



Platform on Access to Culture

“Working Groups’ Documents”

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Platform on Access to Culture

1. Education & Learning Working Group Position Paper

1 FOREWORD

In order to implement its three strategic objectives (promotion of cultural diversity and intercultural dialogue; promotion of culture as catalyst for creativity in the framework of the Lisbon Strategy; and promotion of culture as a vital element in EU external relations), the European Agenda for Culture presented in May 2007 introduced new cooperation methods with various stakeholders: a more structured system of cooperation between the Member States and the EU institutions ('open method of coordination – OMC'), a reinforced mainstreaming of culture in all EU programmes and policies through enhanced synergies between the departments of the European Commission, as well as a structured dialogue with the cultural sector.

In order to establish such a structured dialogue with the cultural sector, a large number of cultural organisations with a European dimension were invited during spring 2007 to express their interest in participating in two new thematic civil society platforms on:

- access to culture
- creative and cultural industries.

The composition of these two platforms is wide ranging and gives a unique opportunity for organisations from the sector to work together on thematic issues of common interest. They are expected to act as the channel for cultural stakeholders to provide concrete input and recommendations and - in this way - actively contribute to the implementation and further development of the European Agenda for Culture¹.

Within the 'Access to Culture' platform, 3 sub-groups were formed to address the following issues:

- Education and Learning
- Creativity and Creation
- Audience Participation

During a first meeting and through subsequent work, the Working Group on Education and Learning produced the following documents: a document with recommendations to the various stakeholders (the OMC working groups, the European Commission, the EU member states, etc) on the importance of a closer synergy between education and culture in a European context, and a first collection of case studies that would underpin these recommendations.

The Working Group on Education and Learning, December 2008

1 More information on the cultural sector platforms can be found at http://ec.europa.eu/culture/our-policy-development/doc1199_en.htm.

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3 Introduction to the need for a closer synergy between education and culture at European level

The Education & Learning Working Group of the Access to Culture Cultural Sector Platform has the aim to explore the benefits of a closer synergy between education and culture within the context of the developments initiated by the EU Communication “A European Agenda for Culture within a Globalised World”. In this process, the Working Group, consisting of representatives of a range of cultural networks and organisations working at the European level, has explored the various dimensions of the links between education and culture. In brief, these dimensions can be described as follows:

- Education provides access to culture for European citizens with the aim to develop participation in and the understanding of culture and the arts, which will enrich their daily lives. **Access to culture through education** can take place in various contexts: from formal education (ranging from cultural education in primary and secondary education to higher arts education), and non-formal education (organised educational activities outside a formal educational setting) to informal learning (in a ‘real life’ context, where learning can also take place in an implicit way).
- Another important dimension is the **access to education through culture**. Learning through cultural experiences can develop creative, personal and interpersonal skills that can be essential transferable skills for workers in a knowledge-based society.
- An increased exchange and cooperation in the fields of education and culture will lead to enhanced intercultural understanding and social cohesion at the European level. These are essential elements for a Europe built on cultural diversity and intercultural dialogue.
- A closer synergy between education and culture will support the development of the creative and cultural industries, which show an enormous potential for employment and growth within the overall EU economy.
- A closer synergy between education and culture will also support the implementation of the Key Competences for Lifelong Learning: not only Key Competence nr. 8 (Cultural Expression and Awareness) will be reached by offering access to culture through education, but in addition other Key Competences can be achieved by providing access to education through culture, such as Learning to Learn (Key Competence nr. 5), Social and Civic Competences (nr. 6), Sense of initiative and entrepreneurship (nr. 7) and Digital Competence (nr. 4.).
- Finally, the working group would like to remind that ‘free movement of knowledge and innovation’ is of utmost importance within the European Union, and that access to culture contributes to the knowledge economy through education and lifelong learning. In this context, the working group underlines there should be a fair balance between the protection of intellectual property and the access to creative works in the context of learning practices.

To underpin these views, the Working Group has started with the collection of short case studies, which will be presented in a comparable format. The overview of case studies will serve as an annex to this document.

4 Our recommendations to increase synergies between education and culture at the European level

Based on the above-mentioned views, the working group would like to suggest the following initial recommendations for further exploration by the member states and European regions, the European Commission, the Open Method of Coordination (OMC) Working Group on education and culture, and the Cultural Sector Platforms.

4.1 Recommendations to the EU member states and European regions

- To acknowledge the importance of a closer synergy between education and culture to the personal development of the citizens, the further development of the European integration process and economic growth of the EU, by supporting an active role of culture and the arts in formal, informal and non-formal educational contexts, and by giving sufficient support to the professional training of artists, managers, teachers, facilitators and other professionals engaged in these contexts.
- To implement the Key Competences for Lifelong Learning and knowledge the role culture could play in achieving these competences.
- To encourage the European Institutions to declare the close synergy between education and culture a priority in the EU education and culture programmes.
- To improve provision for the professional training of professionals in the cultural sector by recognising higher arts education in all 3 levels as outlined by the Bologna Declaration process (Bachelor, Master, 3rd cycle).
- To develop policies that balance protection of intellectual property rights and the access to culture as instruments for lifelong learning.

4.2 Recommendations to the European Commission:

- To declare the synergy between education and culture a priority in the future EU programme for education.
- To introduce into the future EU cultural programme a specific strand to support cultural projects with an educational dimension.
- To mainstream the synergy between education and culture as a priority also in other EU programmes and initiatives, in particular in the fields of external relations, research and regional development.
- To improve the mobility of professionals in the cultural sector through an increased attention to the recognition of qualifications, in particular for those artists that include educational activities in their portfolio of professional obligations.
- To improve the mobility in the cultural sector by offering mobility grants to recently graduated professionals supporting their efforts to establish a European-level professional practice that may include educational activities.
- To take into consideration in relation to the development and promotion of the fifth freedom 'knowledge and innovation' that admission to cultural heritage (in a broad sense) is essential for the support of education, research, and access to culture.

4.3 Recommendations to the OMC Working Group on education and culture:

- To discuss the benefits of and actions for a closer synergy between education and culture by taking into account the role of culture and the arts in various educational contexts (formal [including all levels from pre-primary to and beyond higher education], informal and non-formal) and not just limit the discussion to one particular context.
- To connect the discussion on the synergies between education and culture in the OMC for culture to the follow-up programme of the 'Education and Training Agenda 2010' and the OMC in the field of education.
- To share information on the results of qualitative research on the impact of arts education and cultural learning, and to support this process by an active approach towards translation of relevant texts.
- To exchange information on the cultural participation of not only young people but also adults, including issues related to mobility.
- To engage in a regular exchange of views and information with the Access to Culture Cultural Platform Working Group on education and culture.

4.4 Recommendations to the Cultural Sector Platforms:

- To take into account the synergy between education and culture as a horizontal issue in all areas of discussion in the framework of the cultural sector platforms, including the cultural industry platform and the 'Rainbow' platform for intercultural dialogue.
- To suggest the synergy between education and culture as a central topic at the next Cultural Forum in 2009.
- To engage in an evidence-based argumentation based on research literature and successful case studies.
- To explore with the Commission a structured dialogue with the relevant OMC working groups.

Platform on Access to Culture

2. Creativity & Creation Working Group Position Paper

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A. Key Principles

The economic and financial crisis confronts politicians and others with the necessity to establish **new priorities**. We believe that in order to maintain the bonds between European citizens and between European governments, **artistic and cultural values need to underpin the Union's strategic thinking and planning** - our common histories and cultures are what unites us.

The aim of the Creativity and Creation Working Group is to advocate for the **best conditions** for artistic creation, to ensure access to the creative process for all, and to explore the creativity of the arts sector within the wider field of 'creativity and innovation'. The cultural associations/networks endorsing this document base the legitimacy of creation and creativity on the democratic values of diversity and the **freedoms of speech and expression**.

Artistic and cultural innovation, creativity and creation have **intrinsic values**. They also elicit new solutions to social change and develop society. It facilitates understanding from alternative perspectives to understand ourselves and others.

We highlight the **key importance of supporting professional infrastructures** on a (sub)national and European level without which artists and the arts can barely flourish.

Professional creative practice needs **equitable administrative and legal environments** – continuously re-examined in a rapidly changing environment as well as the protection of the social status and legal rights of creators and interpreters.

Innovative access to culture should include creative input to plans and concepts as well as to the cultural /artistic object itself.

B. Key Recommendations

1. Equal Status for Artists

It is crucial to improve the **socio-economic status** and **social protection** of artists through legislation, implementation and coordination between the member states and raise social awareness. Increasing numbers of artists and creative professionals are independent, multi-national and nomadic. Artistic creators and interpreters, as well as cultural operators are brokers across disciplines, are mobile, work flexibly, often outside the art world in the wider economy, transferring their skills and creativity into different work environments. **Important imbalances** in legal and social provisions still exist between the 27 EU countries that need to be strategically addressed in close collaboration with the arts sector.

2. Mutually Supportive and Interacting Value Chain

Creation needs a **chain of processes** in order to enhance its values and strength. This cycle comprises: **education/ training, production, dissemination/ distribution, documentation/ preservation, media/ arts criticism**. It is important to remember that each step has to be supported (by investments from the EU and MS's) and is nourished by the other; between each step there must be **adequate connections**. As in all other sectors of society, the **research and development** aspects of creativity and creation underpinning and enhancing the sector needs to become stronger; more support should be given to **interactions** between different artistic disciplines, different (sub)sectors, different economic fields and different points in the production chain. A more intensive, systematic, and wide-ranging collaboration between the arts, academic and scientific institutions, private-public initiatives to support artist-led experimentation should be implemented (individual and collective based).

3. Equal Access to Support

More **appropriate access to EU funding is required**, taking into account the realities of innovative and creative processes and the individuals and organisations which facilitate them; there is a great need to operate through **smaller, more flexible funding programmes, jointly funded and managed at local or national levels**, with more frequent, or rolling deadlines. A sharing of best practices system and an adequate and multi-lingual communication should be set up to **compare the structures and opportunities offered by the different EU and Member States programmes**.

The Platform Access to Culture and in particular, the Working Group on Creativity and Creation, should **continue to meet and work, inviting independent artists and other organisations/experts (even if independent of the EU)**.

SUMMARY OF RECOMMENDATIONS

I. Key Principles

- The EU needs new priorities in view of the financial crisis
- Artistic and cultural innovation, creativity and creation have intrinsic values
- These values need to underpin the Union's strategic thinking and planning
- We aim for the best conditions for artistic creation
- These are based on the freedom of speech and of expression
- Supporting professional infrastructures is of key importance
- This includes equitable administrative and legal environments, and
- Innovative access to culture

II. Recommendations

II.a) General

Constraints to freedom of expression within the public sector and in the wider public space, including media, political and financial suppression need to be resisted.

The situation of artists with the lowest socio-economic status or protection could be improved through investments in the arts and culture sector and creative industries and through legislation and social/political awareness. Factors such as insecure and flexible employment, nomadism and transfer of skills to other sectors should be taken into account.

The arts and culture should be **mainstreamed** into other policy areas, not only recognising their positive contribution to them, but also to support synergetic trans-sectoral collaborations.

Imbalances between sub-sectors, between EU Member States, and between other parts of the world need to be strategically addressed via adequate partnerships, inter-sectoral and interdisciplinary clusters, political and economic engagement, in close collaboration with the arts and culture sector.

Creation needs a chain of processes in order to enhance its value and strengths. This cycle comprises: education/training, production, dissemination/ distribution, documentation/preservation, media/arts criticism. Each step is nourished by the others. Research and development, deepening the knowledge base of the sector, is essential for progress.

There is a need for recognition of and support to informal networks and residencies offering creative workers - especially for those who are under-represented - space and time to research, experiment, exchange and share knowledge.

New technologies (sites, portals, on line resources) can improve and ensure access to artistic knowledge and to practical information. Support should be given for professionals' multi-purpose and transnational training.

In a multi-lingual, culturally diverse Europe, the translation of works (publications, audiovisual, live performances) is crucial to mutual understanding, inspiration and the conditions of creativity.

Artists and creative workers voices need to be heard more centrally in public consultations and enquiries of this nature.

II.b) European Union

We strongly recommend the systematic application of paragraph 4 of Article 151 of the EC Treaty, which calls on the Community to take the cultural aspect into account in its action under the other provisions of the Treaty.

(Sub)national level public discussion is important in order to share exemplary models in the public sector, in culture, social, economic and sustainable development fields.

Mobility of artistic ideas, processes, artists and arts is fundamental to creation and creativity. Recommendations from the representatives of artistic and cultural (sub)sectors must be addressed and acted upon. We urge joint reflection to address obstacles faced by artists and cultural operators from Third Countries when working in the EU. Erasmus Mundus and Youth in Action may provide models.

Access to EU funding must take into account the realities of innovative and creative processes. Small, flexible funding programmes are needed.

Best practices and beneficiaries' feedback from different EU programmes should be shared in order to improve the application and management processes of the Culture Programme.

II.c) Member States

...Should implement the 2005 UNESCO Convention on the Protection and Promotion of Diversity of Cultural Expression, and should support the diversity of their local cultures.

...Have an important role in ensuring the recognition and exercising of intellectual property rights.

...Should support incoming (as well as outgoing) mobility of artists and cultural workers, and encourage the inclusion of people from diverse cultural origins and nationalities.

The EU and its Member States should optimise and implement a social security scheme which ensures that cultural workers can take advantage of social security benefits across Europe, in particular with relation to unemployment and pension rights.

II.d) Foundations

...Should assume their important role in the development of society by helping to improve conditions for artistic creativity and creation as vectors of human development. They should share best practices, be invited to and be involved in discussions at EU and national levels.

II.e) The Working Group Itself

The Platform Access to Culture and in particular, the Working Group on Creativity and Creation, should continue to meet and work, inviting independent artists and other organisations/experts, (even if independent of the EU).

I. Rationale: Key Principles

The **economic and financial crisis** confronts politicians as well as European civil society with the necessity to establish **new priorities**. In national and European plans the emphasis seems to be on investments in the ‘hard’ infrastructure such as roads, buildings and industry. If ‘soft’ infrastructure, such as spatial and architectural design, public art, theatre, dance, music and entertainment, artistic and cultural contributions to social issues and cultural education are considered a luxury rather than an essential part of life, very soon Europe will be an uglier, grimmer place covered only by the ever-emptying shell of materialism. Yet the EU and Member States could attain both economic and humanistic targets with the support they will be making available to confront the financial crisis. We believe that in order to maintain the bonds between European citizens and between European governments, **artistic and cultural values need to underpin the Union’s strategic thinking and planning** - our intertwined histories and cultures are what unites us.

The aim of the Creativity and Creation Working Group is to advocate for the best conditions for artistic creation, to ensure access to the creative process for all, and to explore the creativity of the arts sector within the wider field of ‘creativity and innovation’. In this context, the notion of **“artist” is understood as including** artistic creators (creators of original works such as authors, architects, choreographers, composers, visual and graphic artists, film directors, street artists, circus artists, etc.) as well as artistic interpreters (creative interpreters who contribute to the creation and manifestation of a work, such as but not limited to literary translators, editors, actors, dancers, singers, musicians...)

Freedom of expression and cultural diversity. The cultural associations and networks endorsing this document base the legitimacy of creation and creativity on the freedoms of speech and of expression, confirmed by European governments in numerous treaties and declarations, as well as on **Article 151 of the European Treaty**, which supports both the diversity of cultures and the conditions which make those cultures flourish. Support for cultural and artistic creation is at the heart of **democratic principles**. These include the freedom of choice, which requires both an availability of options as well as a public which has access to them and who is sufficiently educated to analyse, and exercise, its choices.

Artistic and cultural innovation and creativity have intrinsic values but they are also a means to find **new solutions**, and ways of engaging with **societal change**. Artistic creation and creativity are fundamental factors in **the development of society**, given that they are part of the process of adapting to and of confronting contemporary circumstances. Without creativity and creation, there is no humanity; they are the basis of the personal development of the human mind, and of a sharing of human inspiration. In this light, they can be seen as essential to sustainable development. Creativity and creation involve both **intangible processes and concrete manifestations**.

Values. Artistic creativity and creation allow for an understanding of personal situations from the others’ perspectives; they enable the comprehension of symbols, opening the way to new meanings as well as to understanding ourselves, one another, and the other. In today’s world, experience with contemporary art enriches and exercises the mind to be able to understand and live in complexity – a set of skills of crucial importance. Our heritage is both a source of contemporary creation to build into the future, and a manifestation of past creativity.

Professional infrastructure as a pillar. We highlight the key role of **facilitating and mediating structures** which form a supporting professional infrastructure without which artists and the arts can barely flourish. These may include but are not limited to cultural operators and organisations, publishers, the private and public institutional spheres, professional associations and networks, to name just a few examples.

Diversity is present in every aspect: in terms of **access** to different cultural experiences; different ways of **producing** art, cultural products and processes; diversity of **places** in which this happens, and of ways and means to **reach** diverse people or audiences.

II. Preconditions for professional creative practices:¹

> Open mind-sets within the directions of professional (public and private) infrastructures so that the personal development and experimentation of creators and cultural workers is supported,
> Fair and equitable administrative and legal environments which protect the rights of artists and cultural workers whilst encouraging public access.

> Innovative access to culture should address two fields:

- a) Creative access to concepts (work in progress, research by design, valid experiments, etc.);
- b) Creative access to ‘applied creativity’ (the object or the work, its innovative solutions, its complementary nature to other forms of culture, its interaction with users and different audiences).

Access to culture or art is often an ex post experience (use, visits, exhibitions, publications) that is by nature only partial and insufficient. Innovation should happen through development of ex ante or simultaneous access, which could eventually lead to improving the process.²

III. Recommendations

III.a) General

Awareness-raising about the **existing constraints** on **freedom of expression** needs to take place not only within the public sector but also in the wider public space, especially in terms of media or political suppression, of conditions prompting self-censorship, or indirect censorship caused by the withdrawal of public subsidies or by making funding unattainable. [See C&C Examples #1 and #2]

It is crucial to improve the **socio-economic status** and **social protection** of artists through legislation and social awareness. Increasing numbers of artists are independent, multi-national and nomadic. They need more stability. Artistic creators and interpreters, as well as cultural operators, are brokers across disciplines, work flexibly, often outside the art world in the wider economy, transferring their skills and creativity into different work environments.³

1 Taking into account that there are specific Working Groups on Education and on Participation in the Platform on Access to Culture, we have omitted references to education and participation, although we recognise their importance.

2 Ex ante: e.g. access to competition rules or programming; Simultaneous: e.g. access to construction or production site, in situ workshops; Ex post: access to the benefits, possibilities of particular existing urban or architectural forms (suburban ensembles, eco-districts...), to the follow up collaborations as well as to critical expertise on the work or the issues

3 See the NESTA enquiry into how fine arts graduates contribute to innovation throughout their working lives, based on a survey of over 500 fine arts graduates since the 1950s.

The arts and culture should be **mainstreamed** into other policy areas. The EU and MS's should be encouraged to invest in cultural sectors and develop cultural policies and strategies. Many studies have underlined the positive impact of the arts and culture in social and economic areas, not to mention territorial development, foreign relations, cooperation and development and others. [See C&C Example #3]

Imbalances between sub-sectors, between West and East, North and South need to be strategically addressed, via **adequate partnerships**, joint reflection, political and economic engagement and, most importantly, in close collaboration with the arts sector.

Creation needs a **chain of processes** in order to enhance its values. This cycle comprises: **education/ training, production, dissemination/ distribution, documentation/ preservation, media/ arts criticism**. It is important to remember that **each step has to be supported** and each step is nourished by the other; between each step there must be **adequate connections**. [See Best Practices C&C # 1 and C&C # 2]

As in all other sectors of society the **research and development** aspect of creativity and creation, underpinning and enhancing the sector needs to become stronger; more support should be given to **interactions** between different artistic disciplines, different (sub)sectors, different economic fields and different points in the production chain. A more intensive, systematic, and wide-ranging collaboration between the arts, academic and scientific institutions, private-public initiatives to support artist-led experimentation should be implemented (individual **and** collective based). [See Best Practices C&C # 3 and C&C # 4]

New creation/production infrastructures need to be created and supported which **integrate all aspects** of the artistic production chain. This can be facilitated within the framework of EU cohesion, rural development and convergence policies and programmes, the structural and pre-accession funds. [See Best Practice C&C # 5]

The emergence of **new models of governance** of these new infrastructures should also be supported in order to build **hybrid partnership models between traditional cultural institutions and alternative spaces** of creation to support the development of the independent artistic sector. [See Best Practice C&C # 6 and C&C # 7]

There is a need for recognition of and support to « **informal networks** » **and residences** that offer **space and time for research, experiment and exchange**, especially to professionals from less represented (sub)sectors such as street arts, circus, literary translation, interdisciplinary artistic projects and cultural managers. Such initiatives require sustainable support to ensure continuity.⁴ Creative hubs should exist in rural areas, not only in the urban environment.[See C&C Examples #4 and #5; see Best Practices C&C # 8 and C&C # 9]

Support should be given for **professionals' training**, for example, on the use of digitisation tools, and on the basics of cultural management. Training should be **multi-purpose and transnational**. [See C&C Example #6]

Support is needed for the **development and networking of art criticism and the media** that support and diffuse it. This can be **achieved via various levels**, including the EU's Culture Programme, programmes of the MS's and of foundations. [See Best Practice C&C # 10]

New technologies can improve and ensure **access to artistic knowledge resources**, and to **practical information**, e.g. portals, virtual resource centres and on-line public collections, with better shared documentation and more translation. [See Best Practice C&C # 11 and C&C # 12]

In the multi-lingual, culturally diverse EU and its neighbouring States, multilingualism and cultural diversity must be understood as an integral part of European identity. More exposure to works in many languages is needed (publications, audiovisual, live performance), as well as their

4 Science and research sector structures may provide inspirational models.

translation. These conditions are essential to **increase the conditions for creativity** and mutual inspiration. [See Best Practice C&C # 13]

Attention must be paid to **carbon emissions** by addressing the buildings, stages, sets of the performing arts, and by more ecologically-efficient touring of productions. [See C&C Example #7]

III.b) EU

We strongly recommend the systematic application of **paragraph 4 of Article 151** of the EC Treaty, which calls on the Community to take the cultural aspect into account in its action **under the other provisions** of the Treaty, for an effective implementation of this Article.

Creativity and creation know no borders. We urge joint reflection to address **obstacles faced by artists and cultural operators from Third Countries** when working in the EU. Erasmus Mundus and Youth in Action may provide models.

An **OMC group** should be set up to assess and monitor actions on **creativity and creation in all Member States**.

More opportunities, platforms and *fora* should be created at a (sub)national level to share and jointly analyse **exemplary models of support for cultural creativity and creation** in the **public sector**, in culture, social, economic and sustainable development fields

Mobility of artistic ideas, processes, artists and arts is fundamental to creation and creativity. We call on the EU and MS to address and act on the issues and solutions raised by the representatives of artistic and cultural (sub)sectors, and to continue to support the continuation of debate and development of the issues, access to and conditions of mobility in the arts and culture sector.

There should be more **appropriate access to EU funding**, taking into account the realities of innovative and creative processes and the individuals and organisations which facilitate them; there is a great need to operate through **smaller, more flexible funding programmes, jointly funded and managed at local or national levels**, with more frequent, or rolling deadlines.

A system for **sharing best practices** should be set up to **compare the structures and opportunities offered by different EU programmes**. Feedback by beneficiaries will help improve the application and management processes of the Culture programme.⁵

Cultural Contact Points should have extended and harmonised missions to **highlight opportunities in all EU programmes** and provide advice and information to project leaders.

Europe should be a Union of cultural diversities highlighting, promoting and investing in the rich complexity of all of its local cultures. The EU, especially as a signatory to the UNESCO Convention, should clearly encourage Member States to respect and support its local cultures. The EU can diffuse best practice and can also include the respect for diversity in the *acquis communautaires*.

III.c) Member States

MS's should concretely implement the **UNESCO Convention on Cultural Diversity**, in particular, the effective application of **Article 7.2**, which states that 'Parties shall also endeavour to recognise the important contribution of artists, others involved in the creative process, cultural communities,

5 Youth programmes have, for example, workable application forms for mobility grants, conferences, etc. even for small organisations with limited human resources. The Research programme, on the other hand, could be a good example for developing models of individual grants for artists around the objectives of 'innovation' and 'experimentation'.

and organisations that support their work, and their central role in nurturing the diversity of cultural expressions’.

MS’s can support **debates and awareness-raising** regarding creativity and creation **on local, regional and sub-national or national levels**.

MS’s should ensure that the environment for artists provides the recognition of their intellectual property rights and the possibility of exercising and enjoying these rights.

MS’s can offer support for **incoming mobility**, not only for outgoing national artists, but whenever possible they should also **encourage the inclusion and collaboration of people from diverse cultural origins and nationalities**.

MS’s can support the development and networking of non-formal, civil artistic groupings that are not formally constituted and thus cannot receive EU funds.

The EU and its Member States should optimise and implement a social security scheme which ensures that cultural workers can take advantage of social security benefits across Europe, in particular with relation to unemployment and pension.

III.d) Foundations

Foundations can play an important role in the development of society by helping to improve the conditions for artistic creativity and creation as vectors of human development. They should **share best practices** illustrating why, how (or if) they support artistic creativity and creation.

They should also be invited to, and become increasingly involved at EU and national levels in consultations and debates.

III.e) The Platform/ the Sector itself

The Platform Access to Culture and in particular, the Working Group on Creativity and Creation, should **continue to meet and work, inviting other organizations/experts**, even if independent of the EU’s timetable and timing, in order to **create synergies, deepen understanding and provide inspiration for improved working conditions**.

More **artists’ voices** should be involved in the Platform, in particular in the WG on Creativity and Creation.

Focus groups at local or regional levels (possibly in collaboration with CCP’s) could ensure a **more equitable dialogue** between the sector and the EU level.

Larger arts institutions that are not yet collaborating with **younger and more experimental artists and arts organisations are encouraged to work together**: the sector believes that it is beneficial to develop synergies between institutions and independent artists/creators, given that they are mutually dependent for both regeneration/rejuvenation and for sustainability and strength.

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www.circostrada.org > European platform for information, research and professional exchanges for the street arts and the circus arts.

www.culturalpolicies.net > Compendium of Cultural Policies and Trends in Europe, an expanding Europe-wide information and monitoring system on cultural policy measures, instruments, debates and cultural trends.

www.cultureactioneurope.org > The European Forum for the Arts and Heritage

www.culturelink.org > Network of Networks for Research and Cooperation in Cultural Development

www.elia-artschools.org > European League of Institutes of the Arts

www.efa-aef.eu > European festival association

www.ericarts.org > European institute for comparative cultural research

www.eurocult.org > European cultural foundation, support cultural cooperation

www.fitzcarraldo.it > The Foundation is a centre for research, information and training on cultural policies, cultural management, artistic development and new media.

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www.transartists.nl > independent foundation that informs artists of any discipline about international artist-in-residence opportunities

www.unesco.org > United Nations Educational Scientific and Cultural Organisation.

Platform on Access to Culture

3. Audience Participation Working Group Position Paper

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INTRODUCTION

Underlying Principles for a policy engagement on audiences participation

‘Everyone has the right to freely participate in the cultural life of the community, to enjoy the arts’

The Working Group on Audience Participation recognises the primary right to cultural participation enshrined in the above mentioned article and considers artistic practice, access to cultural expression, and participation in the arts fundamental to the development of an active European citizenship. An active citizenship is in turn central to democratic, open and inclusive European societies. The governments of the Member States of the EU do recognise the jurisdiction of the European Convention on Human Rights in all cases brought to the Court by individual European citizens. Although national cultural policy is in the hands of the Member States themselves (article 151 of the Treaty of Maastricht), the right of the citizen to have access to cultural goods and expressions in a trans-regional, trans-national European cultural space must be guaranteed in line with the above mentioned agreements, as well as with the International Covenant on Economic, Social and Cultural Rights [Art 15 (1)].

Through participation and access to arts and culture, individuals and communities not only reflect on their views on societies, imagine the world they want to live in, and elaborate individual and collective standpoints, but through the mobility of cultural and artistic expression, as well as of ideas and appreciations within Europe, people get access and benefit from the European process. In this way, social and identity issues, which are vital for participation and the development of civic awareness, are addressed and valorised.

In this sense participation opens the way to new meanings, enriches and exercises the individual and collective mind to understand and live in complexity - a set of skills of crucial importance in today's world.

Access to culture implies that all individuals have the freedom to choose between a large spectrum of available options. Conditions for providing these options must be developed on the one hand, and audiences should, at the same time, have the necessary skills to choose, thus fostering the European Union's motto "Unity in diversity". A more engaged and participative audience will not only strengthen the vitality of the culture sector in terms of creation (a more participative, critical audience will push creators to new levels) but also in economic terms (an educated participative audience places a value on cultural goods and services, and can also be a lever to increase demand and the development of new related businesses) and in social terms (culture is an invaluable tool for increased civic engagement and active citizenship).

Objective and outcome of the working group Audiences Participation

The aim of the Working Group is to advocate for the importance of taking audience participation preoccupations into account in all levels of policy making. Societies which possess a strong artistic and cultural life also see an increase of civic engagement, and therefore the strengthening of active citizenship.

On a European level, the development of a notion of European citizenship has been challenged for many years due to the absence of genuine European public spaces and debates. Artistic sensitivity and engagement – of professionals, amateurs and audiences – is a key to develop such a European public space, and artistic creation and participation should therefore be supported and nurtured as a core objective on all level-policies.

Core concept for a policy engagement

We are audiences first and foremost, and without frequent and extensive contact with and participation in the arts and culture, the idea of a European cultural space is unsustainable. Active citizenship is the objective of any democracy. Audience participation is also the food of creative practice, in the same way that the arts are the cultural DNA of creative industries.

The Working Group urges that audience participation be stated as an essential part of Europe's Creative and Civic Ecology, i.e. audience participation is one of the basic inputs/foundations of the entire creative, cultural and societal environment, including creative activities such as educational engagement or active participation.

Two core concepts motivate the Working Group on Audience Participation:

1. That frequent and growing audience participation in the arts and culture is a vital sign of a healthy, accessible and dynamic participatory society in its whole. Audience participation, a central indicator - albeit not the only - of civic and cultural vibrancy, must be a core commitment of all policy makers

2. That audience participation is part of our basic Creative Ecology, alongside artistic education and public support for the arts. The more people attend and enjoy cultural events, the more culturally aware and dynamic a society will be.

DEVELOPING BETTER AND MORE COORDINATED POLICIES TO PROMOTE PARTICIPATION IN THE ARTS

The working group seeks to promote and develop a strong and comprehensive rationale for the development of better and coordinated policies at all levels (European, national, regional and local) taking audience development and participation into account.

A transversal perspective

Achieving a broader audience participation in the arts requires a transversal approach in the development of all relevant policies. Therefore measures taken in seemingly unrelated policy fields (for example research and development, economic and social development, equal opportunities, fiscal and employment regulations, local, regional and rural development, new technologies, mobility and customs, etc.) can have an important impact on audience participation, and consequently contribute to improving individual and community well-being, as well as strengthening active citizenship.

In the field of policies, achieving greater audience participation also requires a coherent, sustained and coordinated set of measures at all political levels (EU, national, regional and local) to increase access to culture, as well as a continuous collaboration with the business sector (including access to culture into Corporate Social Responsibility practices) and the third sector.

A long-term engagement

Currently there is a lack of knowledge and information sharing at the political and civil society level on how to increase access and participation in the arts. In order to reverse this state of affairs, a long-term effort is needed from the cultural sector, civil society and policy makers. Public authorities at European, national, regional and local levels have to invest in long-term structural measures which will improve the gathering of information on audience development and participation in the arts, the development of transversal policies and their monitoring.

A consensual engagement

Audience Participation requires each citizen to have the possibility to develop his or her capacities by being exposed to a broad spectrum of artistic and cultural activities. For this exposure to be fruitful it is fundamental that all citizens have access to ‘decoding tools’ that “demystify” art and culture as directed and accessible only to an *elite* – this can be achieved by a sustained, coherent, generous work in the field of access and education, not only of children and youth but of all citizens, and of artistic creation which combined can find innovative forms to allow audiences a

- Creative access to concepts (work in progress, research by design, valid experiments, etc.)
- Creative access to “applied creativity” (the object or the work, its innovative solutions, its complementary nature to other forms of culture, its interaction with users and different audiences)
- Creative access to the diversity of the European Heritage and the questioning and exploring of interrelations between this European Heritage and the contemporary context

Policy frameworks and targeted audience of the recommendations

The Working Group positions audience participation as a policy commitment that **lies upstream of other policy instruments**. A commitment to increase participation in the arts should thus be

reflected in language, principles and commitments made by policy makers at all levels and in different policy areas.

The WG also believes that audience participation should be addressed not only by the Access to Culture Platform (in the working groups 'Creativity & Creation' and 'Education & Learning') but also by the other Platforms of the structured dialogue (the Platform for Intercultural Europe and the Platform on the potential of culture and creative industries).

Audience participation should be recognised by all actors (EU, Member States, regional and local authorities and civil society) as a pre-condition to achieving other political and social objectives such as a creative society, a strong educational system, flourishing cultural industries, intercultural dialogue, an active citizenship or economic development.

The recommendations of the WG are therefore addressed to:

- The European Commission
- The European Parliament
- The Member States and their regional and local public authorities – especially in the context of the Open Method of Coordination
- The European civil societies
- Other International Bodies and organisations
- Foundations
- The two other working groups of the 'Access to Culture' Platform
- The two other Platforms within the Structured Dialogue framework
- Individual artists

RECOMMENDATIONS

Our overarching recommendation is that audience development and an increased participation in the arts – and in society - should be mainstreamed in all relevant policies in order to achieve the three objectives of the *European Agenda for Culture*, as only when audience development and participation in the arts are recognised and addressed properly by policy-makers will policies on creativity and innovation, arts and education, youth access to culture, intercultural dialogue, multilingualism and linguistic diversity, social inclusion and citizenship, achieve their full potential.

The Working Group therefore:

1. Recommends the consistent **development of evidence-based policy making** using research, studies and data collection on barriers on access to culture, audience development, participation in the arts and their impact at individual and social level.

This can be divided into two strands:

1. a) collection of data – as well as good and bad practices - in what concerns:

- the artistic and cultural infrastructures (physical access to venues, transport, safety, etc.)
- pricing (tickets, VAT & price differentiation issues, etc.)
- target groups;

1. b) qualitative research on audience participation by age group, socio-economic conditions, language use, etc. with a special attention on policy and technical solutions to increase this participation.

The collection of data and qualitative research should be run by Eurostat, Member States, European networks, etc.

2. Recommends that audience participation is supported through **measures that strengthen the creative process**

2. a) asks that new infrastructures and contacts between the audience and all actors (producers / programmers / technicians) in all phases of the artistic creation process should be developed both in rural and urban areas as audiences are attracted and develop long-term interest in the arts and culture only when the artistic offer is diverse and of quality.

2. b) asks to support synergies between innovative forms of communication and creation that may attract new or broader audiences and long established arts institutions that have a history, infrastructures and existing audiences can both help and be revived by new types of collaborations.

3. Calls for an **increase of the diffusion of artistic activities and the mobility of artistic ideas, processes, artists, arts and audiences** at local, regional, national and European level since audience participation is triggered by the diversity and dynamism of the cultural offer. Such measures must include support to touring artists, translation of art works (including for lesser used and regional languages), support of media coverage (including more space in specialised and generalist magazines, newspapers, television, radio, net), and support for the digitalisation of contents.

4. Calls for a regulatory environment which:

- facilitates the diffusion of art works and mobility of artists and cultural workers
- optimizes the regulation on the coordination of social security schemes so that cultural workers can reap the benefits across Europe
- takes away imbalances in the area of taxation (abolishing double taxation of artists)
- eases visa and work permits facilitation for third-country national artists, especially when circulating within the EU.

An efficient and adapted framework should be developed through further collaborations between Member States. The OMC working group on mobility should regard its actions as supporting access to culture and participation.

5. Recommends that European cultural policy be mainstreamed considering its contribution to promoting social inclusion and in looking for innovative and creative ways to foster the **participation of disadvantaged groups** (for example, the elderly, the disabled, immigrants, linguistic and national minorities), and to take advantage of their potential as audiences.

6. Strongly recommends that a policy of **respect for, and promotion of, linguistic diversity** is mainstreamed into the decision-making process for all cultural policy. In a multilingual, culturally diverse Europe, linguistic awareness and the proactive promotion of languages in the field of culture will help develop audiences and participation. It is fundamental to promote the translation and availability of artworks in the appropriate official and regional European languages, on all publications, audiovisual, and live performances.

7. Strongly recommends that audience participation is supported by investing in measures directed at **capacity building and the development of skills**.

7. a) We recommend that high-quality professional development of people working in the field of the arts through creative educational programmes, life long learning and training should be supported and implemented. Qualified professionals can make sure a variety of cultural expressions are accessible. They also possess the tools to support artists, meet new market and economic challenges, access isolated audiences, and employ innovative technology.

7. b) We recommend to support the development of art criticism through, for example, incentivising the creation of more space and time in the media for qualified art criticism, informal forums and debates mediated by qualified experts, as well as the development of workshops on analysing of performances. Only if audiences can further their ability to understand, analyse, criticise and participate in the arts will an active European citizenship be further developed.

7. c) We recommend support for innovative socio-educational projects, in cooperation with the Ministries responsible for Education and Social Affairs. Such projects should be supported both by national, regional and local authorities as well as the EU as they constitute a valuable element in the achievement of shared policy objectives (rural and urban development, social cohesion, intercultural dialogue,...).

7. d) We recommend that measures are taken to improve communication channels between cultural institutions and public authorities, educational institutions as well as creative industries as for example:

- forums organized by local civil society organizations in partnership with regional and national structures
- conferences / platforms which bring together networks and umbrella organizations, education institutions, funding bodies and other organizations active in the area;
- a reference website, which will collect and make available information (actors, policies, funding bodies and funding sources,...), relevant literature, links to useful sources, websites and institutions.

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Building Arts Participation: The Montana Study

by Louise K. Stevens, ArtsMarket Inc.; commissioned by The Montana Arts Council, © 2002

The findings from this study of a largely rural state parallel those of other studies, particularly in looking at the motivators for and barriers to participation. In Montana, outdoor recreation is the number one leisure time activity, followed by church attendance. Participation in arts and cultural activities is a close third.

Classical Music Consumer Segmentation Study

Commissioned by the John S. and James L. Knight Foundation Alan S. Brown, Audience Insight LLC, © 2002

With more than 25,000 interviews with potential classical music consumers and orchestra ticket buyers in 15 cities, this study offers "a sweeping view of an art form in transition and an orchestra field increasingly detached from its potential customers." NOT FOR CLASSICAL MUSIC PRESENTERS ONLY.

Cultural Collaborations: Building Partnerships for Arts Participation

by Francie Ostrower commissioned by The Wallace Foundation, published by The Urban Institute, © 2003

"Partnership offers a powerful tool for strengthening participation-but grant makers and grantees need to better recognize its possibilities and limitations."

Gifts of the Muse

by Kevin F. McCarthy, Elizabeth H. Ondaatje, Laura Zakaras, Arthur Books, commissioned by The Wallace Foundation, published by The RAND Corporation, © 2004

This RAND study seeks a broader understanding of the arts' full range of effects, including both instrumental and intrinsic benefits. It argues for recognition of the contribution that both types make to the public welfare, but also of the central role intrinsic benefits play in generating all benefits. And it calls for efforts to sustain the supply of the arts with a focus on building demand, particularly by strengthening early exposure.

Immigrant Participatory Arts: An Insight into Community-Building in Silicon Valley

by Pia Moriarty Cultural Initiatives Silicon Valley, © 2004

The result of a six-month qualitative study, the report highlights ways in which Silicon Valley (California) immigrants are building community through participatory arts practices.

A New Angle: Arts Development in the Suburbs

by Carolyn Bye The McKnight Foundation, © 2002

Reveals the surprising extent of artistic expression that has emerged in recent years in the suburbs of St. Paul/Minneapolis. Thought-provoking reading for suburban presenters and developers, and for city-based cultural organizations whose audiences live in the suburbs.

Performing Arts Research Coalition (PARC)

Research by The Urban Institute, ongoing publications

Research on the value of the performing arts as experienced by both attendees and non-attendees of arts events, along with audience and subscriber satisfaction. Funded by a major grant from The Pew Charitable Trusts, the research is focused on 10 cities across the country, including Boston.

Reggae to Rachmaninoff: How and Why People Participate in Arts and Culture

by Chris Walker, Stephanie Scott-Melnyk, Kay Sherwood commissioned by The Wallace Foundation, published by The Urban Institute, © 2002

Through a detailed analysis in three communities, the report presents information "on how and why people participate in arts and culture that has important implications for how arts and culture providers and supporters, and people engaged in community building, attempt to reach and involve their publics."

The Values Study

Commissioned by The Connecticut Commission on Culture and Tourism, written by Alan S. Brown & Associates LLC, © 2004

The results of an industry-wide investigation by teams of arts administrators and board members from 20 arts organizations, the study includes a conceptual framework for thinking about how individuals participate in the arts and the benefits, or values, they receive from their participation. In addition to this framework, the study includes summaries of 40 of the 100 interviews conducted as a part of this research.

RESOURCES

The Wallace Foundation Knowledge Center

On their web site's "Knowledge Center," The Wallace Foundation includes downloadable versions of research and other publications they have sponsored, along with success stories from cultural organizations across the country. For example:

The Diversity of Cultural Participation Findings From a National Study

Motivations Matter: Findings and Practical Implications of a National Survey of Cultural Participation

The Reality Underneath the Buzz of Partnerships

A New Framework for Building Participation in the Arts

by Kevin F. McCarthy and Kimberly Hinnett commissioned by The Wallace Foundation, published by RAND, © 2001

The primary source for the RAND decision-making model and participation grid.

Design for Accessibility: A Cultural Administrator's Handbook

developed by the National Assembly of State Arts Agencies, the Kennedy Center for the Performing Arts, the National Endowment for the Arts, and the National Endowment for the Humanities; funded by MetLife, © 2003

According to this practical, nuts-and-bolts guide, "inclusion must be ever present in our vision." The book offers down-to-earth expertise on making facilities and programs accessible to disabled individuals (including senior citizens), and many of the suggestions - i.e., adequate signage, adequate lighting, adequate information at the box office-make sense in making your programs and facilities accessible to everyone.

Increasing Cultural Participation: An Audience Development Handbook

by Paul Connolly and Marcelle Hinand Cady commissioned by The Wallace Foundation, distributed by APAP, © 2001

This set of tools, stories, and worksheets introduces an approach to planning, developing, implementing, and evaluating participation initiatives. Note that this resource was published just prior to the release of the "RAND Framework," so it does not exactly correlate with the very latest thinking, but it still contains useful tools.

From Mission to Motivation: A Focused Approach to Increased Arts Participation

by Sharon Rodning Bash, Metropolitan Regional Arts Council, © 2003

This workbook was adapted from a training developed specifically to introduce the RAND participation framework to small and grass-roots organizations. Its step-by-step hands-on approach makes it a useful tool in facilitating a collaborative planning process (among board and staff; among multiple organizations; ...).

SADI (Statewide Audience Development Initiative)

by Minnesota State Arts Board, © 2002

As a part of their Wallace-funded START Initiative, the MSAB has developed two excellent resources: The SADI Learning Materials is an excellent recap of the RAND framework and the process of implementing it. The SADI Training Workbook (95 pages) is an excellent supplement for those who like worksheets and workbooks.

The Road to Action: A Facilitator's Guide for Group Planning

by Peg Sallade and Jim Ryan, Northeast Center for Healthy Communities, © 2004

This useful guide offers activities, agendas, and other practical aids in planning and facilitating an action-planning process. Appendices include worksheets, practical tips for meeting facilitators, planning meeting checklists, and other resources. If you are a workbook-type thinker, this is a great resource.

NLG Project Planning: A Tutorial

This tutorial is designed for museums, libraries, and related organizations that are applying for National Leadership Grants (NLG), but even if you have no intention of applying for a grant from IMLS, this is an excellent primer (or refresher) on everything from audience needs surveys through evaluation.

NEA Intro to Logic Models

An on-line tutorial on the logic model.

W.K. Kellogg Foundation Evaluation Handbook

© 1998 W.K. Kellogg Foundation

Logic Model Development Guide

© 2001

Available online through the W.K Kellogg Foundation, these handbooks provide an excellent framework for thinking about evaluation as a relevant and useful program tool.

Creative Research Systems

A commercial firm that develops software for market researchers, pollsters, human resource professionals, and others who use questionnaires. On the site's "Research Aids" section, look for "Survey Design," an excellent introduction that includes the advantages and disadvantages of various types of surveying and interviewing techniques. The site also includes a dandy "Sample Size Calculator" that will tell you how many respondents you need for statistical reliability, given the degree of certainty, margin of error, and total population. *NOTE: MCC is recommending the free resources on this web site. This should not be considered an endorsement of Creative Research Systems, its products, or services.*

Surveying Clients About Outcomes

by Martin D. Abravanel; published by The Urban Institute, © 2003

Available as PDF on Urban Institute's website (www.Urban.org, then search site by author or title.) More thorough and detailed than the above, this 58-page guide provides information about developing and using surveys. Written for social service providers (note "client" rather than "audience"), the material is easily translatable for use in initiatives designed to increase cultural participation.

LINKS / ONLINE INFORMATION

Audience and Subscriber Survey Training Manuals and Procedures for Local Member Organizations

prepared for the Performing Arts Research Coalition (PARC) by The Urban Institute, 2002

Very detailed, nuts-and-bolts manuals for planning, distributing, and collecting audience surveys and subscriber surveys, these were written for use by performing arts organizations in ten cities involved in PARC (a multi-year research partnership of five national service organizations and funded by the Pew Charitable Trusts). While written specifically for the administration of the PARC surveys, the tips and techniques are applicable to other audience and subscriber (or member) surveys. Appendices for each manual include the actual surveys used.

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"Statues of the suburbs" hip-hop with the young in the neighbourhoods:

<http://www.artisnotdead.fr/index.php?a=en&page=actions&id=23>

"Romanian song" Interactive project:

<http://www.artisnotdead.fr/index.php?a=en&page=actions&id=28>

Zinneke parade, participation and creativity:

http://zinneke.org/2008/presentation/orientations_participatif