VOICES OF CULTURE

Structured Dialogue between the European Commission and the cultural sector

Brainstorming Report

SOCIAL INCLUSION: PARTNERING WITH OTHER SECTORS
(October 2018)
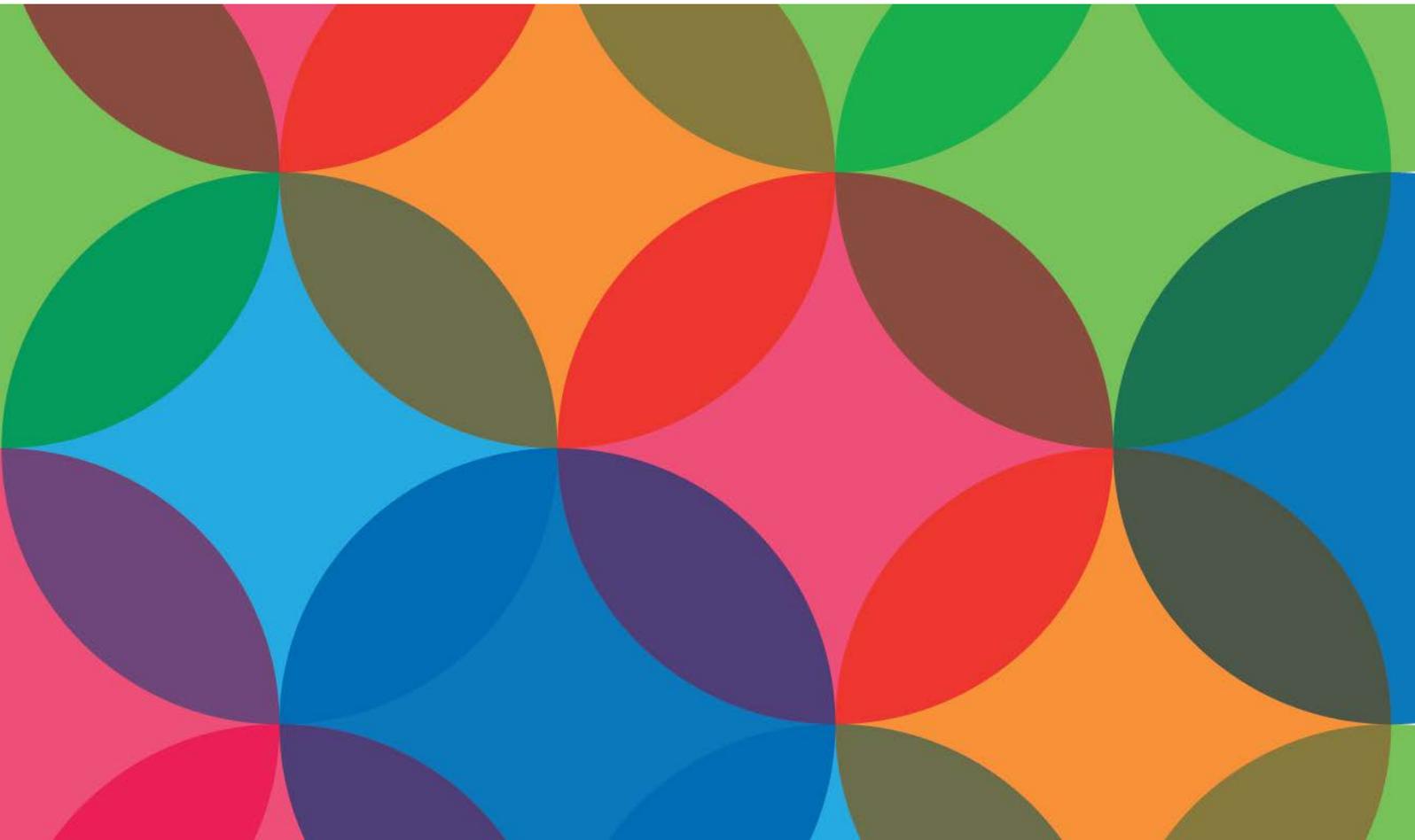
Contents

PREFACE: THE BRAINSTORMING PROCESS AND THE STRUCTURE OF THE REPORT

This round of the Voices of Culture (VoC) Structured Dialogue between the cultural sector and the European Commission, was dedicated to **Social Inclusion: Partnering with other sectors**.

The Commission proposed to structure discussions around three questions:

1. Which recent projects in Europe best demonstrate the effectiveness of culture and heritage activities in fostering social inclusion, in partnership with other sectors? (With a particular focus on projects for which evaluations are available)

2. What are the main success factors and obstacles for culture and heritage organizations in
a) delivering projects in health, social care and prison settings?
b) reaching people in deprived communities?
c) challenging "exclusionary"/ discriminatory attitudes in the wider population?

3. What (more) might public authorities do to facilitate effective partnership working between culture and heritage organizations and other sectors, in projects to promote social inclusion?

The key stages of the structured dialogue consisted of a moderated brainstorming over one and a half days in April 2018 with 35 representatives from civil society organisations in the cultural and social sectors. This report was drafted between April and August 2018.

In September 2018, the report was presented to a Dialogue Meeting between the VoC, and representatives from the European Commission and from Member States who collaborate on cultural policies within the Open Method of Coordination (OMC). The initial version of the report has been updated based on feedback and new contributions during the Dialogue Meeting. The final version addresses the cultural sector including policy makers and other sectors of civil society. It will be disseminated as widely as possible, including to members of the public.

The brainstorming session was opened by a representative of DG EAC, who stressed that OMC representatives found concrete practical hands-on suggestions and best practice case studies the most valuable aspects of previous VoC Brainstorming reports. It was stated that it was important for this Brainstorming session, with input from the cultural sector to social inclusion, to acknowledge that "the ministers are terribly interested because of the politically difficult situation". It was highlighted that this was the first time that non-cultural civil society actors were invited to contribute.

The representative left the meeting after her opening address. No member of the Commission attended the meeting in order that the participants felt completely free to comment.

During the process the participants were free to change the questions, the language and the framework of the discussions. A number of the participants voiced a discomfort in solely structuring the discussions according the following 'target groups': 'health', 'social care', 'prison settings' and 'deprived communities'. Reasons for this included the absence of representatives from those 'target groups' in the room and that some of the institutions/organisations and other sector representatives in the room work with a number of different groups of people. The group agreed that future processes such as VoC would benefit from, wherever it is possible to do so, the presence of a diverse as possible representation of people.

During the discussion the following issues were raised:

- There is a tension around the definition and use of the term 'target group. There is the need to avoid a silo-based approach that could result from structuring the discussion around target groups, however, some participants highlighted the need for structured discussions about people who face additional challenges in light of particular abilities or disabilities, social and religious or ethnic contexts or challenges generated by societal attitudes towards gender, sexuality, ethnicity or other personal or social characteristics. These subjects, rather than objects, of social inclusion policies, enjoy cultural rights, such as, for instance, with regard to Article 30 of the United Nations (UN) convention on the Rights of Persons with Disabilities;

- The necessity to promote an assets-based approach that utilises people's skills, networks and community resources;

- The desire to explore integrating horizontal and not simply vertical approaches to partnership. The emphasis of partnering with organisations risks a top-down approach, rather than listening to the people themselves, finding what the real need is and, whenever it is possible, involving them in all discussions;

- A light was shone on situations and factors that may help or hinder collaboration between cultural and other social actors. These may be common to different realities, thus cutting across areas of interest and specific practices in society. This also applies to some of the identified sub-sectors, such as health, social care, prison settings and deprived communities. Therefore, a holistic approach was recommended;

- It was noted that restructuring the brainstorming along specific sub-sectors or target groups would not address the problem of exclusionary attitudes in the general, wider population. Therefore, this wider population needs to be addressed in order to find innovative ways of facing the current political crises threatening social inclusion and European cohesion.

As a consequence, one of the small groups of participants decided to focus on the challenge of exclusionary attitudes in the wider population. The other small groups worked in parallel on more specific success factors and obstacles for partnerships between the cultural and social sectors. The resulting report does not therefore represent a consensus view across the participants, but brings together the views of each sub-group into one document.

As a result the group decided to restructure the brainstorming process and this report as follows:

Case-studies and discussions of key-concepts are included as separate boxes in the main chapters in order to contextualise the discussions held over the course of the brainstorming.

![Voices of Culture - Structured Dialogue between the European Commission and the cultural sector]

EXECUTIVE SUMMARY

Introduction

The report mirrors the challenge of reaching a consensus concerning its subject matter. The whole group was in agreement that a people-centred approach to this topic would be more productive than one that began by focusing on targeted sub-sectors and that the potential contribution of culture to address social inclusion across sectors was underdeveloped. However, this paper represents a bringing together of the work of different sub-groups into one document, rather than an overarching and shared view among participants on all of its content.

Recommendations - Challenging exclusionary attitudes in the wider population

- **Fostering the values of inclusiveness in the wider population should become a top priority of the EU and member states.**

The democratic values of tolerance, non-discrimination, solidarity, equality, respect for human dignity, which are also the core values of the EU (art. 2 TEU), are increasingly being challenged. This undermines the level of inclusiveness of societies, and consequently challenges the cohesion of the EU itself. Therefore, it is of utmost importance to challenge the exclusionary and discriminatory attitudes which have been on the rise among the wider population, to preserve the openness of societies. The cultural and educational sectors can significantly contribute to this task.

- **Arts and heritage should help people of all age experience both the historical roots and the contemporary relevance of the values of inclusiveness. The EU and the member states should increase and facilitate support for such arts and heritage activities.**

Heritage interpretation can bring experiences from the past alive in which the values of freedom and inclusiveness are rooted. Arts can provide creative experiences of those values and let people experience cultural diversity, enhance mutual understanding and strengthen cohesion within communities. Both arts and heritage can provoke critical reflection and foster open, multi-layered identities and help people overcoming stereotypes and fixed beliefs. This is a life-long learning process which is important also for seniors.

- **The EU should increase their supplemental support for culture fostering the EU's core values of social inclusiveness also at a local level. This support should encourage partnering with local communities and other sectors.**

Notwithstanding the subsidiarity principle, such supplementary support on the side of the EU appears to be justified based on the articles 2, 3.1, 3.3 TEU and 167 TFEU. Arts, cultural events and heritage interpretation can contribute to rebuilding communities, post war and conflict, deal with trauma, and contribute to health and well-being. In order to involve people throughout the EU and from diverse social and cultural backgrounds, cultural organisations should seek partnerships with other sectors and include stakeholders from various groups (such as education, advocacy groups from civil society etc.). This involves extra efforts (in time and staff) which should be taken into account by policy makers, funders and programme managers.[1]

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[1] This general recommendation, to significantly increase support for fostering the values of inclusiveness in the wider population through heritage and arts at local level, does not imply a preference for a particular programme (Creative Europe, structural funds/ cohesion funds, Erasmus+, LEADER, ESF). We are aware that the Creative Europe Programme in its current form would be overstretched due to its comparatively very small budget.

- **Cultural education (formal and non-formal) is a vital prerequisite for cultural awareness and expression.**

Access to a broad, state-subsidized cultural education reflecting the full diversity of actual lived cultures should be the right of every European citizen and to people of all ages. Sharing and celebrating the heritage, religion and history of diverse communities contributes to raising awareness and accepting and learning about differences and commonalities between cultures. It is especially important to reach people whose circumstances make them the target for those who fester exclusionary attitudes through xenophobia, racism, antisemitism, homophobia and transphobia. Learning about the history and heritage of a place helps children, migrants, as well as people moving inside a country, to grow roots in their new neighbourhood, as well as locals and newcomers, youth and elders to better understand and feel more attached and more responsible of their neighbourhood. It is easier to love and understand a place if you know the culture, heritage and history. Conversely, local people benefit from a better understanding and appreciation of the cultural heritage and practices of newly arrived people in their community.

Recommendations - Policies

- **Promote participatory policy-making and legislation.** Countries where there is a legislative commitment to community empowerment, participatory governance and budgeting provide a much stronger platform for the development of work with social inclusion and cohesion. It is recommended that the EU and its members work together towards a more inclusive Europe, promoting the learning from countries that are pioneering inclusionary policies. The EU should adopt a 'people-centred' and longitudinal philosophy concerning strategic development around culture and social inclusion rather than one that prioritises short-term project work into target institutions. Cultural interventions at the local level are often the most effective at supporting social inclusion. The prioritising of projects that focus on local interventions will widen and deepen culture's contribution to social inclusion. There is a challenge of subsidiarity and EU intervention concerning local developments and guidance on this issue for potential partners would be useful.

- **Remove barriers and plan inclusive places.** Both urban and rural planning play a great role in social inclusion. To be successfully democratic, society requires accessible and comfortable free spaces for people for doing things together. A broad approach to cooperation is needed to address physical and mental barriers preventing people from taking part in cultural activities. Therefore the EU may be best placed to support initiatives that contribute to a closer cooperation between different sectors in the future, be it the creation of a new network, a formal platform under the existing network or supporting other occasions for informal dialogue (e.g. attached to the Culture Forum).

Recommendations - Qualities of partnerships

- **Shared language.** There is a need to develop a shared language between cultural 'operators' and the various stakeholders and disciplines engaged in promoting social inclusion. To effectively support cross-sector partnerships a shared language will ensure that dialogue between multiple partners and stakeholders is understood by all. Understanding what quality is within the process of delivering projects as well as the outcomes must be understood from the grassroots to policy makers. There are key principles that underpin successful partnership working and the EU can support the embedding of these principles through the operation and criteria of its various programmes.

- **Long-term funding.** Taking time requires money and investment. The importance of regular and more sustained funding to support long-term initiatives and create the potential for legacy and sustainability is crucial. There is a need for structures to support cross-sectoral collaborations at a policy

and at a wider funding level. Greater levels of dedicated cross-sectoral funding might be a possible solution.

● **Cross-sectoral approach to investment and funding.** Partnerships between the cultural and social sectors are often dependent on the commitment and vision of one individual rather than being embraced at a more systemic level, often poorly paid or as a volunteer, particularly when self-employed. As has previously been stated in the first section of this paper, there is a call for a commitment from national and European levels on recommending how and why culture should be part of everyday life for everyone. This would include some level of national and regional coordination of cross-sectoral programmes and the possibility of production centres for art, culture and wellbeing. The EU should also seek out developmental and learning partnerships with other institutions supporting culture and social inclusion, such as Trusts and Foundations.

● **Build and support networks.** The establishment of a long-term network among cultural professionals and other sectors working for social inclusion should be supported at the EU level. This could be done through developing the capacity of existing networks. However, the EU may wish to encourage the exploration of the potential for a European network dedicated to culture and social inclusion. The value of the network would be the cross-sectorial aspect and this should be funded, to ensure sustainability. Such a network can serve as a Steering committee on social inclusion at the EU level. In general, policy-makers should facilitate and encourage cross-sectoral collaboration, making it possible, rather than being over prescriptive and forcing it upon actors working into the field.

● **Providing tools.** This is not a new field of activity, but rather an underdeveloped field of activity. We should learn from organisations already working into other sectors and invest in the expansion of this work, including the capacity of existing practitioners to inform developments in the sector as a whole. A 'toolbox' for cultural operators should be assembled that introduces the prevailing approaches and methods, identifying their strengths and weaknesses in relation to different types of work and project.

● **Promote a transversal approach.** There is a need to create cultural inclusion projects that are transdisciplinary, transgenerational, transcultural and transnational. Much of the cultural activity that has made the most significant social impact has not been supported through arts and cultural funding, but through other EU, national or local programmes. Reviewing the impact of the cultural contribution to projects across EU programmes will inform improved programme and project design in the future. Cross-Sectoral working remains a major challenge, particularly in adopting a reciprocal approach where each sector fully participates in each element of the working process. Addressing this challenge requires training and professional development, and the EU should explore how best to respond to this requirement with professional and academic partners.

● **Regard all people as a resource and plan with them.** People participating in programmes and projects are often best placed to interpret and interact positively with their daily circumstances and conditions. Therefore, the ownership of projects and programmes should lie, whenever possible, with the person, group and in the community of place or identity and not just with the cultural institution or project leaders. People will engage with arts and heritage more seriously if they can be co-creators and develop a sense of ownership. Digitalisation has also opened new possibilities to establish open processes to be able to share and agree on new meanings and interpretations. The direct and unmediated voice of artists and those working in the cultural sector is important. The EU should promote further consultation with artists and cultural operators in the monitoring and evaluation of its own programmes, and also by the projects it supports. Funding should be provided to pay the artists and cultural workers for their expertise and contribution to consultation and programme development. .

Recommendations - Research and Development

● A **desk research exercise is needed** to identify the various approaches to both quantitative and qualitative research and evaluation being used in culture and creativity for social cohesion, inclusion and wellbeing in Europe.

● **A concise best practice guide to research and evaluation at transnational, national and local level should be assembled**. This should include a clear statement of principles to underpin practice, and case studies to demonstrate effectiveness. Links should be provided to the good practice guides that already exists in the various sub-sectors.

● **A proposed common methodology for Monitoring and Evaluation should be developed** and piloted through the Creative Europe programme. This should include both quantitative and qualitative evidence, and be flexible enough for use in different contexts, sub-sectors and scales of organisation.

● **A 'toolbox' for cultural operators should be assembled** that introduces the prevailing approaches and methods, identifying their strengths and weaknesses in relation to different types of work and project.

● The **dissemination of good practice in research and evaluation** should be part of the Creative Europe programme approach and/or included in other programmes such as Horizon 2020 and mainstreamed into the application and project design processes. The European Union should, in turn, assemble and disseminate the results of this work in a way that is useful to cultural organisations and their partners. These programmes should be made more accessible and less bureaucratic to smaller organisations and individual artists.

SECTION 1: THE BIGGER FRAMEWORK

I.   CHALLENGING EXCLUSIONARY ATTITUDES IN THE WIDER POPULATION

1.1 The rise of exclusionary, discriminatory and anti-EU attitudes

There is an increasing need to challenge exclusionary attitudes which are at the core of the EU's political crisis when considering social inclusion and European cohesion.

Exclusionary attitudes and political movements with a nationalist 'our people first' agenda are gaining ground in Europe. This seems to be part of a larger trend not only in many EU Member States but also in other countries, such as the US, Russia, Turkey and others in the Middle East.

'Us-versus-Them' thinking, tribalism and sectarianism have spread along the lines of national, ethnic or religious divides. In some cases such divisions grew into hate, extremism and even terrorism. Populist campaigns capitalised on these divisive tendencies in order to increase the numbers of followers. They are, however, based on an oversimplification of complex realities and on irrational and exclusionary resentment against migrants from other EU member states and asylum seekers. During recent years populist parties have grown throughout Europe. Pitching tribal egoism against European solidarity increasingly resonates with parts of the wider population. This development puts the very existence of the EU itself at risk.

Fostering attitudes of inclusiveness, solidarity and non-discrimination is therefore crucial for the future of the EU and its citizens. As Karima Bennoune, UN Special Rapporteur for cultural rights observed, "these are populist opinions that want to reboot the human spirit within a closed system". There is an urgent need to reinforce cultural practices and more inclusive and accountable media practices that can transmit openness to intercultural understanding and diversity. At a systemic level there is an urgent need to grasp the deeper reasons for this trend towards closure that has taken European societies by surprise.

1.2 What are the deeper reasons for growing divisiveness?

The discussions in the plenary and in the small groups identified three major groups of issues which are in different ways related to culture[2]:

- Fragmentation of societies into diverse subcultures;
- Priority of economy before culture and social life;
- A felt distance between governments and people.

These groups are the result of an attempt to structure the outcomes from the brainstorming, and not a result of sound, in-depth research. But it is the strength of such a brainstorming session that it can bring some new perspectives to the fore that can help to overcome the limitations of established paradigms. This includes a better understanding of the deeper reasons for the current challenges that can lead to new thinking and new solutions in subsequent sections.

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[2] For the dual meaning of 'culture' see the following box.

Culture

"Culture is not an easy term. The word can be used as strictly limited to the world of the arts, but it can also be seen broadly, encompassing heritage, the humanities and philosophy. In its widest sense, it can refer to all aspects of human behaviour." (OMC 2015: *Cultural Awareness and Expression Handbook* published by the EU 2016. Produced by the Open Method of Coordination (OMC) Working Group 2015).

For the purposes of this report we distinguish two different meanings of 'culture'. Both are relevant in the context of the EU and especially for the question of how culture can contribute to social inclusion.

1. Culture as the sector of arts and heritage

Culture referring to fine arts, heritage, cultural goods and services points to the cultural sector. The cultural organisations involved in the VoC represent various facets of this sector. The Culture Programme and Cultural Policies usually have this sector of society in mind. Article 27 of the Human Rights Convention – every human being has the right to access and participate in culture – probably also refers to the arts, including popular arts, as well as tangible and intangible heritage.

2. Culture as an anthropological concept

On the other hand, the anthropological meaning of culture is not restricted to a sector but culture is a holistic concept that embraces all aspects of every society. Culture in this sense can be understood as referring to specific but also very fundamental areas of life. It encompasses customs and beliefs, habits and modes of living (OMC 2015, page 21), i.e. 'the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group, not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs' (*Mexico City Declaration on Cultural Policies*, adopted by the UNESCO World Conference on Cultural Policies, 1982).

Languages, meanings, beliefs, values and traditions are essential parts of the human condition and social life. Culture in this sense is fundamental to identities and habits of individuals and communities, it follows that it is crucial for questions of social inclusiveness or discriminatory attitudes.

The cultural sector, including arts and heritage, is part and parcel of the holistic concept of culture. Arts and heritage are expressions of different cultures and, at the same time, they also influence the continuous development of cultures. The media disseminate arts and heritage but they can also be a means for artistic expression for art forms such as video art, radio drama.

Three interrelated major trends underlying the political and societal crisis

a) Fragmentation of societies into diverse subcultures

Societies in Europe were never homogeneous and this is what makes the patchwork of international and regional differences uniquely idiosyncratic. However, at local level in the narrow space of local communities the last century saw increasing fragmentation in various socio-cultural milieus, different lifestyles, youth cultures and alternative or traditionalist sub-cultures. There are highly mobile, internationally well-connected metropolitan communities next to traditionalist local communities or migrant communities who identify to various extent with the culture of their country of origin.

This fragmented picture correlates with rapid acceleration of change in almost every aspect of life. Some embrace such change and the freedom of personal development by transcending the limitations of narrow traditions. Others feel threatened by such rapid change. They reinforce their sense of belonging to a clearly

defined group that provides orientation regarding habits, virtues, and values and provides its members a stable identity. Some of these cultural milieus are fencing themselves off from others through exclusionary or discriminatory attitudes and fixed identity constructs.

The previous *European Agenda for Culture* (2007) stated: "Culture is what makes people hope and dream, by stimulating our senses and offering new ways of looking at reality. It is what brings people together, by stirring dialogue and arousing passions, in a way that unites rather than divides." There are ample examples of how culture, arts and heritage can build bridges and foster mutual understanding and respect.[3] But the contrary is also true: "We can use them in order to enrich life in democratic societies but also for propaganda, e.g. for a totalitarian, aggressive system" (OMC 2015, ibid, p. 18). Thus, arts and heritage can be used in both ways: to foster inclusiveness or to foster divisiveness. Cultural expression and consumption of culture has been and still is often used as a means of distinction in many ways: high culture which is sometimes accessible only for elites, youth pop-cultures that deliberately differ from their parents, migrant sub-cultures etc.

Of course, the 2007 European *Agenda for Culture*, the Creative Europe and Erasmus+ programmes contributed positively to bring people together. But it is hard to reach those with anti-EU resentments or those parts of the wider population which are not so open for intercultural exchange.

The challenge for social inclusion and consequently European cohesion is that – despite all the positive efforts of European programmes and many activists in the cultural sector – cultural milieus that are built on exclusionary or discriminatory attitudes have been gaining ground. Sections 1.3 to 1.5 will outline possible approaches as to how to overcome these challenges.

b) Economy before culture and social life

There was a discussion that thinking in terms of economy and market-logic has become predominant in recent decades – at the expense of cultural and social life. This section summarises some of the effects of this trend that had been mentioned during the brainstorming. They are the backdrop for possible solutions to address exclusionary attitudes in the wider population which will be proposed in subsequent chapters.

Arts and cultural heritage have too often been seen as largely instrumental for economic goals such as growth and employment, restricting the room left for real innovation, creativity and the freedom to experiment. Some participants argued that the dominance of economic thinking made it more difficult for arts and heritage to find support for the immeasurable qualities of culture such as creativity, critical thinking and continuous personal development.

Economical framing in terms of market, especially in its neoliberal form, activates values such as competitiveness, shareholder value, profit-making and employment. These values are legitimate; but, if they dominate within societies, they tend to weaken antagonistic values of solidarity and inclusiveness.[4]

In terms of social life, those who lose the competitive race see their wealth diminish - as well as their self-esteem. The latter is especially grave for people who defined themselves in terms of economic achievement. Others fear that the same could happen to them in the future. Then, simplified identity offers and/or discrimination against others may become more attractive, being proud to belong to an exclusive group which deserves to be privileged. This might be one of the reasons why the urge for defending ethnic, national or religious identities separate from others, has become increasingly prominent.

In parallel, austerity politics and shrinking tax revenues has meant that funding has shrivelled for social projects dealing with the most disadvantaged and excluded. As one participant put it: despite the

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[3] See case studies of good examples in this report for different art forms as well as tangible and intangible heritage.

[4] For research on the relationship of antagonistic values c.f. Interpret Europe (2017): *Engaging citizen with Europe's cultural heritage. How to make the best use of the interpretive approach. A contribution to the European Year of Cultural Heritage 2018*; p. 18ff.

economically difficult situation for artists, "many are willing to go that extra mile to make a good project happen", even if it does not really pay in terms of income. When attempting to collaborate with the social sector, the challenge is even bigger because both sides work beyond their limits. This is not sustainable.

c) A widely felt distance between governments and people

During the VoC brainstorming, some participants expressed a concern that political institutions and administrations are out of touch and not really listening to people. Rules and regulations are characterised by bureaucratic inflexibility. Funding programmes are perceived as working top-down, criteria and calls being written by agencies that are far removed from the people who should benefit.

The focus on target groups rather than systemic problems was discussed as a symptom of this challenge. Thinking in terms of target groups involves thinking in silos rather than seeing interconnections. Also the danger, when listing specific target groups, is that some will be forgotten. In the widest sense social inclusion is about anybody who is excluded or in danger of being excluded. The challenge is to empower people to talk about this, about and for themselves and to provide the space for every marginalized community to represent themselves, share their own story in their own way.[5]

Those who are supposed to benefit from programmes and projects should be part of the whole process from the beginning of their design if possible. Programmes should encourage speaking *with* the people and develop projects together with them, and not just talk about them. In the words of one participant: "Not including marginalised people when discussing programmes and projects about marginalised people, is marginalising them again!"

This would also mean that those people are not merely heard once. They should also be asked to comment on drafted policies and programmes. Such feedback can help to ensure that policies and programmes really work for those who are supposed to benefit. However, it was also stressed that there can be situations and groups, such as people suffering from dementia, who cannot speak for themselves but need others to voice their interests and needs.

There was also some discussion about changes needed in the VoC process itself. It was appreciated that representatives from civil society organisations that work with or represent these target groups have been invited. These conversations are not legitimate without those, whose lives are being discussed, participating. Whenever possible, the top down, we know best attitude, should be changed to one of bottom up, listening to and the consultation of all being represented.

1.3 The values that allow to square the circle of "unity in diversity"

The EU's motto "united in diversity" points towards the direction of a solution. But the question is, what is the uniting element?

The European Commission explains the motto on its website. It "means that, via the EU, Europeans are united in working together for peace and prosperity, and that the many different cultures, traditions and languages in Europe are a positive asset for the continent."

But working together for peace has become something rather abstract for most Europeans and it is hardly tangible how people could work together in order to secure peace, and how this work could unite them across the continent. On the other hand, cultural diversity does not necessarily lead to mutual respect, social inclusion and/or European cohesion. As outlined above, renewed exclusionary nationalism, ethnic

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[5] One example are refugees, who are rarely given the chance to share their perspectives in the media and are victims of prejudiced media practices across Europe - source: European Cultural Foundation (2018), Displaced in Media. Towards Better Media Representation and Inclusion of Migrants and Refugees in Europe www.culturalfoundation.eu/library/displaced-in-media-advocacy.

discrimination and religious fundamentalism demonstrate that one can exploit cultural diversity for divisive us-versus-them thinking. Hence, cultural diversity can be a burden, or it can be an asset, depending on how open and inclusive or how exclusionary those different (sub-) cultures are.

Against this background we propose to interpret the meaning of the EU's central motto "unity in diversity" in the light of article 2 TEU, as a commitment to unifying Europeans in a way that ensures respect and appreciation of cultural diversity:

*"The Union is founded on the values of **respect for human dignity, freedom, democracy, equality, the rule of law** and respect for **human rights**, including the rights of **persons belonging to minorities**. These values are common to the Member States in a society in which **pluralism, non-discrimination, tolerance, justice, solidarity** and **equality between women and men** prevail."[6]*

These values are values of inclusiveness that are applied to all human beings, i.e. values of universalism[7]. They should be more strongly promoted as the indispensable common foundation for a union that unites all people in the EU, regardless of their cultural differences. Article 2 TEU is phrased in the present tense, as if these values were already common in European societies, but recent trends have revealed that this is not the case for all parts of the wider population. In the EU there exists a great diversity of socio-cultural groups with differing beliefs and world views, customs and value systems. Arts and heritage interpretation can be both, supportive of inclusiveness or reinforcing exclusionary attitudes. In this context, the *Handbook on Cultural Awareness and Expression* stated that "culture needs a normative framework and an on-going discourse about criteria that help to evaluate its use" (OMC 2015, p. 18). However, this question of a normative framework for culture provoked several questions which need further discussion:

- Does this reduce arts and heritage to a mere instrument? What about art for art's sake?
- Can values of freedom and inclusiveness be prescribed as a normative framework for a society, without violating freedom of artistic expression, religious freedom and freedom of opinion?
- How can we promote values in a way that respects self-determination of artists and their audiences?

One initial answer might be that arts and heritage can be both, ends in themselves and, at the same time, contribute to other ends - such as social inclusion or economic development or developing competences for other subjects in educational curricula (c.f. OMC 2015, p. 24).

These core values have been agreed by democratically legitimated member states, and these member states refer to a similar set of values in their constitutions.

Furthermore, the values of article 2 TEU can be considered as a normative meta-framework which creates a space of freedom for cultural and artistic expression in the first place. They can be a considered as a crucial precondition for diverse societies that combine freedom and self-determination with inclusiveness.

Cultural groups that reject these universal values of freedom and inclusiveness tend to be exclusionary. From this point of view, the EU and the member states will need to invest much more into strengthening and promoting the values of inclusiveness (art. 2 and 3) as the real uniting element.

The cultural sector, arts and heritage, can make a major contribution to building more inclusive societies[8], provided those working in the cultural field are themselves actively supportive of these values. Activities in arts and heritage will need to reach those people within the wider population who are prone to exclusionary and discriminatory attitudes in order to foster social inclusion and European cohesion.

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[6] Consolidated versions of the Treaty on European Union ('TEU'), OJ 2016/C 202/01. Bold by the editors of this chapter.

[7] More about the relation of values of universalism in relation to those of achievement and power in Interpret Europe (2017), ibid.

[8] See also the Berlin Call to Action: Cultural Heritage for the Future of Europe. Launched by the European Cultural Heritage Summit: Sharing Heritage, Sharing Values, Berlin 2018.

Social inclusion

A recent report from European Social Fund (ESF) Thematic Network Inclusion (TNI) recommended the following definition of 'social inclusion' be used:

"Social inclusion is 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. It ensures that they have greater participation in decision making which affects their lives and access to their fundamental rights."

(*Social inclusion indicators for ESF investments - Areas for development in addressing the 20% social inclusion target in the ESF.* April 2018)

There was a difference of opinion in our VoC brainstorming group about the need to define the words 'social inclusion' more broadly. Some thought 'social cohesion' was a better term to use as 'inclusion' assumed one culture is included into another rather than a sharing of cultures. There was also a question that the word "normal" was in amiss, as normal for one person is abnormal for others. What is the definition of normal?

Much work on social inclusion has been achieved in other areas, such as youth policy which often touches directly on cultural issues.

In a positive scenario the EU will be a place in the future where diverse cultures are appreciated by the wider population as enriching, unleashing creativity and innovation, provided there is mutual exchange based on common values of equality, non-discrimination etc.

In a negative scenario societies would further disintegrate, the EU could fall apart if the common value base is not strong enough, impacting on prosperity and threatening peace.

VOICES OF CULTURE
Structured Dialogue between the European Commission and the cultural sector

Case Study 1: The Faro Convention Network

A platform of heritage communities working together to demonstrate the role of heritage in addressing societal challenges based on the values of the Faro Convention.

The Faro Convention Network (FCN) consists of groups of practitioners and facilitators of heritage-led and people centred actions in towns and territories in the Council of Europe member States and non-member States. They go through a process of valuing their local heritage assets in line with the principles and criteria of the Faro Convention. The FCN works with the local dynamics and pace, in line with the Faro Convention spirit, and the principles of social inclusion, human rights and community well-being.

The methodology it employs is based on the premise that diversity is fundamental to survival, and in some cases, it may even lead to conflict. It argues that such situations of conflict can be transformed through a constructive intercultural dialogue with an active engagement of all those involved. Heritage also plays an important role in this process. The contextual structure of this methodology is embodied in the identification of a common ground; working towards a mutual understanding; attempting to restore respect for dignity and multiple identities; and redefining and redesigning relationships.

The FCN is made up of a growing number of local communities participating in a dynamic pan-European platform, offering extensive knowledge, expertise and tools, within a framework for constructive dialogue and cooperation. The Network works towards identifying good practices and practitioners, it conducts workshops and supports members' efforts in addressing challenges related to field of heritage.

Furthermore, the Network aims to demonstrate the role of heritage in addressing the societal challenges faced today. The Faro Convention acknowledges and promotes the internal dynamics and issues of each society in relation to its heritage and identity in a dignified manner.

It acknowledges that diversity of people, places and their stories are essential to the positive interaction between and within societies as well as their surroundings. The FCN is thus conceived as a self-managed, dynamic and transformative platform with its members freely associated and guided by the principles and criteria based on human rights, democracy and the rule of law.

Becoming part of the FCN is a self-assessed process. Interested heritage communities are encouraged to go through a self-assessment exercise based on the Faro Convention principles and criteria. The Faro Convention Action Plan advocates that each heritage community has its own wisdom, knowledge and potential, and is capable of managing this process. Therefore, self-assessment, monitoring and evaluation are considered parts of a self-management process. The guidance and support of the Council of Europe secretariat and the FCN members contributes to pan-European dimension, creating a space for dialogue and exchange.

The impact of the Network can be demonstrated by respect for diversity of interpretations (Pilsen), processes for conciliation, prevention and resolution of conflicts (Forli), peaceful coexistence (Viscri) and the human right to cultural heritage emerging from home-grown and homespun practices. (Kaunas). Faro Convention Network

https://www.coe.int/en/web/culture-and-heritage/faro-community

1.4 Culture: the soft power to strengthen social inclusion and European cohesion

Values are an integral part of culture in the wider anthropological sense.

The cultural sector working with civil society can provide the accord and unity in the development of cultures. Artists are often the visionaries in society, identifying future trends and cultural shifts way before they are generally recognised. Popular cultures, and pop-culture, can spread new thinking in the wider population.[9]

The heritage and its interpretation inevitably influences which aspects of history are perceived as significant. Heritage interpretation is therefore a powerful means to facilitate how people make sense of the past, how they question or reaffirm their beliefs and their values' preferences.

But, as stated above, both arts and heritage interpretation, can also be used – or rather misused – in order to foster intolerant, discriminatory and anti-pluralist ideologies. Culture is the under-appreciated soft power in the soft power of the EU. It is not by accident that totalitarian regimes invest a lot in order to control and shape cultural activities and how the past is interpreted.

"Economics and Politics have failed and Culture perhaps is all we have left to trust", said Emeritus Professor of Music University of Edinburgh, Nigel Osborne MBE. There are also those working in the EU and globally for a new form of society called 'The Commons', which is based on sharing the common weal, that which is for the interests and benefit of the general public as a whole and not the individual.[10]

A strong cultural sector can contribute decisively to strengthening fundamental values of freedom and inclusiveness in the following ways:

- Find new ways of working with civil society that deepen the experience of European intercultural understanding and diversity;
- Evidence confirms that the arts – music, theatre, circus arts, dance, poetry, visual arts including film – can rebuild communities, respond effectively in post war and conflict situations; deal with trauma, health and wellbeing (See for example Case Study 3: The Complete Freedom of Truth);
- Art and culture contributing to an ecology of participation in which public value and democratic value is addressed;
- Heritage interpretation telling stories about the past from multiple perspectives instead of a single predominant narrative; interpretive stories, while based on facts, give room for empathy which allows audiences to discover historic experiences in which the values of inclusiveness are rooted. These values can resonate without a need for explicitly naming them;
- Culture can authenticate the benefits and challenges the EU brings to citizens and its diverse communities;
- Local populations and target groups involvement in the planning and delivery of arts and heritage activities. (See for example Case Study 1: Faro Convention Network);
- The arts, heritage and culture power to experiment and innovate needs, space for immeasurable qualities, and should not be confined by quantitative success factors, or bureaucratic and unnecessarily complex application systems;

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[9] Two studies are worth mentioning here, as they bring valuable evidence to the role of arts and culture for social inclusion:
    1. European Research Partnership on Cultural and Creative Spillovers, available online at https://ccspillovers.weebly.com/;
    2. Culture Action Europe (2018), The Value and Values of Culture, available online at https://cultureactioneurope.org/files/2018/02/CAE_The-Value-and-Values-of-Culture_Full.pdf.

[10] The European Cultural Foundation initiated 'Connected Action for the Commons', a network of six cultural organisations accelerating the movement of the commons in Europe. For more, please visit www.culturalfoundation.eu/library/statement-culture-and-the-commons.

- Cultural education is a vital prerequisite for cultural awareness and expression;[11]
- Heritage interpretation partnering with the education sector can involve school students as co-creators and anchor history in their local community and in real life environment (Case Study 2: HIMIS). Heritage interpretation can also reach adults of all ages and foster lifelong personal development – at home or when visiting other places as tourists;
- Cultural activists from marginalised groups partnering with media. Better media practices and media literacy skills are fundamental for advancing democratic values in Europe[12];
- A strategy to strengthening the cultural sector´s contribution to social inclusion depends on a close collaboration with music and arts education. This particularly applies to higher music and arts education, as this is the sector responsible and able to develop relevant competencies and skills for tomorrow's professional artists and cultural workers;
- When integrated in health care system and services, arts and culture can humanise medicine, turning it into more inclusive and holistic, creating healing environments (See Case Study 19: Arts for Well-being (*Menas žmogaus gerovei*));
- Arts and culture can have an important role in support of mental health and well-being, reducing stigma and social isolation for people who face mental health issues and their families (See Case Study 20: Meeting at the Museum (*Susitikime muziejuje*));
- Cultural organisations and professionals can contribute to the opportunities offered by the digital transformation of society in order to empower and support the reaffirmation of the EU cultural identity.

Case Study 2: Heritage interpretation for Migrant Inclusion at Schools (HIMIS)
Students discovering Europe's shared values in local heritage

This case study demonstrates how Europe's shared values can be promoted within local communities through partnering with schools.

Four secondary schools across Europe assisted students to create their own interpretations of local heritage in relation to the EU's fundamental values.

During adolescence young people are searching for their own identity; it is the age when questions of meaning become urgent for personal development beliefs, customs, traditions that have been passed on by parents and the community are challenged, radically by some, more subtly by others. The young people seek to find their place in the world, they long for orientation and meaningfulness.

Cultural heritage of the home town can offer valuable perspectives for this meaning making. Heritage is about places, events, people or traditions that are, in one way or another, significant for contemporary

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[11] See the OMC's *Cultural Expression and Awareness Handbook*, 2016.

[12] See for example, European Cultural Foundation (2018), *Displaced in Media.* ibid.

citizens – otherwise it would not be considered 'heritage', but 'old stuff'. A lot of heritage is connected with stories of achievements of extraordinary people. There are also stories about extraordinary situations that challenged ordinary people or of movements that fought for their ideals. Most of these stories touch emotions because they relate to deep values, and conflicts about such values. Students at a Wrocław grammar school chose the site they wished to interpret themselves: the famous mediaeval town hall which demonstrates the change of justice and rule of law during European history. Students in Kerkaya, on the Greek island of Corfu, enacted a love story and how they overcome restrictions of traditional society. Students at school for vocational education at Anzio in Italy interpreted the relations between the ancient people of the Volsci and the Roman Empire.

At all schools, students from local families work together in teams with others whose parents or grandparents migrated to the area. At a German comprehensive school seventh graders with Turkish roots, recently arrived Syrian refugees and Spanish labour migrants explore together with German students the industrial history of their town. This allows the development of themes such as equal pay, equality of men and women, social security and solidarity.

The HIMIS approach encourages students to interpret the heritage of their home town from multiple perspectives and to frame it in relation to Europe's shared values of Article 2 of the TEU. This did provoke debate and caused them to reflect upon their own value preferences and about tolerance, discrimination and inclusiveness. And that's the project's aim: to strengthen the understanding and importance of these common values. HIMIS reduces vulnerability to the simple but divisive answers of populism and religious fundamentalism. For students with migration background this experience makes integration in modern European societies easier – and that is also true for many from more traditionalist local backgrounds.

In spring 2018 the students presented their work in their local communities. Their interpretations of local heritage challenged their local communities, and provoked further reflection and debates.

The project resources only allowed for a self-evaluation by teachers and students. Teachers reported that they were surprised about the enthusiasm of their students - especially those of higher classes. Students were very creative in developing interactive interpretive programmes. They successfully engaged students from other schools.

Several schools would like to continue the HIMIS approach in subsequent years. But it is not yet clear whether they find the means to sustain this extra-curricular effort.

Case Study 3: The Complete Freedom of Truth

Opera Circus is a UK performing arts organisation which commissions new contemporary opera and music theatre and leads on long term international youth arts and cultural programmes.

In October 2016 Arts Council England South West UK did a case study on The Complete Freedom of Truth (TCFT), a long-term young programme of informal arts education founded by Opera Circus in 2008 as it began its long association with young people in Srebrenica, Bosnia and Herzegovina. ACE wrote, "TCFT is a project for young people across Europe that uses arts and cultural activities to provide essential skills training and to broaden cultural awareness by developing the participant's own creativity.

In a post-Brexit world and with the refugee crisis far from over, understanding of equality, inclusion and human rights is more important than ever. At the heart of TCFT is the belief that arts and culture can be a tool for change; and an unwavering passion to develop access to the arts for all people - whoever they are and wherever they live. The creative programme promotes tolerance, inclusiveness and deeper learning of the 'other' and has been a highly valuable – and in some cases even life-changing – experience for

Pilot TCFT project Bryanston School Dorset UK 2014   February 2018 Bridport TCFT residency North South UK Cultural Exchange

As a result of her work with young people across borders in Europe, Tina Ellen Lee, the Artistic Director of Opera Circus, was awarded the European Citizen's Prize in 2015. She said: "The Prize is an award for exceptional achievement in displaying an outstanding commitment to promoting better mutual understanding and closer integration between citizens of the Member States and facilitating cross-border cooperation within the European Union".

We believe that art and culture can help us tackle society's greatest challenges. They bring us together as communities, helping us connect with one another to combat social exclusion and achieve great things. There's evidence that art and culture has a variety of positive impacts on our society including that participation in the arts can contribute to community cohesion, reduce social exclusion and isolation, and make communities feel safer and stronger. The Complete Freedom of Truth is a shining example of this in action.

Case Study 4: Singing for all children and young people

An example of how collective singing can be used to help include young people from disadvantaged backgrounds and how cultural organisations can partner with social institutions such as refugee centres

In line with Ung i Kor`s vision "Young voices shall be heard" our aim is that all children in Norway should have access to a choir in their local community. Ung i Kor's region in the west of Norway started the project *Barn Synger* (Children sing) with support from the city of Bergen to establish choirs in areas if the city which is lacking activity.

In the fall of 2015, the project was expanded to a national initiative with funding from the department of culture. Ung i Kor has established new choirs through pilot projects in Oslo and Bergen. The focus in these projects is in inclusion of all children regardless of social, cultural and financial background.

Through the year of 2016, Ung i Kor has also initiated choir activity at reception centres in near Oslo and Bergen, and in Alta, and also collaborates with different partners to strengthen choral singing for all children and youth in Norway. Read more: http://ungikor.no/prosjekt/barn-synger/

Barn Synger is one of the projects collected in the frame of the European Cooperation project '*Sing me in – collective singing in the integration process of young migrants*', co-funded by Erasmus+. In this project, coordinated by the European Choral Association – Europa Cantat, about 100 case stories were collected and evaluated and 3 handbooks were written for people wishing to use collective singing as a tool for inclusion of young people with migrant backgrounds. One of the handbooks focuses on singing with young refugees and includes tips and tricks on how to cooperate with the centres and institutions taking care of them.

Read more:

https://europeanchoralassociation.org/activities/cooperation-projects/sing-me-in/

Analysing projects such as barn synger helped us identify successful methods as well as major challenges such projects are facing. This exemplary project reached many young people and was a good example of cross-sectorial cooperation. At the same time it was one of many projects facing the challenge of non-sustainable funding and the difficulty to continue after the funding programmes ran out.

Short Case Studies and Best Practice Examples for Section 1.4:

These awarded examples demonstrate how heritage can be used for integrating people in the society, its heritage and in the job market in cooperation with different organisations and sectors strengthening at the same time the identity of these people involved in projects.

Work and restoration expertise in the rural areas of Joensuu (EU Prize for Cultural Heritage/Europa Nostra Award, Finland, 2012): the project was carried out in collaboration between the voluntary and public sectors, in which old traditional wooden buildings were renovated using good restoration principles. The project provided employment for long-term unemployed persons, teaching them renovation skills as well as cultural values. The participants obtained a vocational qualification. The project improved the self-esteem and pride of people being themselves a part of maintaining traditional skills and continuing tradition.

The Baerwaldbad – Conservation of an old Public Bath House in Berlin through Vocational Training (Grand Prix of the EU Prize for Cultural Heritage/Europa Nostra Award, Germany, 2010): the project helped young people of different origins (often those with a migrant background and distanced from education) from the multicultural Berlin district of Kreuzberg to integrate in to the job market and work together to renovate a listed building.

Targeting elementary school children, Cultural Ants (EU Prize for Cultural Heritage/Europa Nostra Award Turkey, 2008) is an education model that utilises cultural values as an intellectual stimulant raising children's awareness and sensibility to cultural heritage. The children came from the most socio-economically disadvantaged families and the project was able reach families who are in most need of stronger integration into urban life.

Tangible Side of Intangible: Heritage Crafts Initiative for Georgia (EU Prize for Cultural Heritage/Europa Nostra Award 2017). The focus of the project was in ensuring the transmission of artisanal skills to the next generation. The project used cultural traditions to contribute successfully to economic and social development, including in communities of religious and ethnic minorities and in rural mountainous areas.

1.5 Reaching people at local level is crucial

Strengthening social inclusion requires strengthening the EU's fundamental values of open, plural and non-discriminatory societies within the wider population – everywhere in Europe.

To become real, a culture of open-mindedness must reach '*real' people at local leve*l: in city neighbourhoods, in rural villages, in metropolitan centres and in the suburbs. However, there are significant parts of the wider population who rarely participate in arts and heritage activities.[13]

Partnering with local civil society and community groups as well as local administrations and social sector organisations can be a way to better reach such 'difficult-to-reach' segments of the population. Partnering from the outset with those who shall be addressed by an arts or heritage activity is a crucial success factor (.

Cultural actors and funders should be aware that partnering and inclusive project development involves more discussions and may need experienced moderation. This requires additional time and sometimes competence which should be taken into account when designing and budgeting programmes as well as realistic projects.

Cultural activities are often initiated spontaneously by local people (including those belonging to minorities and marginalised groups), who may not consider themselves as artists or cultural sector people. The EU and member states cannot afford to leave parts of the population behind, neither economically nor culturally. With due respect of the subsidiary principle, the EU can and probably should play a stronger role in fostering these activities.

It has been argued that it is a genuinely European task to strengthen those fundamental values of freedom and inclusiveness (article 2 TEU) that build the common foundation that is indispensable to cohere culturally diverse societies and milieus. This view is underpinned by article 3.1 TEU which stresses the promotion of these values in the first tier of the Union's common aims. Hence, the following should be taken into consideration:

- The EU should consider how to directly support cultural activities and heritage interpretation projects[14] that strengthen the values of inclusiveness at the local level everywhere in the EU – in addition to those cultural activities that are primarily transnational. One option for consideration could be to upscale the Creative Europe programme accordingly[15]. Other possibilities might be to include culture and heritage strands that relate to the values of inclusiveness in other programmes such as Erasmus+, LEADER, the ESF and the ERDF. The latter already reach more remote or structurally weak areas.

- Any such direct support should at the same time respect and promote cultural diversity as well as safeguarding enhancements of multiple cultural heritages (in accordance with Article 3.3 TEU and

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[13] c.f. COM(2018) 267 final: New European Agenda for Culture, p. 1.

[14] See Section 1.4 above.

[15] It need to be stressed that participants expressed concern that Creative Europe in its current form would be much too small to support cultural actions (in relation to fostering the EU's fundamental values) at local level all over Europe without sacrificing the good work which is currently supported. This recommendation is nevertheless kept in this report, as it could be relevant in the future when culture might become a top priority for the EU in order to address the crisis of spreading exclusionary attitudes that could threaten European cohesion.

Article 167 of the TFEU[16]; the latter states that, *if necessary*, *action by the Union*, supporting and *supplementing actions* by the Member States, shall be aimed at improvement of the knowledge and dissemination of the culture and history of the European peoples. The urgent necessity for that has been laid out in Section 1.2).

- EU cultural policy and programmes, as well as those on a national and regional level, should, whenever possible, involve local people in all of their diversity from the very beginning stages of formulating concrete aims. The EU and the member states should also listen to and support activities initiated by those culturally active in marginalised and informal socio-cultural environments (See for example Case Study 5: International Community Art Festival). There might be a need to change from a match funding approach to a per-unit or flat-rate funding in order to lower the barrier for artists and local heritage initiatives to participate in cultural programmes.

- Learning about the history and heritage of a place, as well as learning to know the local people, helps newcomers to grow roots in their new community. It is easier to love and understand a place and locals if you know the culture, heritage and history. On the other hand, projects should also promote curiosity and openness by host communities to those cultures brought to Europe by the new citizens who have migrated to the continent (Case Study 6: I Get You Europe). Both sides can only learn and benefit from each other.

- Partnerships with other socially engaged organisations working on a local level can help to identify, gain access to, and involve sections of the wider population who are hard to reach by what is "normally" understood as arts and heritage offers[17] (See for example Case Study 4).

Special initiatives on an international level such as the European Heritage Label and European Capital of Culture (ECOC) remain important. They can become international lighthouses of European cultural diversity. But these reach mainly those parts of the population who are already open-minded and interested in experiencing international cultural diversity.

In order to involve those people in the wider populations who are prone to exclusionary attitudes through for instance xenophobia, racism and antisemitism, inclusive community arts and heritage projects need to be supported much more widely than in the past. Just as structural funds and farming subsidies reach even remote villages, the EU's cultural and educational programmes should become more easily accessible everywhere in the EU and programmes such as the EU Social Funds and Structural Fund should increase support to arts and heritage projects promoting social inclusion. From the side of the EU, fostering reflection about the European dimension and promoting the EU's core values among the wider population would contribute to added value of EU involvement.

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[16] The Treaty on European Union is available online.

[17] The *New European Agenda for Culture* 2018 (COM(2018) 267 final) also highlights this issue referring to Eurostat data that show that more than a third of Europeans do not participate at all in cultural activities. It concludes that there is clear scope to increase cultural participation, and bring Europeans together to experience what connects us rather than what divides us (page 1).

Case Study 5: International Community Arts Festival

A global triennial of community art produced together by professional and non-professional artists

Star Child Puppet, City Arts, UK, ICAF 2017   Cain y los Peros, Nicaragua, ICAF 2017

The International Community Arts Festival (ICAF) is the largest and most international event of its kind in the world. ICAF is also a network organisation that connects, informs and inspires community artists worldwide by means of newsletters and an interactive website that contains publications and films. ICAF also offers in-depth training in the form of summer schools and extended residency programmes. In all these ways, "It is a showcase for a huge spectrum of practices, but they are all connected by the belief that the arts are essential to human life and that everybody should also have the right to create." (Eugene van Erven).

Its big festival happens every three years. During five days it produces a temporary, creative, warm and welcoming environment in many different locations around Rotterdam. During this event, visitors can discover unique community-based art projects and meet engaged artists who make it their daily job to bridge the distance between different social and cultural contexts and people from all walks of life. Theatre, dance, music, film and visual arts projects from literally every continent on earth can be viewed or actively engaged with.

ICAF offers a unique festival experience: from large-scale performances to intimate film screenings and meetings with extraordinary artists and their participants. ICAF's daytime programme presents the opportunity for in-depth conversations, inspiration and exchange, but also for exhibitions and neighbourhood activities. The evenings are chock-full with live theatre, dance, and music and film screenings. And in between festivals ICAF feeds the international movement of community arts, a practice that we consider cutting-edge and enormously relevant for the world today. The 8th edition of ICAF is scheduled to take place between 25 and 30 March 2020.

ICAF demonstrates the vitality of a constellation of very diverse practices that are characterised by reciprocal collaboration between trained artists and people who are excluded from active involvement in the arts. As Francois Matarasso remarked, "By cooperating as equals for purposes and to standards that they set together, the result is a spectrum of processes, products and outcomes that could never be known in advance."

Read more: www.icafrotterdam.com

VOICES OF CULTURE

Structured Dialogue between the European Commission and the cultural sector

Case Study 6: I Get You Europe

How one may, or should, develop moments and places of exchange along which people may enter into meaningful communication with one another and find echoes of oneself and each other, giving rise to new common narratives with time.

One example of an ambitious programme stems from the ongoing efforts by the Jesuit Refugee Service (JRS) grouped under the EU part-funded activity I Get You Europe. This campaign aims at addressing inter-culturalism and migration including the exploration of heritage through archaeological excavation and education initiatives by European partners working together with 'new Europeans' such as migrants and refugees.

Read more: http://www.igetyou-jrs.org/

SECTION 2: SPECIFIC SUCCESS FACTORS AND OBSTACLES FOR PARTNERING BETWEEN CULTURAL AND OTHER ACTORS

II. POLICIES

This chapter is a collection of themes and points raised during the group discussions: it addresses policy influences, positive factors as well as obstacles, evidencing results and education and awareness.

2.1 Policy influences

Engagement and inclusion: Governments, local, and regional authorities can have a great impact on cultural participation through their cultural policies. Citizens, residents and communities should be actively encouraged to have a greater say and become engaged in the co-creation and co-design of their living environments in an inclusive process with art, heritage and cultural organisations, civil society organisations, social and digital innovators, entrepreneurs and knowledge institutions.

EU values: It is a genuinely European task to promote the EU's values (Article 3.1 TEU). Culture and education are crucial in this respect. The EU should directly support cultural activities and heritage interpretation projects that strengthen the EU's fundamental values at a local level, as well as those that are primarily transnational. Artistic vision and the humanities can shed light on the conflict between the values of human rights (including health and social rights), democracy and equality and the 'value' of economic and political gain through military cooperation, arms sales, etc.

Cooperation between levels of government: More cooperation between different level of public authorities and between the different sectors (local, regional, national and EU level) can positively impact on cultural policy making.

Cultural entitlement: Some countries have a cultural entitlement approach (e.g. Finland) and the new cultural pass initiative in France entitles young people to a financial contribution to their engagement with culture. The EU should consider how approaches to cultural entitlement and rights in the policies of European countries and devolved regions are relevant to social inclusion.

Transversal approach: It is necessary to adopt a transversal approach to social inclusion by integrating social inclusion principles and criteria in each EU programme, DGs, and policy. Integrating a cross-sectoral approach in the EU institutions' work and integrating culture in all other policy fields is also needed to support a transversal approach. The social inclusion dimension of cultural projects and initiatives should be reported in evaluations and impact analysis, and the promotion of inclusion should be referenced in the job descriptions of all civil servants relevant for social inclusion.

Supporting diversity: Respect for cultural diversity, and safeguarding enhancements of multiple cultural heritage are crucial to social inclusion (Article 167 TFEU). Museums and other heritage organisations have a particularly important role to play in this regard. A balance must be achieved between subsidiarity and EU-wide cultural programmes and activities. EU cultural policy and programmes should involve local people in diverse communities from the very beginning when formulating concrete aims and means and should also listen to those active in marginalised and informal socio-cultural environments.

See: Representing Mokum/Damsko, Amsterdam Museum

Ageing populations: As the EU is ageing fast and many people live to grow old in good health it is important to look at ageing in a positive way and invest in the active engagement and participation of older people in art and cultural activities. Taking an interest and participating in art and cultural activities is beneficial to the wellbeing of older people, offers the opportunity to develop new skills, discover (hidden) talents and learn from others. It also strengthens self-esteem, social contacts, including intergenerational activities involving young and older people and different cultures. Older citizens, both vital and vulnerable, often find new meaning and energy when participating in cultural activities as visitors, volunteers or active art practitioners. Moreover, we should acknowledge and value older people's capacities, strength and abilities to be of meaning to the community and learn from the unique contributions and stories of our 'elders'.

Spaces: We need room for doing things together. We need public free spaces to spend time together, to create experiences of publicness, without financial commitments. In warm places like in Italy and Spain these localities are typically piazzas and plazas. In places like Finland and Denmark, libraries are increasingly important as meeting places. City planning plays a great role in social inclusion. Without inclusive spaces, we cannot have social inclusion. Museums also are important spaces for people from different ages or groups to meet and exchange in a safe context.

Removing barriers: Organisations, volunteers and professionals working in social and cultural organisations should be stimulated to cooperate and join forces to remove/tackle physical (e.g. accessibility and mobility problems) and mental barriers preventing people from taking part in creative courses, going to the theatre or a museum. (See more at G. van Engelshoven, English Summary 'Long Live Art' in: Lang Leve Kunst, over ouderen en cultuur, Fonds voor Cultuurparticipatie, Fonds Sluyterman van Loo, LKCA, Amsterdam, 2013).

Young people: Strengthen the voice and influence of young people. Policies, programmes should scale up to meet the cultural education challenge: "EVERY child and young person should be given the right to create, compose and perform their own musical or artistic work, underpinned by principles of access, reach, diversity and quality" (Derri Burdon, International conference 'Fostering Activity in child & young people through education and culture' in Durham, UK, on 4-5 September 2017). The arts offer a powerful medium for youth who are, or feel themselves to be, disenfranchised and less secure than previous generations because of diminishing perspectives in neo-liberal economies.

Beware the digitisation and popularisation of art projects: The current focus by the EU on the digitisation of art projects and media tools can restrain creativity. The value of social inclusion projects happening live and in real time is often overlooked. There is also a push to enlarge audiences online which does not necessarily involve, impact or help many people in the first place. While promotion of good causes should be encouraged, it should not be at the expense or neglect of those the projects are trying to support.

Short Case Study/Best Practice Examples for Chapter 2:

Cultural planning is a multi-sectoral method that aims to improve the quality of life of people living in a certain area, using inclusive cultural mapping as a tool to explore the true identity of a place.

Cultural Planning Laboratory (Sweden)

Cultural Planning in the Eastern Pori Suburbs (Finland)

See also **cultural mapping projects of Mikkeli and Sipoo** in Kovanen's, Kahila's and Ghilardi's articles in the book '**Heritage is ours – Citizens participating in decision making**'
http://www.europanostra.fi/

Adopt a Monument (Grand Prix of the European Union Prize for Cultural Heritage/Europa Nostra Awards, Finland, 2016) programme encourages communities to identify with objects of cultural and historical value in their environment, to adopt them as their own and investigate and manage them. An interesting and relevant aspect of this project is its focus on bringing these cultural heritage sites and immigrants to Finland closer together by providing meaningful, short-term activity to asylum seekers in a bid to foster understanding of Finnish culture.

Cultural Heritage and Barrier-free Accessibility project (EU Prize for Cultural Heritage/Europa Nostra Award, Germany, 2017) educated future planners to develop innovative approaches to enable equal participation in public social life. More than 50 students at the Technical University of Berlin analysed the objectives of monument protection with the aim of overcoming potential barriers.

2.2 Funding

Bigger budget needed: The lack of funding in the arts and cultural sector challenges the sustainability of practice and thereby contributes to divisions between communities. Furthermore, it limits Europe-wide impact on the wider population. A significantly bigger budget would be needed to unleash the potential of arts and culture for European cohesion (funds for culture in comparison to structural funds and CAP budget that reach even the most remote areas in the EU).

Equality: Different groups should have equal possibilities to receive funding for projects – under-represented people (such as ethnic and religious minorities, newcomers with a refugee or migrant background - especially youth, people with disabilities, LGBT+ communities, communities at risk of poverty and social exclusion); the access to funding should also be improved for entrepreneurs, civil society organizations and SMEs.

Cross-sectoral funding: There should be specific possibilities for funding cross-sectorial work at the European level, as they already exist in some other countries. A fund for cross-sector collaboration, enabling social inclusion and celebrating cultural diversity may start with a pilot project or preparatory action.

Improved visibility and access: DG EAC should make the information about all *existing* funding opportunities (from other DGs' programmes) visible and accessible for culture professionals.

Private funders: Private parties such as businesses, donors or Foundations must respect the inclusion and participation of all social groups, aimed at stimulating the cultural development of society.

Engaging business communities: There is a lot of money and ideas available in business communities, who have financial resources, and in the heads of entrepreneurs, who are good at problem-solving. Connecting with these groups regularly can empower NGOs to support ways of monetising their projects and/or finding

new approaches to solve problems with fewer resources. A move towards may be actively encouraged and stimulated by the EU, but the challenge to this approach is that some businesses may not be so interested in minorities and those with lower purchasing power.

2.3 Evidencing results

Culture needs freedom for experimentation, thinking outside the box and space for immeasurable qualities instead of being confined by quantitative success factors. Culture is also the mirror, held up to society by its artists. Critical artists need access to funding and support, to confront, challenge and reflect on our societies. The commodifying of much of the arts world has weakened this essential role of arts and artists. The EU needs to invite critical voices from artists to stimulate healthy reflection and discussion and to point to needs for renewal and change.

When considering funding strategies and decisions, the *quantifying* of results and looking at funding requests with a commercial outlook reveals only part of the picture. A musical program may be quantified by how many attendees were present, the number of days completed etc., but the impact on rebuilding a community that formed their own bands and crossed a bridge in a divided city every day to rehearse is more important. Read about the Mitrovica rock school here:

http://www.mitrovicarockschool.org/about.htm.

Project and programme leaders must try harder to collect stories and quotes from those who participate and where good results can be evidenced in more than just numbers. So called "soft" metrics like happiness, safety and social inclusion are tough to measure, but vital to us all. For a 'measure of happiness' see: *The Happy Planet Index measures what matters: sustainable wellbeing for all*. It tells us how well nations are doing at achieving long, happy, sustainable lives. Click here to find out more:

http://www.happyplanetindex.org**.**

2.4 Education & Awareness

Sharing and celebrating the heritage, religion and history of diverse communities contribute to raised awareness and learning about differences between cultures and generations. In this regard interpretations and narratives from various perspectives are important in that they can stimulate empathy with "the others" and provoke people to critical and reflective thinking.

Cross-sectoral work implies understanding other sectors and learning from organisations you are working with such as prisons, hospitals or care homes. There are also lessons to absorb from cultural organisations who are permanently based in these settings. Knowledge, experiences and good practices should be exchanged and transferred cross-sectoral, professionals and volunteers should be involved, educated and trained.

Voices of Culture
Structured Dialogue between the European Commission and the cultural sector

Case Study 7: Include and Activate!

The direct effect of the cultural contents is hard to measure but it can sometimes exceed the results of what is measurable.

"Include and Activate!" in one of the Slovenian prisons

The power of illustration sometimes exceeds the power of words

The Slovenian project Include and Activate! (2016–2019) 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 three years' time it became evident that the soft metrics such as social inclusion and general activation of participants raise the participants' self-esteem and self-image. The soft metrics also increase the general acknowledgement of their talent and existence - which are the main (immeasurable) results of the program.

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 one 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 a lot of different experts from cultural and other public spheres.

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 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 project has so far proven to be a good example of alternative work based on culture in all included institutions. Introduced "cultural language" has shown to be a good tool for a general activation of included participants, usually deprived from cultural content. Some of them has achieved even higher goals like publishing their own work and presenting it to a broader public.

The experiences and stories of the project are presented by its coordinator, the Slovenian Book Agency, who publishes these stories in a special almanac every year. The good examples of work are also presented with help of other public activities (exhibitions and other literary events) throughout Slovenia and also in the media. All those activities give time and space for a better social inclusion.

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

III.   QUALITIES OF PARTNERSHIP

This chapter is a collection of themes and points raised during group discussions and in the papers submitted by each of the attendees prior to the brainstorming. These referenced the introductory paper for the brainstorming session by Chrissie Tiller, synthesising case studies and answers to the original questions on which the discussions were structured. The chapter seeks to illustrate the success factors in the delivery of culture and heritage projects with cross-sectoral partnerships, exploring some of the conditions or common principles to facilitate the delivery of social inclusion projects through quality partnerships with other sectors. It explores what the essential ingredients of a quality partnership are and how the development of quality partnerships can be better supported.

3.1 What are the essential ingredients of a quality cross-sector partnership?

The sub-headings below could be attributed to any project working with multiple partners, indeed any 'project' delivery that seeks to achieve its aims and objectives. The first section of this paper explores the impacts of the current political landscape that must also be considered throughout the different areas of the report. This was summarised by one participant, calling for a need to create projects that are 'transdisciplinary, transgenerational, transcultural and transnational'.

Shared Values and Goals

"First values and goals - then practice."

Quality cross-sector partnerships thrive when there is a shared value base. Different sectors each have their own methods for delivery, aims, objectives and goals, and cultural environment, where practice must be recognised as shared or differing. A healthy partnership starts by simply acknowledging the core values of the partners, and sectors; by aligning and highlighting the shared ones, and recognising those values that may not be shared or of high priority to each of the partners. It is then that a space in which partners can truly commit to collaborating is created. In this respect the study *Engaging citizens with Europe's Cultural Heritage* can be very helpful (http://interpret-europe.net). It demonstrates how to work with values in and with communities.

If there is no sharing of a common value base, or a sharing of fundamental values for the partners, there probably should not be a partnership (refer to Section 1.3). It was also highlighted that cultural institutions that want to engage in cross-sectoral partnership should ensure their governance structures are able to do this.

A shared value base forms the basis for the rationale of the partnership; it will support a true partnership to flourish by facilitating a starting point for the justification of choices and decisions in practice, as well as building an environment of trust from the ground up. By aligning shared values and goals it is easier to involve organisations and utilise their resources.

As well as the consideration of value implementation, goal setting is fundamental to success with an emphasis on goals working *with* rather than *for* people. Put simply "if you're not at the table you're probably on the menu".

It is crucial to assess and evaluate the implementation of the established shared values in every phase of partnership working, including every choice and decision we make; values are linked to strategies, plans, budgeting, in our thoughts, discussions and practice. Good management and high quality practices usually have a natural way of bringing up and sharing the value base and keeping it in focus. Continual review and reflection of values in all aspects of project delivery enables any conflicts arising from values not being shared to be managed and compromises to be agreed.

Clarity in aims and objectives

There must be clarity in the aims and objectives of the partnership and the work for which the partnership is established. In cross-sector partnerships we need to have a clear understanding of how we implement values into practice. Understanding how we define and communicate our values so that others can engage with them is essential. How do we make the right choices in order to implement (shared) values? Can we recognize and point out the values that are knitted in to our work?

People's (target groups) definition of success may differ from how funders or organisers define success. We must make sure that all partners involved have a common understanding of what they and the people (target groups) involved want as success and how it should be evaluated. The upper level goals should be loose enough so that they never limit the goal setting with the target groups and the development and growth in practice and implementation.

Success would be if you can turn:

- Division into identity (examples: Creative complex identities / cultures);
- Isolation into connection (examples: Connection between participants / Inclusive communities);
- Trauma into resilience (examples: engagement bringing relief and joy / healthy coping strategies);
- Loss into hope (examples: successful artistic creation / optimism and agency);
- Fear into empathy (examples: giving a voice, listening and being heard / Awareness and understanding).

People-centred

Most people are experts in their own lives and circumstances and targeted people within projects/programmes of work, where possible, must be at the heart of any delivery or action, "people are a resource not a burden".

A people centred approach is especially significant in goal setting, including audiences and participants. Indeed, this is true for all levels of delivery. A strong and consistent message from those participating in the brainstorming was emphasis on ensuring work is 'peer-to-peer', 'bottom up' and/or 'grassroots-led'. As Chrissie Tiller highlights:

"Cultural organisations, and their partners, need to develop facilitation methods and approaches that are more consultative and involve 'listening deeply' to their communities. 'Real collaboration and co-creation' should be at the heart of these processes - triggering 'deeper reflection and mutual understanding' between cultural organisations, stakeholders and social institutions."

Project activity and common ownership should be aimed at a high degree of participation, as far as this is possible. This can be delivered in a variety of project methods and approaches. Consultation and co-construction with people and communities being targeted is preferential from the very beginning, although it is recognised that when entering new cross-sectoral partnerships this is not always possible. The high level need to resist silo or sectoral thinking and a residual scepticism should also be recognized in goal setting in all phases of the processes.

Chrissie references Arnstein's *Ladder of Participation*, describes the people centred approach as 'real partnership' and 'citizen control'. Who owns the project? Ownership should lie too with the participant and in the community of place or identity and not just the cultural institution. All those participating in the Brainstorming agreed that an asset-based approach was preferable where the voice of the people and communities involved in the work is central to activity.

With regard to people-based approaches, under the motto "nothing about us without us" the Australian association RISE collected recommendations for artists wishing to work with their community, which were also shared in European media:

http://riserefugee.org/10-things-you-need-to-consider-if-you-are-an-artist-not-of-the-refugee-and-asylum-seeker-community-looking-to-work-with-our-community/.

Sharing knowledge

Opening up communication channels and facilitating a space for a continuous dialogue between all stakeholders and partners enables essential reflective thinking and the development of practice; including research, effective and supported evaluation, and understanding the legacy of projects.

Shared knowledge assists in evidence building for the transformative impact of the arts and cultural engagement, as well as expanding on research on the actual benefits of cultural activity, including:

- a growing bank of knowledge of what is good practice or effective project models for delivering impact;
- assisting in the facilitation of a space to build a shared language;
- assisting in building an evidence base for the importance of other sector partnerships in delivering projects for social inclusion;
- aiding the development of evaluation frameworks that are developed from robust knowledge and understanding.

For a quality partnership to thrive, access, and a commitment to, learning on all levels is essential. This includes:

- learning and sharing learning between and across sectors: social to culture, vice versa;
- learning within your own organisation with space to review and reflect on projects;
- individual learning of those involved including participants, stakeholders and facilitators: including training of artists and professionals, impact of work on cross-sectorial work on artists and professionals, the learning experience of participants.

We have much to learn from other sectors. Feedback from stakeholders in project evaluations provides much evidence of this. This is often witnessed during the delivery of projects where a partner expresses how a creative project has fundamentally changed their approach to their own work, from a prison warden to a social worker.

Case Study 8: CIRCUS TRANS-FORMATION

Towards the recognition of "youth and social circus trainers"

One of **Caravan International Youth and Social Circus Network**'s main mission is to advocate for the positive impact of youth and social circus and to professionalize the sector.

In order to do so, Caravan and youth and social circus organisations partnered with Universities and educational science professionals to develop a job profile and the related framework of competences.

This partnership between academia, youth and the social circus sector enabled a research project that lead to the creation of a bottom-up methodology based on field analyses, which enabled us to bring up the specific competences a social circus trainer needs to acquire. It resulted in the creation of the framework of competences for social circus trainers and the design of a 140-hour training guidebook divided in 5 Teaching and Learning Units (Social Context; Act of Teaching; Group Management/ Steering of teaching; Creativity and Circus Techniques; Foundations). This four-week training is now being implemented at the international level, funded by Erasmus+. This training entitled « Circus Trans-Formation in Action » brings together 20 young trainers from 10 Caravan members who attend each module in a different circus schools.

The constant communication and exchange of knowledge and expertise between both sectors clearly contributed to the success of this work. The expertise from the field combined with the methodology and reflection from the academic field enabled the creation of a useful product that deeply contributes to the recognition of the youth and social circus sector.

Continuing its research work, Caravan is pursuing the work towards the better recognition of this new profession of social circus trainer. To do so, Caravan partnered with other High Education Institutions: University of Tampere (Finland), University of Limerick (Ireland) and Haute Ecole Léonard de Vinci (Belgium). Together with Caravan members, this project entitled « Circus + » clarified the sector of youth and social circus in terms of the different possible professions but also with the goal to increase the formal opportunities of long-term post-secondary school training within it.

This led to the creation of the framework of competences, which will guide the creation of the university curriculum (level 4 and 6 of the EQF) and the students attending the future training programs.

http://www.caravancircusnetwork.eu/projects/caravan-researches/circus/
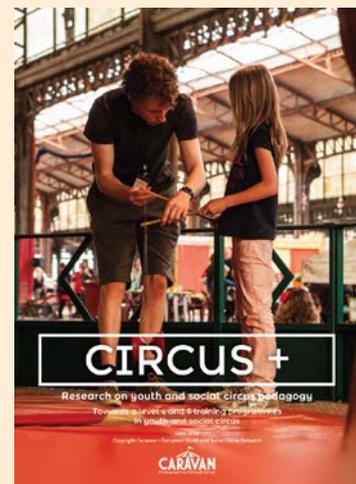
Management and delivery of partnerships: continuous exchange

The 'people-centred' approach to project design from a partnership's inception, to understanding and managing its legacy has been articulated above. The consultation of stakeholders does not end in the preliminary stages; a continual feedback loop of review and reflection through every facet of project delivery is imperative to ensuring delivery is high quality and fulfilling its original aims and objectives.

Realistic Planning and implementation /Sufficient resources

Although project management may seem like an obvious necessity, the challenges that both cultural organisations and other sector organisations experience in delivering projects with insufficient funding remains a major issue. There must also be a realistic timeline to deliver all aspects of project delivery; including development, delivery, the legacy of a project and the effective evaluation and monitoring of the whole process. Partnerships should start exactly within the research phase, where preparation is shared with all stakeholders. In order to ensure the relevance and the long term impact of a project, a preliminary research phase is critical to understanding how communities function, what they need, how to engage with them or how they want to be engaged. As stated elsewhere, the short term nature of many projects is an impediment to longer term impact and sustainability.

Flexibility

A project or work programme is not static, it lives, breathes and is susceptible to change. Therefore, flexibility is key to delivery, and this needs to be recognised by all stakeholders including funders. What is key to this is good communication and understanding the work needs to be executed within differing levels of cooperation and decision making; linking in continual feedback systems between people, practice and policy making. Working on programmes and activity for social inclusion (and cross-sectoral partnership) should be based within a longitudinal framework of delivery including the impact of work after the completion of activity.

3.2 How can this be supported? Recommendations

Shared Language

"A language that not only enables partners to come to a clear understanding of values, goals and what each means by values and 'social inclusion' but allows artists, participants, cultural organisations and the social sector to speak confidently about social arts practice." (Chrissie Tiller).

There is a need to develop a shared language. To effectively support cross-sector partnerships a shared language will ensure that dialogue between multiple partners and stakeholders is understood by all. Understanding quality within the process of delivering projects as well as the outcomes must be understood from the grassroots to policy making.

Case Study 9: Culture Leap Project

Culturaleducationplan.fi - Finland national project

Culture Leap project's aim was to support municipalities to create 'culture education plans' and commit to them long term by encompassing them into the school curriculum. Through the 'culture education plans' municipalities can guarantee that all children and young people have an equal access to experiencing local culture and arts education. The plans are a tool for schools and the education sector to work with local and regional cultural institutions, set common goals and implement long term co-operation to facilitate equal access opportunities to culture and arts activities for children and young people.

The project produced an open tool web service for cultural education planning in Finnish, Swedish and English in order to support the planning and create a structure and a base for cross-sectoral cooperation.

The project was executed through co-operation at a national, regional and local level by The Association of Finnish Children's Cultural Centers, the Association of Cultural Heritage Education in Finland and with Children's Culture Centers, the arts sector, several municipalities, the Finnish Art Promotion Center and the Association of Finnish Local and Regional Authorities, schools, teachers and children. Culture Leap was supported by the Ministry of Education and Culture in 2015. The project was awarded with the Grand Prix of the EU Prize for Cultural Heritage / Europa Nostra Award in the Category Education, Training and Awareness-Raising in June 2018.

Read more www.europeanheritageawards.eu/winners/culture-leap-educational-programme

http://kulttuurikasvatussuunnitelma.fi/en/

Long-term funding

"You have to spend years developing relationships… It'd be an arrogant disregard of a community to come in and think you can grasp all the complexities of a place in a short time.' Rick Lowe

Quality takes time and time needs money! **-** Taking time to build up the trust with the people, communities, partners and stakeholders, is necessary to ensure projects go beyond the superficial**.**

When 'short-termism' happens, this raises the risk of unrealistic planning and goals. Experience has shown that a short term intervention may have positive impacts on a cultural institution but not necessarily for the participants or communities the activity is focused on. Having the time to develop projects properly is a major success factor for cross sectoral partnerships; it allows a partnership to practice the key ingredients necessary for successful delivery and collaboration including:

- implementing values in practice;
- understanding and implementing shared goals;
- working towards a shared language that allows a cultural organisations and other sector organisations to communicate effectively.

Taking this time requires money and investment. The importance of regular and more sustained funding to support long-term initiatives and create the potential for legacy and sustainability is crucial. There is a need

for structures to support cross-sectoral collaborations at a policy and a wider funding level. Greater permanent cross-sectoral funding might be a possible solution.

Case Study 10: Sistema Scotland

Example of impacts from long term funding and academic partnerships with grassroots delivery organisations

Longer term funding (through the Scottish Government as well as Trusts and Foundations) has resulted in long term impact on the young people Sistema work with. A long term partnership with academic institutions also demonstrates Sistema's efforts to evidence their impact by creating opportunities for a shared language; between academic communities, communities of practice by sharing knowledge of their experiences and impacts with facilitators working with targeted young people, and policy makers.

Sistema is a charity on a mission to create permanent social change in some of the most deprived areas of Scotland through their Big Noise orchestra programmes. Young people have the opportunity to engage in an intensive orchestral programme using a variety of immersive music teaching methods delivered during school, after school, in the holidays and some residents. They work across three centres in three areas of deprivation, working with up to 2000 young people. They take their name, Sistema, from the *El Sistema* orchestra movement established in Venezuela in 1975 by Maestro José Antonio Abreu and delivered through the organisation *Fundación Musical Simón Bolívar*.

Sistema have a working relationship with the Glasgow Centre for Population Health (a partnership between NHS Greater Glasgow and Clyde, Glasgow City Council, and the University of Glasgow, funded by the Scottish Government), who have completed extensive evaluation work on the impacts of the programme from 2013. Through their research, the Glasgow Centre for Population Health found that there are seven main areas of a child's life that can be positively affected by attending Big Noise.

- Educational: Concentration, listening, coordination, language development, school attendance, school outcomes.

- Life Skills: Problem solving, decision-making, creativity, determination, self-discipline, leadership.

- Emotional: Happiness, security, pride, self-esteem, emotional intelligence, an emotional outlet, resilience.

- Social: Social mixing, social skills, cultural awareness, diverse friendships, strong friendships, support networks.

- Musical: Strong instrument skills, reading music, performance skills, music career options, access to other music organisations.

- Physical: Healthy snacks, opportunities for games/ exercise, creating healthy habits for adulthood.

- Protection: Someone to confide in, calm environment, safe environment, reduced stress.

Cross-sectoral approach to investment and funding

The contribution of major trusts and foundations has been key to developments in this area and they should be considered in the work. This includes NGOs working outside of Europe, where the social inclusion challenge is more dramatic.

Partnerships between the cultural and social sectors are often dependent on the commitment and vision of one individual rather than being embraced at a more systemic level. As has previously been stated in the first section of this paper, there is a call for a commitment from national and European levels on recommending how and why culture should be part of everyday life for everyone. This would include some level of national and regional coordination of cross-sectoral programmes and the possibility of production centres for art, culture and wellbeing.

The following case studies exemplify positive initiatives from a strategic national level. More of these initiatives are necessary to advocate consistent, long term funding to support quality cross-sector partnerships that can have the kind of impact we all seek on social inclusion.

The investment in funding can also be focused on resource and capacity by ensuring there is sufficient finance within budgets to have appropriate administration and 'cultural advocators' positioned within institutions, from local government to other sector organisations such as a Prison Service or Social Work department. People in such positions could be instrumental in building quality cross-sectoral partnerships.

Case Study 11: CashBack for Creativity Programme

Example of impact of cross-sectoral partnerships where long term funding commitments have long term positive outcomes for participants

Screen Education Edinburgh - Young people filming for their CashBack project

CashBack for Creativity is a programme funded by the Scottish Government Justice Directorate's CashBack for Communities programme: a unique programme which takes money seized from criminals under the proceeds of crime legislation and invests them in targeted young people. Since 2008, £92 million has been committed to community initiatives to improve the quality of life of young people across Scotland. CashBack for Creativity delivers through the Culture theme of the programme to offer young people (10 - 24 years) the opportunity to engage in creative and cultural activity. It provides high quality learning and developmental activities across all art forms which improve the skills and confidence of young people, raise attainment and aspirations, and provide pathways for further learning, training, education and employment.

One of the strengths of CashBack for Creativity are the arts and non-arts sector partnerships that have enabled many organisations to deliver quality creative opportunities to targeted young people. Partners have included the NHS, Social Services, 'Who Cares? Scotland', Scottish Prison Service, local authorities, Barnardo's, and a range of other charity and third sector organisations. There are several projects within the CashBack programme that have received funding through CashBack across the 10 years of it existence.

For example, Screen Education Edinburgh (SEE), based in an area of multiple deprivation in Edinburgh, has used its CashBack funding to establish a long term programme of engagement for young people working in film. The impacts of this on participants includes moving from SEE programmes into full time Further Education.

The Scottish Government has recently announced that for the first time there will be a new 'cultural national outcome' within the eleven outcomes of the National Performance Framework. The motivation for this move is a recognition of culture as an intrinsic 'need' for people and reflects a growing recognition of the strategic importance of culture in Scotland. It is hoped this will also assist working across policy areas.

Case Study 12: Finnish Government Key Project (2016-2018) Access to arts and culture

One of the current Finnish government's key projects in education and culture is to facilitate access to arts and culture in cooperation with the social welfare and healthcare sector in order to support the welfare impacts of the arts. This will be done by making cultural services and fields of art more widely available to social welfare and healthcare providers and by encouraging them to use art and culture more actively in patient care and customer work. The long-term objective is to make art-based and culture-based well-being services a permanent part of social welfare and healthcare structures and the monitoring of well-being. The main purpose of the key project is to create permanent operating and especially funding models.

The key project will be carried out in cooperation with the Ministry of Social Affairs and Health and Ministry of Education and Culture. The application and funding process of the development projects is the responsibility of the Arts Promotion Centre Finland which operates under the supervision of the Ministry of Education and Culture. For the moment, three calls for applications have been executed. As a result, the total number of development projects funded by the key project is now 14 and in addition there are seven guided pilot projects. The whole budget of the project is 2 million Euros.

Evaluation by Cupore is currently in progress.

Read more: https://www.cupore.fi/en/

Build and Support Networks

"Much work has already been done to 'demystify' the process of participatory arts with children and young people. The professional field is well established and there are active communities of practitioners and organisations across the UK and internationally who are committed to understanding how different approaches lead to positive outcomes for young people" [How to draw a rainbow the wrong way: Understanding young people's development in creative activities, BOP Consulting](#) (2017).

There is already a growing bank of evidence on the transformative impact of arts and culture project based work for social inclusion. However, it is difficult to navigate through academic work and time pressured artists and organisations experience barriers when trying to plunder this wealth.   By building networks of organisations specifically working in this area the potential for the meaningful knowledge exchange and sharing of research, evaluation and good practice is increased.

Existence and strength of networks is essential and it has been suggested that networks collect and disseminate work; currently there is no collective database and there should be people who recommend, sort, arrange, and manage the results of the research, evaluation and good practice.

A long-term network among cultural professionals and other sectors working for social inclusion should be established at the EU level. The value of the network is the cross-sectorial aspect and this should be funded, to ensure sustainability. Such a network can serve as a Steering committee on social inclusion at the EU level.

In general, policy-makers should facilitate, encourage cross-sectoral collaboration, making it possible, but not force it.

Case Study 13: The Well-being Power Plant (VOIMALA) and The Takuulla Projects as Renovators of Working Life and Education (2012->)

Kuopio Conservatorio and The Wellbeing Power Plant of Eastern Finland (VOIMALA) have carried out seven Takuulla projects. The aim of the project is to root music and dance into everyday activity in the social, health and educational sectors. Kuopio Conservatory has completed pilots in maternity clinics, kindergartens, schools, hospitals, psychiatric centres, vocational schools, and service centres.

VOIMALA aims to create connections between different partners, break down barriers to participation and change the operational culture. VOIMALA is a network with an aim to develop well-being services which utilize cultural possibilities, and to create a space for exchange of multi-professional knowledge. In the year 2017 a partnership agreement of VOIMALA was signed by nine organizations: University of Eastern Finland, the City of Kuopio, Kuopio Conservatory, the Kuopio University Hospital District Municipal Federation, Savo Consortium for Education, Savonia University of Applied Science, University of Arts Sibelius Academy Kuopio Unit, Doctor Matthias Ingman's Foundation and Tukipilari cooperation association.

Providing Tools

If more established networks are in operation then there is further scope for sharing and creating tools and resources for those working in community or participatory art and cultural projects. An example of good practice is a newly tested tool delivered by Creative Scotland 'Is this the best it can be', which has been developed to address many of the factors highlighted above on the management and delivery of partnerships, and to enable organisations, across all sectors, to embed reflective practice into their project design and delivery.

Case Study 14: Is this the best it can be?

Example of a tool for practitioners to deliver best practice in project development and delivery with other sectors

'Is this the best it can be?' is a tool developed to provide a reflective framework for practitioners and project staff working across sectors, and to create that crucial space within the project management framework that allows for consultation with all stakeholders involved and enable a project/programme to realistically plan points in its delivery that allow for reflection on what is/is not working. This tool embodies how things are done, not what.

It encourages artists, partners and participants to discuss what is important to their project through a series of prompt questions. Partnerships can build these into their projects creating a bespoke compass for their work, taking them on a reflective journey and ultimately asking the question 'is this the best it can be?'

Toonspeak participants using the toolkit at a pilot day

Pilots in 2017 showed that it can help them to:

- explore and agree the nature of a collaboration;
- support curiosity, questioning and being positively critical;
- encourage reflection and give breadth and depth to discussions;
- recognise where good practice exists and celebrate it;
- promote a true sense of partnership between artists, partners and participants;
- gather qualitative information about the project.

Creative Scotland ran an event about the toolkit in December 2017 and eight case studies relating to the use of the toolkit are now available.

IV.   RESEARCH & DEVELOPMENT - LINK TO POLICIES & PRACTICE

4.1 Overview

Cultural organisations have become practised in measuring audience development, and funding organisations often insist on the measuring of audience impact, both in terms of absolute numbers and audience profile. This is important, but rests on a narrow concern about value for money - 'if you treasure it, then measure it'. However, ease of measurement should not be a factor in determining priorities. Some of the most important reasons for encouraging people to engage with cultural and creative practice are the most difficult to measure. Cultural participation is transformative. That is why it is so powerful in its contribution to social inclusion. This means that qualitative methods are as important as quantitative ones.

There is also the question of added value for funding organisations and grant recipients. To take the example of the Creative Europe Programme, funding has had a deep impact on the sector at many levels, including around social inclusion. Many projects are focused on community participation resulting in transformative impacts for partner organisations, their staff, creative practitioners, and, of course, community participants. The success of Creative Europe has led to ever increasing demand for participation in Creative Europe. The investment case to meet this growing demand rests on demonstrating the full range and depth of impact of Creative Europe.

The demand for research and evaluation does not just come from funding organisations. For example, recent research commissioned by Creative Scotland found that cultural organisations and networks working with social inclusion at local level attach importance to research and evaluation. They continually have to demonstrate impact to make a case for investment and to be included in the strategic and decision making forums for the area in which they work.

There is an almost bewildering array of research and evaluation methods in play across the sectors involved with culture and social cohesion. Inevitably, stakeholders look to push their preferred approach and this can be intimidating for organisations with limited capacity. Conversely, there is no one 'silver bullet' method that works for every type of situation. However, the field urgently requires a coherent and authoritative evidence base that clearly demonstrates cumulative impact as well as what works and what doesn't.

Recommendation:

A desk research exercise is needed to identify the various approaches to both quantitative and qualitative research and evaluation being used in culture and creativity for social inclusion in Europe.

4.2 Setting the context

The policy and strategic framework in which work with social inclusion is important, both to the work itself, and to any associated research and development activity. The first issue is in the framing of the work. Research may consider work from the perspective of compliance with policy and strategy, as well as what contribution it makes to their implementation and further development. Where legislative and policy commitments to social cohesion exist, it is usually the case that some understanding of how best to develop and evaluate progress also exists. There are a variety of contexts to consider, including:

- At the European level there are overarching principles, conventions and policies, and priorities to consider. The *New European Agenda for Culture* aims to "harness the power of culture and cultural diversity for social cohesion and wellbeing, by promoting cultural participation, mobility of artists and protection of heritage";

- At the national and regional levels there are widely differing approaches to social policy and community development. Countries where there is a legislative commitment to community empowerment, participatory governance and budgeting provide a much stronger platform for the development of work with social cohesion, and for evaluating impact;
- At a local level there are also big differences in the scope and size of local authorities and in the role of the third sector when it comes to progressing social cohesion. These differences are also reflected in how research and development is carried out, and by whom.

For all of the variety of stakeholders, contexts and methods, there do appear to be principles that particularly apply to research and evaluation in relation to culture and social inclusion. Of particular importance is a commitment to longitudinal research. Work with culture and social inclusion changes lives and changes institutions. This needs research over the full cycle of investment (arguably at least 7 years) to fully assess impact and progress. The use of action research is also of central importance to this field of work. Much work does not lend itself to outside observation, and research that empowers and involves participants is likely to be more successful in many situations.

Recommendation:

A concise best practice guide to research and evaluation at transnational, national and local level should be assembled. This should include a clear statement of principles to underpin practice, and case studies to demonstrate effectiveness. Links should be provided to the good practice guides that already exists in the various sub-sectors.

4.3 A common approach

The relatively complex challenge of demonstrating the full impact of culture and creativity in relation to social inclusion has led to a wide variety of approaches. Research and development around culture, creativity and social inclusion can be a fragmented practice. The key stake-holding sectors adopt a range of different approaches both between sectors and within sectors:

- A range of Higher and Further Education conduct research into approaches and methods for capturing the impact of culture and social inclusion activity. Some also carry out primary research with projects and organisations;
- Institutions and grassroots organisations working in other sectors, such as health or education, may also carry out research relating to creative or cultural impact;
- Arts funding organisations operating at a national or regional level have also developed their own approaches to research and development;
- Municipalities and local authorities capture information about many aspects of the place and community they serve. This often includes work around social inclusion, both in terms of their socio-demographic profile and the impact of initiatives they support;
- Foundations and trusts also support research and development involving culture and creativity. In many cases this involves the organisation assessing impact of work with a targeted group, such as young people or prisoners;
- Cultural operators also conduct research and development around their work with social inclusion. This may conform to a national funders' approach or be a bespoke approach;
- Transnational initiatives or mechanisms, such as Eurostat or the Compendium of Cultural Policies and Trends in Europe, looking to present a wide and comparable picture of the situation and progress of social and economic factors, sometimes including culture.

Recommendation:

A proposed common methodology for Monitoring and Evaluation should be developed and piloted through the Creative Europe (as it stands the Creative Europe programme is inaccessible to too many people and other and simpler funding should be brought in to widen opportunities such as this.) This should include both quantitative and qualitative evidence, and be flexible enough for use in different contexts, sub-sectors and scales of organisation.

Case Study 15: HollyWoodge – with the Culture to the Future

HollyWoodge is evaluated and disseminated in the form of a Think-Say-Do Book, which is intended as a methodology development of the way we evaluate. It consists of an interactive pdf, with videos about the different steps in the process, methods and insights based on:

- • What did we think?
- • What did we say? – after having thought
- • What did we do? – after having said and thought
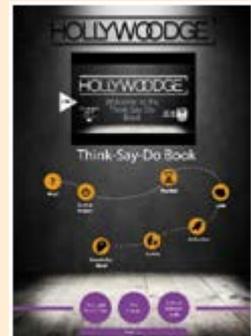
Hollywoodge was a method development project that used the method of cross pollination in the implementation and "constructive design research" to gather knowledge about Culture and Employment. This study method uses the unique insights that come from a development process and require a transparent review and evaluation of the process. Therefore, this kind of evaluation is a sensible choice for i.e. this type of project.

Four European cities – Lodz in Poland; Hull in UK, Rotterdam in the Netherlands, and Aarhus (DK) took part in the project. The participants were Students from different institutions covering the whole spectre from the famous Polish School of Film in Lodz to the School for Street Artists in Aarhus.

What did we learn from the process with the Think-Say-Do Book – how could it be used?

- A new and digital way of Evaluation
- A "measurement tool" for not measurable projects/arrangements
- A useful involvement tool in our social inclusion efforts for "vulnerable groups" with ex. poor language skills etc., to grasp the content as well as idea and process
- A tool for sharing of knowledge and sharing of experiences
- A marketing tool
- An inspiring and motivating way of doing evaluation instead of an uninspiring paper version

Aarhus Capital of Culture 2017, Employment Department, City of Aarhus

http://visionpilot.dk/Cases/hollywoodge.html

4.4 Crossing boundaries

Working with culture, creativity and social inclusion often relies on a multi or interdisciplinary approach. The experience and skills of professionals working in other disciplines can be essential when working in social contexts. Colleagues may be, for instance, activist platforms, community and youth development workers, teachers, health or environmental professionals. Partner organisations are also a key part of the process. This could be a refugee organisation, a local community association, school or hospital. Each sector has both an established and emerging approach to research and development that either directly applies to social cohesion, or overlaps with it.

A multi-disciplinary approach to research and development (R&D) can enrich the process by providing unexpected and valuable data and opening up new research domains. In some cases this creates a basis for innovation in all the sectors involved in the work.

An interdisciplinary approach to R&D in relation to culture and social cohesion supports the future embedding of this work across sectors by connecting professionals from different disciplines directly into the working processes. As yet the training and professional development for cultural and creative practitioners is underdeveloped when it comes to working in social settings. The same challenge exists for practitioners working in health or community development wishing to incorporate culture and creativity into their practice. The future sustainability of socially engaged art and culture will depend on how successfully we make these connections.

Recommendation:

A 'toolbox' for cultural operators should be assembled that introduces the prevailing approaches and methods, identifying their strengths and weaknesses in relation to different types of work and project.

4.5 Dissemination

Dissemination is needed in two ways. First, organisations and individuals involved in culture and social inclusion need to be persuaded of the value of conducting research and evaluation. Communicating why R&D is important to different types of organisation and project will increase the evidence base and support improvements in professional practice.

Second, communicating how the work impacts on the full range of beneficiaries both supports the influence of those working in the field and the investment case for future work. A transnational approach to disseminating evidence and the methods applied in assembling it would make the job of organisations working at every level much easier. Sometimes authority and influence at local level are best supported with evidence and approaches that can be seen to also influence elsewhere.

Recommendation:

The dissemination of good practice in research and evaluation should be part of the Creative Europe programme approach and mainstreamed into the application and project design processes. Creative Europe must, in turn, assemble and disseminate the results of this work in a way that is useful to cultural organisations and their partners.

4.6 Examples for Chapter 4

The following examples were provided by members of the group that met for the 'Brainstorming session on Social inclusion: partnering with other sectors' in April 2018 in Brussels.

1) Artists and communities

The Goethe Institute paper Art in Context: Learning from the Field comments on complexity, diversity and 'messiness' of participatory arts practice. In order to help capture the impact of this work the paper focuses on the voices of the practitioners, that, according to the editors, Herman Bashiron Mendolicchio and Susanne Bosch, share a common approach of "giving, receiving, and reciprocating". Their approach of using the authentic voice of practitioners to offer learning and knowledge exchange is consistent with the ethos of participatory arts. In this way technical learning, such as which methods work best in which situations, is underpinned with a platform of philosophical, theoretical and aesthetic considerations.

2) Museums and Cultural organisations

The UK Museums Association has developed a toolkit for measuring socially engaged practice. This covers what is meant by social impact when working with culture, as well as when to measure impact and what methods to use. The approach is based on a principle that there is no one correct approach to measuring social impact and each organisation must find the best approach for each piece of work. Consequently the toolkit is designed for cultural organisations to design the best approach for them.

The Utopia Consultation project by Reality Research Centre, Helsinki, performs at nursing homes for the elderly, centres for drug addicts, and rehabilitation centres, helping people, through art, to imagine things that have seemed impossible. Artists have also given training lessons to social care staff on how to use the techniques and methods of the Utopia Consultation in their daily work. A handbook for Utopia Consultant was published in January 2018.

Case Study 16: Hearts-in-Harmony – social inclusion through choral singing

This was the first project in the choral sector where choral organisations systematically cooperated with organisations dealing with people with disabilities, and it resulted in a series of events in different European countries, all with the aim of bringing together singers with disabilities and singers without disabilities.

Coeurs-en-choeurs, a French initiative for inclusive choirs, started off as initiative in cooperation with the French choir association A Coeur Joie, bringing together singers with different types of disabilities with other singers in a big concert in Paris.

The idea spread, thanks to the European Choral Association – Europa Cantat, to other countries under the English name of Hearts-in-Harmony. Different events focusing on specific types of disabilities (singing with sign-language for young people with

hearing disabilities in Trondheim - Norway, singing with seeing-impaired people in Budapest - Hungary), others bringing together singers with multiple disabilities (Hearts-in-Harmony festivals in Novi Sad - Serbia) or conferences on the topic (Inclusive conferences in Barcelona – Spain).

In the meantime *Coeurs-en-choeurs* has developed further and is setting up 'inclusive choirs' which are not

only choirs including singers with disabilities but also choirs with elderly people who have different types of difficulties. The focus is always on bringing them together with other singers and to cooperate with institutions dealing with disabled people or with residences for senior citizens. The association also trains conductors in the different aspects of working with such inclusive choirs, including the question how to cooperate with an institution.

The fact that the project was enlarged to include projects with senior citizens shows that such projects do not always focus on a single target group. On an international level the project showed that additional funding is needed if you want to bring singers with disabilities to international events and make sure they are accessible for them. The European Choral Association is planning to write guidelines on choral events how to make the events more accessible in future.

http://www.avantchoeur.com/institutions/actualites-des-institutions/331-l-association-coeurs-et-choeurs-primee-par-la-fondation-design-for-all.

3) Dissemination

Spazji Teatrali is a catalogue of a number of theatre spaces in Malta that are identified, assessed and brought back on the map for local communities to use. It forms part of a wider cultural mapping project being carried out by Arts Council Malta. The study identified 78 theatres and results were disseminated to both the theatre community and the general public. The aim is to encourage decentralisation in the use of theatre spaces, in keeping with the remit of the ECOC 2018 and local councils which stated that Valletta 2018 does not only include the capital, but also the rest of the two islands. Dissemination and impact have been quite successful to date, although research into its impact is still pending.

4) Education

ARTSEQUAL - The Arts as Public Service: Strategic Steps towards Equality (2015-2021) is a multidisciplinary research project, coordinated by the University of Arts in Finland to examine how arts and art education as equal basic public service could advance equality and well-being in society. It analyses new kind of art and art educational interventions implemented at schools, in basic art education, in eldercare, in multicultural youth work, in disability services and in prisons, and their effects on equality and well-being. It makes new art and art education based social innovations visible, and examines the expanded roles of art and art education, as well as their social impact. The ARTSEQUAL research initiative, coordinated by the University of the Arts Helsinki, examines the arts as a public service, with equality as the starting point, and explores how the arts can meet the social challenges of the 2020s. There are six research groups covering topics like arts in schools, education, social responsibility of arts organisations, and equality and well-being. One of the aims was to research the possibility of legitimising cultural rights as a part of social and health care services. A range of research results are published, and one of the outcomes of the project was a package of policy recommendations for the provinces.

5) Strategic and funding organisations

The most recent UNESCO monitoring report on the 2005 Convention provides a wide range of case studies based on national/local practices that address inclusion. For example Box 9.2 of the report is a case study of the Irish project #Waking the Feminists, aimed at progressing gender equality across Ireland's cultural scene. The project received funds to carry out a research report and the report of the study, Gender Counts: An Analysis of Gender in Irish Theatre 2006–2015, was released in June 2017. This was an unusual study in that it considered a ten year period in order to create a meaningful baseline for the research. Many people

working in participatory arts consider ten years to be the minimum period to assess the full impact of their work as it is focused on transforming lives.

Across the Irish Sea, the All-Party Parliamentary Group on Arts, Health and Wellbeing (UK) was formed in 2014 to improve awareness of the benefits that the arts can bring to health and wellbeing. During 2015–17, the group conducted an Inquiry into practice and research in the arts in health and social care, with a view to making recommendations to improve policy and practice. The subsequent report presents the findings of two years of research, evidence-gathering and discussions with patients, health and social care professionals, artists and arts administrators, academics, and people in national and local government. Over 300 people took part in round table discussions. The initiative's website includes video recordings and sound recordings of interviews and testimony. Five policy briefings were produced, each one assembling a range of quantitative and qualitative evidence to support conclusions and a small number of key messages.

There are also interesting approaches to capturing the impact of culture and social cohesion used in international development. For example the Theory of Change approach and toolkit used by Hivos Foundation is part of an approach that "enables all citizens – both women and men – to participate actively and equally in the decision-making processes that determine their lives". Other Foundations, like EKARI Foundation, have developed the use of the Most Significant Change technique, which is another form of participatory monitoring and evaluation.

6) Health

Arts and Health is emerging as a sector itself. The UK have been frontrunner in a number of initiatives such as Arts on Prescription, Singing for Better Breathing, Shared Reading and the European dementia program House of Memories (see House of Memories case from Belgium below). In Denmark the Central Denmark Region is working to support such activities in all of the municipalities of the region and in the health system - to support public health and social inclusion in public culture. This has among others led to the grand research and practise project Time for Reading.

Case Study 17: Time for Reading

Method: Shared reading of poetry as a public health solution to mentally vulnerable citizens.

Partners: The Danish Reader Organization, libraries and public health and employment officers from five Danish municipalities, Aarhus University and Central Region Denmark.

What is it: In Time to Read, five Danish municipalities and the Central Denmark Region offer shared reading services to mentally vulnerable citizens, especially those suffering from stress, anxiety or depression. Librarians and volunteers are trained in the method of shared reading: a method that consists of reading aloud and discussing poetry and novels with small groups of people. The method has been developed by The Reader in Liverpool. The municipal health and social departments then offer reading groups as part of their health-solutions and as a free and voluntary 10-week program.

Knowledge: The project is monitored by a psychiatrist and an anthropologist from Aarhus University. Their research shows that the project and the method is very popular among those participating in the reading groups and among the reading guides. The participants develop higher self-esteem, raised levels of empathy, better coping abilities and a feeling of increased quality of life. From the 200+ people, who have participated in the reading groups so far, there has been almost no drop outs from the 10-week program, and many have moved on to participate in open reading groups at local libraries.

Read more: www.tidtillaesning.dk

Our brains are without a doubt the most fascinating parts of our bodies. Even when they falter. Which they inevitably do, with age. It's estimated that some 100,000 people in Flanders suffer from dementia, a number that's expected to rise, given our aging population.

The good news is that care for people with dementia is keeping pace. Caregivers and the medical community have been looking to other fields – like art, heritage and music – to improve the quality of life of people with dementia.

The House of Memories is a museum-led dementia awareness programme which offers training, access to resources, and museum-based activities to enable carers to provide person-centred care for people living with dementia. This award-winning programme involves partners from museums, health, housing, and social care. Its evaluations include qualitative and quantitative data, and social return on investment. The approach is focused on providing evaluation that supports professionals through training and skills development, aligned with accredited professional development pathways. For example, the evaluation of National Museums Liverpool dementia awareness training programme adopted an ethnographic methodology with an emphasis on qualitative methods such as participant observation, interviews and documentary methods. This produced both quantitative and qualitative results.

Singing together benefits both dementia patients and caregivers **(The Voice of our Memory)** is one such initiative. The project brings together elderly people who face cognitive decline and their caregivers to sing in groups. The idea is that singing together has a range of benefits for both parties.

"Our aim is to make the carers aware of the value and the benefits of singing," says *Koor&Stem* project manager Katrien Van Geystelen. "We organise workshops and training and facilitate exchanges between the care sector and the cultural world."

The project is organised in cooperation between a choir association and different institutions dealing with people with dementia (Expert centre dementia Flanders, regional dementia expertise centre Foton- Brugge, Nursing home Den Olm – Bonheiden, Hospital Imelda – Bonhei.

7) Multi-disciplinary approaches

Digital Cultural Heritage, Arts & Humanities School (DiCultHer) is an education network, (a networked School), promoted by the Italian Association of Cultural Institutes (AICI) and includes several public and private cultural institutions, foundations, enterprises and research companies. In Italy, the DiCultHer network (Digital Cultural Heritage, Arts and Humanities School) is working to widen the scope of STEM disciplines into SHTEAM (Science, Humanities, Technology, Engineering, Arts and Mathematics). This is based on the concept of the "social circular economy", where the cultural landscape is understood as an indispensable factor in social cohesion, which in turn, supports and enhances cultural heritage (tangible and intangible).

8) Social policy and community development

The Eurocities Culture for Cities and Regions initiative includes a range of useful case studies. For example the Culture on Your Doorstep programme in Birmingham (UK) demonstrates how a municipality can work intimately with the cultural sector to address social cohesion. The scheme is now over a decade old and is based on the simple principle of connecting the cultural assets based in the city centre with the 10 administrative districts of which the whole of Birmingham is made up. Each of the city's major arts

organisations champions one district over a three year period, and then moves on to another one. Each district has a Local Arts Forum. A Culture co-design programme involves gathering information about available activities, identifying those residents not currently participating, and encouraging dialogue about the relevance of provision and barriers to engagement, then providing support for residents to commission cultural activities that speak more directly to them.

Short Case Studies and Best Practice Examples: Social cohesion, Communities

Representing Mokum/Damsko, Amsterdam Museum

This is a project under development, aimed to create bridges: musically, geographically, social and over time. The museum will present the songs of two genres (local songs from Jordaan area and hip-hop, which both share foreign roots and similar subject-matter) in the context of the Amsterdammer neighbourhoods where they were created/performed: sound recordings and videos of performances and oral histories as well as the material culture connected with musical practice. The exhibition will focus on the two neighbourhoods: the Jordaan and the Bijlmer, a high-rise area that was built 50 years ago. It became home to many migrants, mainly from the former Dutch colonies in the Caribbean and African countries. Both areas share a sense of pride in their own neighbourhood but have a negative image in the eye of outsiders. Next to the exhibition, which will include participatory elements aimed at social bridging, there will be a website, an interactive music map of Amsterdam, and a program of performances and meetings. An important collaboration has been established with a hip-hop music label, while contacts have been developed with academia and musicians.

Migrations:

Multaqa: Museum as Meeting Point – Refugees as Guides, Berlin Museums

As part of the Multaqa project, Syrian and Iraqi refugees are being trained as museum guides, with the aim to facilitate the interchange of diverse cultural and historical experiences. On one level, the guided tours make questions around historical objects relevant to contemporary debates, in order to establish a connection between the past and the present. On another level, the tours focus on historical and cultural connections between Germany, Syria and Iraq. Museums have the immense opportunity to function as a connecting link between the refugees' countries of origin and their new host country, in order to create a context of meaning for their lives here. Multaqa brings Arabic-speaking refugees and a German-speaking public into close proximity to work together through workshops intended to create the conditions for a two-way exchange of knowledge: refugees and German-speaking audiences meet on equal ground. "Multaqa: Museum as Meeting Point" should be conceived of as an opportunity to foster the growth of new structures of understanding and acceptance in a heterogeneous and ethnically diverse society.

Migration: Cities | (im)migration and arrival cities, ICOM-CAMOC

Migration: Cities is an ICOM special project led by the Collections and Activities of Museums of Cities (CAMOC) in partnership with the Commonwealth Association of Museums (CAM) and the International Committee for Regional Museums (ICR). The project set out to explore the role of museums in strengthening the social inclusion of migrant and refugee communities and their engagement with contemporary urban life, through seeking direct contact with different communities in the city, and looking for ways of helping cities to work better and become more resilient. With this aim, the committees are organising workshops and developing a platform in order to provide a resource for museum professionals, policy makers and community organisations, facilitate exchange between professionals, and act as a think-tank. The project also

![Voices of Culture logo]
VOICES OF CULTURE
Structured Dialogue between the European Commission and the cultural sector

search for alternative ways of partnerships museums can develop with public authorities, local and regional governments, community organisations and other sectors.

Med Kunsten som Rejsekamerat (Travelling with Art), Louisiana Museum, Denmark

In close collaboration with teachers at Red Cross schools, the Travelling with Art program invites refugee children to the museum, in order to strengthen their self-confidence and offer them a positive experience in a safe environment. Each group of pupils visits Louisiana several times and looks into modern art, by exchanging views and working creatively.

Case Study 18: Displaced in Media

Refugees have arrived in Europe, but they haven't yet entered the public sphere. When they do, it is as characters in other people's stories – desperate faces, surging hordes and floating bodies. We rarely hear from young refugees as experts or legitimate voices.

Displaced in Media was initiated by practitioners who sensed that crucial times were being misjudged, misrepresented and misused in debating and deciding the course of Europe. The European Cultural Foundation, as coordinator of the partnership, launched this *Erasmus+* project in 2016 with several core partners: ZEMOS98 (Seville, ES); Association of Creative Initiatives "ę" (Warsaw, PL); British Film Institute (London, UK); MODE Istanbul (Istanbul, TR); Les Têtes de l'Art (Marseille, FR); Fanzingo (Botkyrka, SE); Kurziv (Zagreb, HR); and Here to Support (Amsterdam, NL).

Displaced in Media addresses the structural problem of European media and calls for a more just, responsible and diverse media practice. It calls for inclusion of professionals with a refugee and migrant background, men and women, in both media and policymaking in Europe.

Displaced in Media proposes three online resources to be consulted:

Displaced in Media. Towards Better Media Representation and Inclusion of Migrants and Refugees in Europe is a publication that brings together a collection of case studies, essays and migrants' perspectives to address the prejudiced media coverage on migration and its negative impact on European societies and politics. Drawing on grassroots experiences, as well as existing research and statistics, the magazine brings forward good practice examples, emphasizing the results, impact, challenges and lessons learned by practitioners. Recommendations for media organisations and policymakers are guided by a vision for Europe where existing inequalities are reduced and diversity is valued as a strength, both at home and abroad.

Three ideas have emerged as being central for more inclusive media practices and European societies at large:

• Refugees, migrants and minorities need to be involved in everything related to and concerning society – from media coverage to policymaking in Europe;

• Media literacy is a fundamental tool of inclusion and a critical step towards fostering democracy in Europe;

• Women with a refugee, migrant and minority background stand out as having been particularly overlooked and underrepresented in both the media and policymaking. However, we do recognise that other groups such as LBGT+ communities and disabled people are also heavily marginalised.

Displaced in Media. Recipe Book is a booklet that gathers learning from those people and organisations who are working for greater participation by – and representation of – those with refugee backgrounds in the media. It includes some of the methods trialled by organisations in the *Displaced in Media* network during 2017 and 2018 that have set out to improve the representation of migrants in media. These are either socially engaged media organisations that are interested in working more with newcomers, or they are organisations that work with newcomers who are interested in working with media.
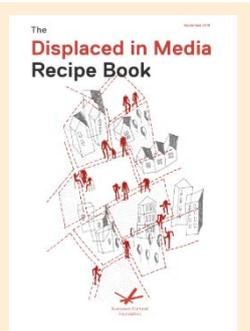
MediActivism.eu acts as an online archive holding an ever-growing collection of 500+ alternative media created by active citizens, artists and civil society groups from across Europe. This archive includes short films, remixes, mixed media, music videos, social commentaries, animations and artworks that document Europe's most pressing social issues. It is for teachers who want to bring ideas to life. For organisers who want to animate events and places and researchers who want to discover new perspectives on social issues in Europe. It's also for filmmakers who are looking for content they can appropriate, reanimate and reuse.

Short Case Studies and Best Practice Examples: Health and well-being related projects

Le Louvre à l'hôpital. Artothèque itinérante (The Louvre at the Hospital, Travelling gallery), Louvre Museum, France
A collaboration between the Louvre Museum and Paris Hospitals, this "travelling gallery" presents and communicates reproductions of works from the Louvre's collections to sick and staff in hospitals. The aims are to improve the life at the hospital, ease the distress caused by disease and hospitalization and enrich the interactions between staff and patients. Additionally, the project intends to improve the welcome of all hospital users and to strengthen the links with the institution's neighbourhood. The project received a "best practice" award by ICOM's International Committee for Education and Cultural Action (CECA).

Open Museum / Memory Walls (Glasgow Museums)
Glasgow Museums' Open Museum (outreach department) is working in partnership with the city's social work department and NHS Stobhill Hospital's Elderly Mental Health Unit to develop two memory walls Memory walls are an exciting new way of providing and using museum objects in dementia care facilities. In the simplest terms they are walls into which a variety of museum objects are placed so that they can be viewed and/or accessed for handling. Through this simple premise they are used in several active and subtly engaging ways – aesthetically, to separate bedrooms from other parts of wards, as a divergence strategy, as informal conversation points and formally in reminiscence programmes. The memory walls are also used with mixed groups providing an opportunity for those with dementia and those without to mix and feel comfortable reminiscing.

The music venue 4 Ecluses (Dunkerque, FR) worked for one month in a hospital with a local band and people

with disabilities with the establishment of an artist residency in the hospital. The goal was to assist children in developing better image of themselves and help them to forget their illness for a while. Artists would visit the hospital 6 months ahead of their residency to prepare their activities. An artist's residency offers more time to include the project in the life of the institution. The outputs of the residency included a 10 track album that was published on completion of the project. The project was funded by state funds and the French artist's royalties society.

Prisons

The French music venues ARA (Roubaix), Le Moulin (Bourgogne), l'Astrolabe (Orléans) and Chato'do (Blois) organise creative workshops (texts, music, handcrafts) with inmates in prisons to work on self-confidence. A central focus of the project is to involve the participants in a participatory creative process. Through the project participants explore writing skills and singing with established artists.

One of the artists who delivered work to prisoners is the French rap artist Pih Poh; he delivered slam workshops and centred his work on the concept of how to 'escape' with music. The outputs of the project included finished recorded songs and material created during the workshops being recorded with the artists performing a concert. Read more here.

Case study 19: Arts for well-being (Menas žmogaus gerovei)

Photo by R. Ščerbauskas

Since 2013 in hospitals across Lithuania a pioneering arts for health organisation NGO *Socialiniai meno projektai* is developing an initiative called *Menas žmogaus gerove*i (Art for well-being), where the health care staff across the hospitals in Lithuania take part in creative art workshops. The activity led by professional artists is focused on a variety of silk painting techniques. Creative results of the programme are being presented in public exhibitions.

Health care staff face a variety of stressors at work, they experience enhanced fatigue, tension and a burden of responsibility. The experience of the project showed that participation in creative activity addresses these issues, additionally, it has a positive impact on health and mental well-being, community building, develops new skills, creates a context for self-expression, fosters creativity, and increases communicative capabilities and empathy.

Within the project the research of the impact of arts activity on the well-being of the health care staff was implemented. The results of the research were published in the *International Journal of Environmental Research and Public Health*: http://www.mdpi.com/1660-4601/13/4/435

More about the project: http://www.menasgerovei.lt/art-for-well-being.html

Case study 20: Meeting at the Museum (Susitikime muziejuje)

Example of how cross-sectorial partnership can help implement the human right to freely participate in cultural life for people living with dementia, their carers and family members

Since 2014 leading arts and health organisation NGO *Socialiniai meno projektai* along with a number of museums, social care and support organisations in Lithuania is implementing access programme *Susitikime muziejuje* (Meeting at a Museum). The initiative aims to build access to culture and arts for the people living with dementia.

First started as an innovative training for museum educators, it grew into a creative art programme for people living with dementia, their carers and family members. The programme not only had a significant

impact on access development in Lithuanian Art museums, it also inspired distinctive research projects around the themes of inclusion, access to, and the impact of, arts and culture: Erasmus + Project 'Museums, Art and Alzheimer's' (2015-2017, www.maaproject.eu); 'The Evaluation of Lithuanian Arts Museums Accessibility for the People from Socially Excluded Groups' (2017-2018, in collaboration with the Lithuanian Council for Culture, the Ministry of Culture of the Republic of Lithuania, the Nordic Council of Ministers' Office in Lithuania, the Lithuanian Museums Association, etc.).

Photo by P. Šnaras

Case study 21: Cultural Heritage Innovative Audience Development

Good practices for community engagement, participation and social inclusion

This report conducted byEconomia Creativa showcases good practices from across Europe on how cultural heritage enables social inclusion including cases on intergenerational dialogue, integration of minorities (Roma community), youth empowerment and accessibility of culture for disable people. The report also presents a methodology on how to engaging local communities and stakeholders, tourists and visitors with culture and heritage through storytelling and audience development plan.

The report includes a toolkit for community and audience development that can be easily implemented by cultural managers/practitioners, providing a methodology and guideline stressing innovative interfaces and engagement with young people and minority groups.

The research also showcases 12 good practices from 12 EU Member States (Spain, Poland, UK, Italy, Romania, Czech Republic, Croatia, Sweden and a cross-border project including Poland, Germany, Greece and Hungary) on how cultural heritage can be a catalyst for sustainable and inclusive development. The project has been included as good practice for culture and local development at OECD Forum LEED.

The case studies present methods in communicating culture and cultural heritage to marginalised people, people from ethnic minorities and people with disabilities, including; how to integrate Roma community and young people through the revitalization of a village harnessing local crafts and skills, entrepreneurship and responsible tourism; promoting intergenerational dialogue and territorial cohesion through culture, heritage (cinema archive) and the involvement of local artists and the community from the beginning of the project; how culture can raise awareness on remembrance and common history and values to bridging generations and build mutual understanding. Read more here.

SECTION 3: CONCLUSION

Each of the Chapters within the report represent various stages of thought and development through the Brainstorming exercise and only touch the surface of a number of themes which merit further time and exploration for further dialogue. Below is a summary of the recommendations and areas of discussion explored within the context of the Brainstorming.

Legislation

1. Promote participatory policy-making and legislation

Countries where there is a legislative commitment to community empowerment, participatory governance and budgeting provide a much stronger platform for the development of work with social inclusion. It is recommended that more countries change their legislation to be more inclusive.

Knowledge and cooperation

2. Promote a collaborative approach

Knowledge and good practices in the field of social inclusion should be exchanged and transferred more efficiently. More cooperation between different levels of the public sector is necessary. **There is a need to create cultural inclusion projects that are transdisciplinary, transgenerational, transcultural and transnational.** Partnership requires **shared critical core values** and a **shared language**.

3. Support development of networks and stronger 'other sector' representation

By building systemic and long-time networks of organisations specifically working in this area the potential for the meaningful knowledge exchange and sharing of research, evaluation and good practice is increased. **Cross-sectorial networking amongst cultural professionals, civil society and other sectors working for social inclusion should be established.** A steering and advisory committee should be formed to stimulate and lead the thinking for EU politicians and policy makers. It was welcome to have other sector participants at this Brainstorming session – it was agreed by all that more voices from other sectors would have been very valuable.

4. Support long-term initiatives and cooperation for social inclusion

Quality takes time and time requires money**. We need sustained funding for long-term initiatives.** It takes time to build trust with the people, communities, partners and stakeholders across all phases of project development and delivery. There must be a realistic timeline for project delivery including; research, development, the creation of quality content, to consider and delivery the legacy of a project, and the effective evaluation, and monitoring of the whole process. Partnerships should start within the research phase, where preparation is shared with all stakeholders.

5. A coherent and authoritative evidence base is needed

There are many research and evaluation methods across the sectors involved with culture and social inclusion. The field urgently requires a coherent and authoritative evidence base that clearly demonstrates cumulative impact as well as what works and what doesn't**. A concise best practice guide to research and evaluation should be assembled** led by those who deliver the projects and their communities. This should include a clear statement of principles to underpin practice, and case studies to demonstrate effectiveness. Links should be provided to the good practice guides that already exist.

Values, identity and love (/hate)

6. Culture is strong tool that needs a normative framework

Strengthening social inclusion requires strengthening the values of open, plural and non-discriminatory societies within the wider population. Heritage and arts projects and activities can help us to identify ourselves, who we are, understand our past, and what we could become; they can be used to rebuild communities, post war and conflict, deal with trauma, disabilities and with health and well-being. Through arts and cultural activities people can experience cultural diversity which can enhance mutual understanding and strengthen cohesion within communities. Cultural products can spread new thinking, both positive and negative, in the wider population. **Support should reflect those democratically accepted values and yet leave room also for freedom of cultural life.**

7. Cultural education is vital

Cultural education (formal and non-formal) is a vital prerequisite for cultural awareness and expression. **Access to a broad, state-subsidized cultural education reflecting the full diversity of actual lived cultures should be given to every European citizen and to people of all ages**. The cultural sector can play a much more important role in helping people in any stage of their life, to keeping their minds open, whilst challenging stereotypes and fixed beliefs. Sharing and celebrating the heritage, religion and history of diverse communities contributes to raising awareness, to accept and learn about differences between cultures. It is especially important to reach those in the wider populations who are prone to exclusionary attitudes and xenophobia. Learning about the history and heritage of a place helps children, migrants as well as people moving inside a country to grow roots to their new neighbourhood. **It is easier to love and understand a place and locals if you know the culture, heritage and history**.

Equality and democracy

8. Regard all people as a resource and plan with them

People are the experts of their own lives and circumstances. All citizens, residents and communities should be engaged in the co-creation and co-design of their living environments and cultural expression. **People should always be regarded as the primary resource, not a burden or a target.** The ownership of projects and programmes should lie with the person, group and or community in which it creates impact when possible and not just with the cultural institution or project leaders. People and communities, if given the opportunity to be empowered, can usually talk for themselves as well as contribute to the development of policies and programmes within which they are identified as the primary target. People will many times engage with arts and heritage more seriously if they can be co-creators and develop a sense of ownership. Digitalisation has opened new possibilities to establish open processes to be able to share and agree on new meanings and interpretations.

9. Remove barriers and plan inclusive places

City planning plays a great role in social inclusion. **To be democratic society requires accessible and comfortable free spaces for people to commune together**. A wide cooperation is also needed to **tackle physical and mental barriers preventing people from taking part in cultural activities.**

10. Make funding accessible for all

Funding needs to be accessible for all, **there needs to be an equal opportunities approach to accessing and receiving funding for projects.** This includes freelancers, self-employed artists and professionals, facilitators, informal arts educators, organisations supporting and advocating the rights of people with disabilities, small arts, cultural, charity and third sector organisations who do not have accountants or fundraisers in house, and those with no access or the ability to apply to funds with complex application processes. This may include ethnic groups, migrants, refugees, those with additional learning needs, those with access needs, such as persons with disabilities, and people in poverty. Access to funding should also be improved for social entrepreneurs. Information about all funding opportunities should be made visible and accessible: using simple language and application systems. The design of all EU funding websites need to be fully accessible, user friendly and open-design conscious.

APPENDIX: LIST OF PARTICIPANTS

Structured Dialogue on Social Inclusion: Partnering with Other Sectors
(Brainstorming Session: 17-18 April 2018, Brussels)
LIST OF PARTICIPANTS

	Surname	Name	Organisation	Position
1.	Bergant Dražetić	Mojca	Slovenian Book Agency	Project Coordinator
2.	Birkeland	Eirik	Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen	President
3.	Black	Laura	Creative Scotland	Arts Officer
4.	Cattani	Rodolfo	European Disability Forum	Member of Executive Committee
5.	Cegna	Patrizia	European Disability Forum	Personal Assistant of Rodolfo Cattani
6.	Carroll	Ed	European Anti-Poverty Network / Blue Drum - The Arts Specialist Support Agency	Convenor, Blue Drum Agency
7.	Christ	Laura	AGE Platform Europe / OVN-NL	Board member OVN-NL
8.	Claverie	Marie	International Council of Museums (ICOM)	Project Manager
9.	Da Milano	Cristina	Culture Action Europe / ECCOM	Expert / Board Member
10.	Gibson	Ray	Musicians without Borders	Expert
11.	Greiner	Sonja	European Choral Association - Europa Cantat	Secretary General
12.	Guerre	Audrey	Live DMA	Coordinator
13.	Halme	Anna-Maija	Europa Nostra	Council Member
14.	Hervé	Julie	EUROCITIES	Senior Policy Advisor
15.	Holbourne	Zita	Black Activists Rising Against Cuts (BARAC) UK	Co-founder & National Chair, BARAC UK
16.	Kuitu	Pilvi	Cultural Centre PiiPoo	Managing director
17.	Laurila	Veera	National Institute for Health and Welfare	Senior Planning Officer
18.	Lee	Tina Ellen	Opera Circus	Artistic Director
19.	Lehnes	Patrick	Interpret Europe - European Association for Heritage Interpretation	Cultural Heritage Coordinator (*Interpret Europe*), Researcher (*University of Freiburg*)

20.	Marklund	Hanne	The City of Aarhus, Employment Department	Project Manager
21.	Martin	Ophélie	Mental Health Europe	Communication Manager
22.	Mercier	Ophélie	Caravan Circus Network	Development Manager
23.	Molendowska-Ruiz	Justyna	Economia Creativa	Researcher, Communication Officer
24.	Murphy	Ailbhe	Create the National Development Agency for Collaborative Arts	Director
25.	Ormston	Andrew	Creative People and Places Network (Made in Corby)	Critical Friend Creative People and Places
26.	Ottow	Mikkel	Central Denmark Region	Special Advisor, Culture and Tourism
27.	Petkute	Ieva	Socialiniai Meno Projektai	Director-Main project Manager
28.	Polivtseva	Elena	IETM - International network for contemporary performing arts	Communication and Policy Manager
29.	Privot	Michael	European Network Against Racism	Director
30.	Rosenlöf	Anna-Mari	Turku University of Applied Sciences	Project Manager
31.	Tamas	Ioana	European Cultural Foundation	Senior Advocacy Officer
32.	Tsilidou	Sofia	Network of European Museum Organisations - NEMO	Executive board member of NEMO
33.	Valentini	Altheo	ALL DIGITAL (formerly Telecenter Europe aisbl)	Board member
34.	Van Hassel	Marijke	Lasso, Brussels Network for Cultural Participation and Arts Education	Project Coordination
35.	Weinert	Katharina	European Music Council	Policy Advisor
36.	Xuereb	Karsten	Inizjamed	Policy Manager