas, we may find places where there is a greater concentration of groups of people most at risk of social exclusion. This may take the form of slums in urban areas and of aging, isolation and economic depression in rural areas. But they can also be seen as territories of opportunity. In urban areas, for example, vulnerable neighbourhoods are often marked by a young population and cultural diversity, with an expressive potential of creativity, resilience, and the capacity to adapt and innovate. This can be valuable if we allow the community to participate and express its own cultural values and expectations, and if we design a local development plan with them that reinforces their resources and makes links between the city and their services. In rural areas, there are other potential resources that can be drawn on. For example tangible and intangible heritage can inspire local development strategies anchored in the cultural field and in its re-design. But this can also be valorised by new technologies, allowing for a greater decentralisation of workplaces, and benefitting from a lower pressure on estate values.

All these concerns and challenges with the territories, irrespective of their urban or rural nature, go in one direction: valuing, safeguarding and promoting the well-being of people who live there and enriching their quality of life.



If we understand social inclusion as a 'process that ensures that people at risk of poverty and social exclusion have access to the opportunities and resources necessary to participate fully in the economic, social and cultural spheres and to enjoy a standard of living and well-being considered normal in the societies in which they live'⁶⁷, it seems to us that participation in social, cultural and leisure activities can clearly improve their quality of life.

Urban or rural areas have their own cultural characteristics, because of their cultural heritage, cultural spaces, artists and cultural professionals living there, their values, beliefs, knowledge and traditions, cultural life and cultural events. It is in the most diverse spaces of these territories – in their neighbourhoods, in their streets, schools and community institutions – where social and cultural dynamics and practices happen and, as soon as challenges arise, that creativity and innovation can emerge.

This role is often developed by local social and cultural institutions (public or non-governmental), through the development of specific responses and projects involving cultural and artistic activities directed at the most vulnerable people living in these territories, but it can and should be reinforced and structured by public policies that provide a long-term approach to the local interventions, and reinforces the interinstitutional relations/networks between social, cultural, economic and other sectors.

With this in mind, and having presented the experiences shared by the OMC group, we can highlight the fact that local artists and producers of culture can play a relevant role in promoting social inclusion, through enhancing participation in the cultural and artistic life of the territory, urban or rural, and also helping to promote territorial cohesion toward a local and integrated development.

It is important to state that it is in these territories that public policies and community and national measures in the areas of education, health, justice, employment, emigration, society and culture, among others, become concrete, interconnected and often gain added value, for example through cross-sectoral initiatives and pilot or experimental projects. So it is important that we have national, regional and local strategies that explicitly promote this assertion and involvement.

The importance of a collaborative effort is already recognised by the various institutions in the territories, which are often the main ones already involved in other areas, for example education/schools, society/social institutions and health.

67

Alvino-Borba, Andrelicy and Mata-Lima, Herlander (2011). *Social Exclusion and Inclusion in Modern Societies: a look into the situation in Portugal and in the European Union*.

See http://www.scielo.br/scielo.php?script=sci_abstract&pid=S0101-66282011000200003&lng=en&nrm=iso&tlng=en

8.4.2 Policies

In light of the current theme's aims, we would highlight the following as relevant public policies:

- The EU's priorities and strategies, present in the Urban Agenda for the European Union and in the United Nations' New Urban Agenda – HABITAT III, to tackle the complex challenges facing urban areas in today's large cities, which emphasise:
 - > concerns about integrated, participatory and sustainable urban and territorial planning;
 - > and the implementation of inclusive measures, promoting urban security, interculturality and respect for diversity and equality as being fundamental for society.
- Also the United Nations 2030 Agenda and its relevant Sustainable Development Goals, notably:
- Goal 11: 'Making cities and communities inclusive, secure, resilient and sustainable' by recognising cities and urban settlements as multicultural spaces of high potential for economic growth and employment, competitiveness and innovation.

Today, cities are calling for new ideas and understanding, as well as the establishment of new frontiers and dimensions of analysis and intervention. Artistic and cultural activities and the protection and safeguarding of cultural heritage, both material and immaterial, can constitute another strategy to overcome the phenomena of social exclusion and affirm actions of environmental sustainability that today constitute threats to the quality of life of urban populations.

- Goal 10: 'Reducing inequalities within countries and between countries.'

With culture assuming its role as an engine of inclusion and social participation, it is necessary to implement measures that ensure that everyone, without exception, can create and enjoy culture, and in this way promote actions conducive to the facilitation and promotion of their access, including the most excluded and discriminated against, such as people with disabilities and disabled persons, in order to guarantee physical and communicable accessibility for the enjoyment of cultural and artistic activities, thus guaranteeing their right to creative participation.



8.4.3 Research & practice – success factors

Cultural and artistic interventions can have a huge impact when focused on a territorial level; for example, making interventions in what we call ‘disruptive territories’. When we talk of disruptive territories, we are focusing on vulnerable territories and communities, in both rural and urban areas, where several social problems are concentrated, making it harder to ensure equal rights and opportunities to the people who live in those territories.

The work developed by this OMC group enables the identification of some experiences that illustrate the several types of impacts that the involvement of culture and the arts can have at territorial level.

From the analysis of the initiatives/projects identified by the OMC group, the following key ideas can be highlighted:

- Initiatives from programmes defined by foundations, with flexible designs and the capacity to adapt to different contexts. Supported projects could be fragile as far as sustainability issues are concerned, but the programme’s working model/methodologies are transferable, including to public policy measures. There are 2 programmes that are strong on evaluation models that emphasised the social impact of the artistic projects: France: Daniel and Nina Carasso Foundation – Sustaining Life Nourishing the Mind; and Portugal: PARTIS Programme – Artistic practices for social inclusion.
- Projects/activities that could be good experiences if complemented with other activities/projects/institutions. Given their very specific and/or restricted nature, despite the innovation at the approach level, there are 2 projects in the Netherlands: Queen of the food bank and Iepenloftspul; and 1 project in France: Cultural rights as people empowerment’s levers.
- Initiatives/projects that mobilise the cultural heritage of minorities for community integration and the construction of local development processes by using the arts and creating critical thinking. Two projects have particularly illustrative examples: France: Controlled origins: from writing workshops to French history; and Czech Republic: Two Voices – One World.
- Projects characterised by a structured approach with a high potential for transferability, based on urban renewal processes, with the capacity to promote integrated and sustainable urban development, in a clearly cross-sectoral and collective approach. Examples include 1 project from France: Micro-Folie; and 2 projects from Portugal: LARGO – Artistic Residences and Bair’Art.
- Local projects (rural or urban) that enhance the uniqueness of the territories where they intervene through art, seeking intergenerational involvement and/or inter-groups, which usually do not experience the same everyday life even if they are in the same territory. Examples include 1 project from Portugal: Living en (Re)Shape, and 1 from Norway: BARN I BYGDA – (Children in rural villages).

LARGO – Residências Artísticas (artistic residences) in Portugal, mentioned above, should be highlighted as a relevant practice. This project has been ongoing since 2011 in the multicultural neighbourhood of Intendente in Lisbon. Located in the centre of the city, this project has promoted diverse sociocultural, artistic and economic activities and their impact on local development.



Intendente is an inner-city neighbourhood of Lisbon that was characterised by different social complex problems that include drug addiction, drug trafficking, prostitution, isolation of elderly poor people without the ability to leave their homes, housing degradation and with bad living conditions, and empty buildings and public spaces with high levels of degradation.

The LARGO project reflects EU priorities and strategies, present in the Urban Agenda for the European Union and in the United Nations' New Urban Agenda – HABITAT III, to tackle the complex challenges facing urban areas in today's large cities. As a result of these agendas, an integrated and participative approach and, mainly, the impact and spatial, cultural, social and economic changes that took place in the Intendente neighbourhood are clearly highlighted in these projects:

- Concerns about integrated, participatory and sustainable urban and territorial planning, visible in the link between cultural and artistic practices and the intervention and social inclusion developed in the neighbourhood;
- The implementation of inclusive measures, promoting urban security, interculturality and respect for diversity and equality as being fundamental for life together;
- The implementation of a daily social, cultural and artistic dynamic in the neighbourhood, through the opening of business and public spaces that function as meeting points, facilitators of socialisation and intervention among technicians, artists, partner institutions, the community within the Intendente and the general public.

However, at the moment its continuity and sustainability is one of LARGO's major concerns, largely as a result of the urban transformation of the Intendente neighbourhood in recent years. Its re-qualification and real estate valuation has made it very appealing to the city's tourist and economic activities, the city having contributed to its own social and cultural interventions in the area.



© largoresidencias.com

<https://www.largoresidencias.com/cultura>



Another project, **Micro-Folie**, in France illustrates the potential of an integrated approach anchored in culture and the arts in urban renewal contexts by creating modular public spaces that allow all forms of cultural and artistic expression according to the specificities and priorities of the territories.

They are, essentially, coactivity spaces integrated into a global cultural project without pre-defined architecture and with variable geometry: existing buildings, new programmes and more ephemeral structures. These are located close to residents' homes, offering free activities or at reduced rates, including support for structuring initiatives, such as entrepreneurial or vocational projects, and, with that, creating new local development dynamics.



https://lavillette.com/page/micro-folie_a405/1

8.5 One cultural sector approach: cultural heritage



The Parties undertake, through the public authorities and other competent bodies, to:(...) develop knowledge of cultural heritage as a resource to facilitate peaceful co-existence by promoting trust and mutual understanding with a view to resolution.

ARTICLE 7, COUNCIL OF EUROPE FRAMEWORK CONVENTION ON
THE VALUE OF CULTURAL HERITAGE FOR SOCIETY,
Faro Convention, 2005

8.5.1 Introduction

Tangible and intangible heritage can play an important role in helping people understand more about themselves and others. It can frequently act as a means to bringing all parts of a community together.

Participation/volunteering in cultural heritage projects has the power to develop strong connections between individuals and groups, and aids personal development. Furthermore, the cultural heritage in landscapes/townscapes provides a sense of continuity across generations and contributes to shared identities.

Debates and interaction about cultural heritage can help people understand more about themselves and others as through heritage projects, people develop stronger connections with their local communities, especially immigrants. Indeed, news or debates on heritage projects can bring distantly related people together in shared conversations. The promotion of and participation in conserving cultural heritage projects gives people a feeling of greater public spirit as well. It successfully engages young people from all walks of life with the potential to embed wider social values at an early age. Also, the synergy between cultural heritage organisations and social institutions can offer important professional and social skills to vulnerable groups that do not have access to traditional sources of education.

The management of cultural heritage can be a sphere of international cooperation, creating relations between state agencies and local communities, encouraging the exchange of good practices and raising awareness of common challenges and shared goals.

Heritage can be bridging and bonding. But it can also exclude: defining a group by its culture and heritage automatically defines when somebody does not belong to that group. In extreme cases, activists use this mechanism on both sides of the political spectrum. Demographically, Europe is changing fast. Diverse societies need room for a variety of perspectives on heritage: to be open to exchanging visions and in some cases, to share their different feelings about the same heritage objects. Understanding one another better contributes to social inclusion and cohesion. Also becoming familiar with the heritage of the other, for example crafts, can bring awareness of the similarities between two or more people and contribute to cohesion. Often this exchange of knowledge can help one grow professionally.



8.5.2 Policies

In 2005, the Committee of Ministers of the Council of Europe Framework Convention adopted the Faro Convention. It encourages us to recognise that objects and places are not, in themselves, what is important about cultural heritage. They are important because of the meanings and uses that people attach to them and the values they represent. The Convention is based on the idea that knowledge and the use of heritage form part of a citizen's right to participate in cultural life as defined in the Universal Declaration of Human Rights. The text presents heritage as a resource for human development, the enhancement of cultural diversity and the promotion of intercultural dialogue, and as part of an economic development model based on the principles of sustainable resource use. Of the 47 member states of the Council of Europe, 17 have ratified the Convention and 5 have signed it.

At the end of the European Year of Cultural Heritage 2018, EU Member States and heritage organisations adopted an Action Plan for Cultural Heritage at the Berlin Summit. This Berlin Call for Action states that cultural heritage connects generations because it reflects cross-fertilisations and the cross-border movements of people and ideas over many centuries of shared history. As such, it is the basis for a respectful and enriching dialogue and interaction within and between communities, not only in Europe but also with other cultures of the world. It is a source of continuous learning and inspiration and a basis for active and responsible citizenship. Our cultural heritage is also a key driver for sustainable development and enhanced social cohesion, as well as the source of a large number of rewarding jobs, both directly and indirectly. The observations in this chapter build further on this Call for Action,⁶⁸ especially Action 6: 'Promoting better knowledge and deeper understanding'. It states that 'special attention must be given to history education and heritage interpretation placed in a broader context of Europe's past, present and future. This will equip Europe's citizens (...) with the necessary tools for gaining a deeper understanding of the on-going encounters and exchanges within Europe as well as between Europe and other cultures of the world. (...) This will also facilitate a better understanding, respect and inclusion of new inhabitants in Europe.'

The UNESCO Convention on Intangible Heritage 2003 forms the basis for more than 170 countries to work to protect and valorise intangible heritage. It plays an important role in fostering mutual respect among communities, groups and individuals and cultural diversity, and contributes in this way to social inclusion.

At national level, European governments seek to utilise the beneficial effects of tangible and intangible cultural heritage, addressing a wide variety of social and economic challenges. These include integrating newly arrived immigrants, developing urban environments struck by the economic crisis or de-industrialisation, maintaining the quality of life of senior citizens and upgrading tourist destinations. Drafting and implementing these national policies are not only the answer to vocal demands of national electorates but also the result of commitments undertaken by states under the constantly evolving international laws.

Greater participation in cultural heritage by communities that have not yet been reached, for example people with certain migrant backgrounds or people with special needs, can play an important role in becoming more inclusive. Although cultural institutions tend to be more inclusive, there are still opportunities for them to be more proactive in encouraging a wider participation, not just by reaching a broader audience but also by involving more volunteers or neighbourhoods. National and local governments can play an important role in supporting them in this development, which can mitigate the self-exclusion of people who see heritage institutions as not a place for them. It also can contribute to a sense of belonging, citizenship, and historic and democratic awareness. Demographic changes imply that shared values are not self-evident. The sharing of perspectives can contribute to social cohesion and a more nuanced view, for example in some Member States with a colonial past. To understand the development in society and to reach a broader audience, it is necessary for cultural organisations and decision-makers, including policy-makers, to reflect the diversity of society that goes beyond tokenism.

This group took note that a previous OMC group worked extensively on the theme of participatory governance for cultural heritage. Their report includes many other aspects relevant to culture for social inclusion⁶⁹.

8.5.3 Research

The academic literature about the social importance of cultural heritage is already rich and ever expanding⁷⁰. In 2018, the British Council published a report exploring the notion of Cultural Heritage for Inclusive Growth, stating:

Cultural heritage for inclusive growth seeks to pioneer ways of creating inclusive and sustainable growth, enabling local communities to benefit from this growth, and to actively participate in the sharing and protection of their heritage. Cultural heritage and inclusive growth reinforce each other through this shared concept. It does not focus on social inclusion and assume the element of growth, nor does it target economic development and assume that this growth will have widespread benefits. Instead it promotes both cultural heritage and inclusive growth across society⁷¹.



69

https://europa.eu/cultural-heritage/toolkits/participatory-governance-cultural-heritage_en

70

Dümcke, Cornelia and Gnedovsky, Mikhail. *The Social and Economic Value of Cultural Heritage: literature review*. EENC Paper, July 2013.

71

Cultural Heritage for Inclusive Growth, British Council, 2018.

8.5.4 Success factors

Through the expertise of this OMC group and their observations from successful examples and research, the following success factors for policy can be identified:

- A stable policy framework leading to embedding strategic aims needs to be in place from the outset;
- Culture change (and strategic social inclusion aims) within the cultural heritage sector/ government organisations and senior leadership, for example through better representation of diverse groups in the organisations or by training in cultural competences;
- The power of strategic relationships, for example between the public and private sector, or between heritage and education or social work;
- Define heritage in broad terms, e.g. tangible, intangible or artefacts;
- Show flexibility and understanding in articulating the main social inclusion issues to induce effective learning;
- Embed cultural heritage work/projects within the wider social inclusion plans/delivery projects at the earliest planning stage – do not add openness to international collaborations. Collaborate with other sectors, for example the social or educational sector;
- Show the existence of successful models and share knowledge.

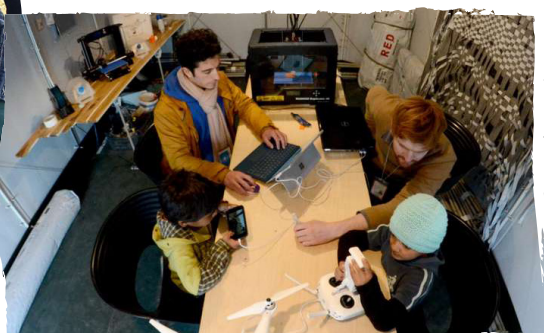
8.5.5 Practice

The OMC group shared a number of projects and policies from participating Member States that are highly relevant to the discussion on how cultural heritage can contribute to social inclusion, cohesion and well-being. These best practice examples illustrate how it is possible to mitigate those obstacles that inhibit people from fully participating in cultural activity, and how to ensure a more equitable outcome through inclusiveness. Heritage policies that help to encourage all people to engage with the history and the tangible and intangible heritage of their neighbourhood, locality or city will foster belonging and help counter exclusion. This OMC report advocates a participatory approach that enables all citizens, residents and communities to engage in the co-creation and co-design of their living environments and cultural expression.

The projects submitted by participating Member States ranged from social innovation initiatives, new business models for sustainable tourism and projects that engaged with migrants to new cultural heritage infrastructure that prioritised inclusion and co-creation.

LATRA (EL)

A dynamic cross-border initiative originating from Greece, LATRA is a socially innovative creative agency bringing the creative industries to the frontline of global humanitarian, environmental and societal challenges. Responding to the world's currently largest humanitarian crisis, LATRA founded a humanitarian innovation lab in a refugee camp on the Greek island of Lesbos, with the mission to BUILD THE WORLD BETTER by accelerating the UN Sustainable Development Goals through applied field design practice. LATRA specialises in three key areas: research and innovation, open source design, and cultural diplomacy and creative policy. The project has a strong cross-border network and has been financed by the Nordic Council of Ministers, the European Union National Institutes of Culture and Creative Industries Fund NL. The agency has produced projects in Greece, Sweden, Norway, the United Kingdom, South Africa and Qatar.



© www.latra.gr/projects

More information:
<https://www.latra.gr>

Iepenloftspul (NL)

The Iepenloftspul is an initiative from Friesland, the most northerly province in The Netherlands. It is a good example of how tangible and intangible heritage can bring cohesion to areas of rural depopulation. Frisian plays performed in the open air, or *Iepenloftspul* as it is known in the Frisian language, have a long tradition and a large, loyal group of young and old supporters in the surrounding villages. The plays are performed at national heritage sites during the summer. Amateurs and professionals work together on contemporary performances that very often have local history as a theme. This cultural expression is successful in bringing people together in an area with rural depopulation. It also actively helps to keep the Frisian culture and language alive.

An example of this kind of play is a version of Schindlers List in 2020:

<https://drachtstercourant.nl/artikel/1033638/iepenloft-burgum-speelt-schindlers-list.html>



© iepenloftspul-NL/Jilmer Postma



© iepenloftspullen-NL

<https://www.iepenloftspullen.nl/main.php?p=overzicht&jaar=2017>

The port city of Marseille provides 2 robust examples: Hôtel du Nord and Les Oiseaux du Passage, the ethos of which is inspired by the Faro Convention and the principles of social inclusion, human rights and community well-being.



Hôtel du Nord

Marseille, the European Capital of Culture in 2013, is a catalysing platform for this initiative founded in 2011, which offers heritage and hospitality-related services using an innovative model of hospitality that proposes Fair BnB, a fairer version of Air BnB. The aim behind Hôtel du Nord was to create an autonomous and democratic European heritage cooperative based on the principles of the Faro Convention. Using a collaborative model, Hôtel du Nord brings cultural institutions, parks, artists, artisans and local producers together with the active engagement of the local inhabitants. In this way, a more responsible and sustainable form of tourism is achieved. The hosting product focuses on local narratives and cultural heritage in all its tangible and intangible manifestations, such as urban walks that engage with the 'city as dynamic producer of histories', a repository of stories told by the people who live there, waiting for the visitor to discover the sites. Hôtel du Nord was granted the right to market the hospitality offer of its members without having to go through travel agencies or become one. In 2016, it adopted the status of Cooperative Interest Company with Limited Liability, with variable capital.



© Hôtel du Nord/Fabrique d'histoires

http://h2h.hoteldunord.coop/en_en/



Les Oiseaux de Passage (FR) evolved out of the Hôtel du Nord project. Launched in 2014 at the initiative of both professionals and citizens in order to create an online cooperative platform application, it was based on the encouraging results of two prototype hospitality platforms developed as part of the European Capitals of Culture in Marseille (2013) and Plzen (2015). This cooperative platform was put in place to be able to offer hospitality, discover destinations and provide cultural exchanges on a people-to-people basis. It is a dynamic cooperative that keeps evolving and building new alliances that nourish an ecosystem of partners in the realms of sustainable tourism, culture, and the social and solidarity economy. It has no advertising or commission intrusion, no scoring or indexing, no discrimination, no frontiers and no tax optimisation.

http://h2h.hoteldunord.coop/en_en/

MUŻA (MT): A community-based art museum in Malta is the flagship infrastructural legacy of the Valletta 2018 European Capital of Culture. The new Heritage Malta community art museum houses the national fine art collection of Malta, and presents a new museum model focused on community engagement and community curation that brings art and resident communities together. MUŻA's heritage outreach initiative also works with communities around Malta in a co-creation/curating exercise called Naqsmu il-MUŻA (We share MUŻA), which invites community participants to choose and engage with paintings or other artefacts from the national collection. The participants' choices and comments are then shared with their local community via dedicated heritage billboards with eye-catching images displayed in the locality. This process engages with groups of members from different communities across Malta as part of the co-curation exercise. Its aim is to bring the national collection to the people, including those communities that might experience barriers to cultural participation. This national project was a key policy commitment by the Maltese Ministry of Culture, Justice and Local Government to deliver a new infrastructural project for culture, and increase cultural participation with an emphasis on democratisation of access to culture and heritage.



© MUŻA Museum

<https://muza.heritagemalta.org>



The Heritage Malta Passport (MT)

Heritage Malta, the organisation tasked with operating heritage sites in Malta, launched an initiative that gives wider access to heritage sites for families with children. The heritage card and 'passport' is given to all students attending primary and secondary-level education in state, independent or church schools in Malta and Gozo. The card is distributed through the school system and provides free unlimited access for one student and any two accompanying adults to Heritage Malta sites and museums. The passport is handed out to students on their first visit to a heritage site using their card. The passport is stamped for a benefits scheme based on the number of visits achieved.



© Heritage Malta Passport

<http://heritagemalta.org/passport/>



Livstycket (SE)

This example from Sweden shows how culture can help strengthen women's self-esteem and their position in society. Livstycket is a contemporary knowledge and design centre in Tensta, Stockholm in which women from all around the world participate. Artistic activities like sewing, embroidery and textile printing are combined with theoretical education in Swedish, social studies and IT. The purpose is to give those women who have emigrated to Sweden the chance to learn the Swedish language and culture while enhancing their self-esteem. Livstycket is a non-profit organisation and operates primarily thanks to subsidies from the City of Stockholm and various other project grants. All the products made are sold to the general public through the association's wholly owned company Livstycket Produktion AB, which, since 2007, has also been active in international projects.



© Livstycket-SE/Maria Stambro



© Livstycket-SE



http://www.livstycket.com/01.start/start_eng.htm

From refuge to social participation – Långban mining village

The Swedish municipality of Filipstad has recently received a high number of refugees and newly arrived immigrants, which has put pressure on the processes to identify and validate skills to facilitate labour market entry. Within the framework of a government initiative on how cultural heritage values could contribute to the development of mining societies, the National Heritage Board took the initiative to launch this project, together with the municipality's department of employment and integration and Värmlands Museum, where internships within the management of the cultural heritage complex of Långban (an old mining village) were offered. This led to new stories and perspectives, a better understanding of those newly arrived for the Swedish population, and meaningful practical and theoretical training and skills identification.



© Värmlands Museum

<https://varmlandsmuseum.se/mer-pa-museet/projekt/fran-flyktingmottagande-till-samhalls-deltagande/>



ANNEX



ANNEX

Members of this Member States' Expert Group

Country	First name	Last name	Organisation	Function
AT	Barbara	Stuewe-Essl	IG Freie Theater (Austrian Association of Independent Theatres)	Deputy General Manager
BE	Annelies	Thoelen	Flemish Government, Department for Culture, Youth and Media	Policy Officer
BG	Maria	Gueorguieva	Ministry of Culture	Senior Expert
CZ	Kateřina	Klementová	National Information and Counselling Center for Culture (NIPPOS)	Project Manager
ES	Olga	Ovejero	Sub Directorate General for State Museums, State Secretariat for Culture	Counsellor
EE	Heili	Jõe	Ministry of Culture	Adviser of EU Affairs
FI	Joanna	Vuolasto	Arts Promotion Centre	Special Adviser, Team Leader
FR	Anne-Christine	Micheu	Ministère de la Culture et de la Communication	Chargée de suivi et d'animation pour les droits culturels
EL	Konstantinos	Spanos	Department of European Union/Directorate of International Relations and European Union/ Hellenic Ministry of Culture and Sports	Administrative Officer
HR	Deborah	Hustic	Directorate for international cultural cooperation, European affairs and public communication	Head of Department
HU	Enikő	Bódis	Ministry of Human Capacities of Hungary	Officer for Cultural Research and Evaluation
IE	Monica	Corcoran	The Arts Council of Ireland	Strategic Development Manager
LT	Janina	Krušinskaitė	Ministry of Culture	Advisor to the Professional Arts Department
MT	Georgina	Portelli	Creativity Trust	Chair
NL	Barbara	Ferdinand	Ministry of Education, Culture and Science	Senior Policy Officer

Country	First name	Last name	Organisation	Function
PL	Joanna	Sękala	Ministry of Culture and National Heritage, European Funds and Affairs Department	Chief specialist
PT	Susana	Sousa	Cultural Strategy, Plannig and Assessment Bureau, Ministry of Culture	Advisor
PT	Ana Paula	Valongo	Department of Social Development, Institute of Social Security	
RO	Oana Mihaela	Duca	National Institute for Cultural Research and Training	Deputy Manager
SK	Zuzana	Komárová	Ministry of Culture of the Slovak Republic	Counsellor
SI	Mateja	Bošnjak	Ministry of Culture	Senior Advisor, Office for Cultural Diversity and Human Rights
SE	David	Ek	Ministry of Culture	Desk officer
SE	Malin	Lagergren	County Council of Dalarna	Director of Culture
UK	George	Findlater	Historic Environment Scotland	Deputy Head of Casework
NO	Silje	Sande	Arts Council Norway	Project Leader

