Culture, Cities and Identity in Europe

STUDY

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Study

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FOREWORD by Luca JAHIER

As President of the Various Interests Group of the European Economic and Social Committee (EESC) I strongly recommend this study on *'Culture, Cities and Identity in Europe'* which was commissioned by the EESC.

At the heart of this study are the following questions: can Culture help us to overcome the systemic, political and identity crises which are currently shaking the European Union? What role can Culture and Cities play in strengthening social and territorial cohesion, in engaging in dialogue and building trust in our complex societies? Can Culture bring Hope, New Narratives and a second Renaissance to Europe?

Culture has an *enormous untapped potential* for becoming a unifying and mobilising instrument in Europe. It is my firm belief that at a time when extremism is increasing unabated, at a time when our citizens are questioning their common identity more than ever since 1945, *now* is the moment to firmly place Culture and cultural policies at the heart of the European political agenda! *Now* is the time to invest in the sector and to support the plethora of actors engaged in cultural governance. *Now* is the time to include Culture as a tool of soft power in Europe's External Relations and to promote Culture as the 4th Pillar of Sustainable Development! As Jean Monnet wisely stated: "*If I had to do it again, I would begin with culture*".

Luca JAHIER
President of the Various Interests Group
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1.   Introduction

The European Union is a beacon of peace, security and human rights. It looks to be a space of exchange and democratic debate, of openness and creative possibilities.

Nonetheless, this study is commissioned in a context of falling popularity and a crisis of the perceived legitimacy of the European Union. Increasing nationalistic tendencies, exploited and encouraged by political movements promoting short term gain, are seen across the continent. Key values are questioned and viewed differently between European countries, but debate and exchange of these values is often lacking or avoided. In parallel, a fragmentation of the social fabric of our societies leads to a lack of participation and growing isolation.

In a European Union aiming to find structural responses to these and other developments and challenges on political, social and economic levels, questions of culture, cities and identity hold key roles in finding solutions towards contemporary challenges.

In view of numerous open questions and possible perspectives, the European Economic and Social Committee commissioned the present study on "Culture, Cities and Identity in Europe".
The study addresses political decision makers, professionals in urban administration and planning and cultural players alike, aiming to provide both a qualitative and quantitative analysis of findings highlighting culture, cities and identity in Europe. It also addresses those involved in the wider process of bringing democratic debate and governance to communities. Following the framework proposed by the EESC, it starts with a thorough overview of the facts and figures surrounding the economic contribution of culture in its broad definition. It is then split into four topic areas, which will be examined separately, all the while highlighting unavoidable overlaps and following connections, providing an overview of studies and European good-practice examples which address:

- Culture as a vehicle for economic growth,
- Culture as an instrument for reconverting cities,
- Culture as a tool for integration and inclusiveness, and
- Culture as a pillar of European identity within Europe and beyond.

It then provides additional reflections and perspectives on each of these four topics both individually as well as in a larger context.

Lastly, it looks at the new narratives emerging from these issues and draws conclusions and practical recommendations as to the policies that could be useful in the coming years.

The study was jointly compiled by Culture Action Europe and Agenda 21 for Culture – UCLG.

Culture Action Europe is an umbrella organisation uniting cultural stakeholders, networks and organisations throughout Europe and beyond which hold the firm conviction that culture must be put at the heart of public debate and decision-making. Culture is seen as an essential component for sustainable societies based upon respect for universal human rights and to the benefit of present and future generations. Representing voices from very diverse artistic and cultural domains, CAE aims at promoting exchange between these stakeholders, leading to the development of grass-roots engagement, advocating the needs of the cultural sector, and developing a mutually beneficial dialogue between the European cultural and political field in order to encourage the democratic development of the European Union. (www.cultureactioneurope.org).

Agenda 21 for Culture is part of United Cities and Local Governments (UCLG), the global organisation of cities. It represents and defends the interests of local governments on the world stage, regardless of the size of the communities they serve. Headquartered in Barcelona, the organisation's stated mission is "to be the united voice and world advocate of democratic local self-government, promoting its values, objectives and interests, through cooperation between local governments, and within the wider international community". The Committee on culture of UCLG (also known as "Agenda 21 for culture – UCLG") focuses on the exploration of synergies between local cultural policies and other areas of sustainable development. (www.agenda21culture.net).

Between the three key concepts of Culture, Cities and Identity, strong interrelationships strike the eye. Cities and urban spaces are strongly influenced by the identities and cultures of the people living there, passing through and interacting with them in a physical or virtual space. Peoples' identity is shaped by the space they live in and their culture while their culture shapes the space and the city (Pflieger, et. al 2008). Culture must always be seen as an exchange with a multitude of factors, in view of its larger definition as a "socially shared reservoir or repertoire of signs" (Laermans, 2002). Clear overlaps between concepts of "identity" and "culture" must be taken into account (Hall 1996), with the environment impacting both. Identity can be viewed as the subjective appreciation (Taylor 1994) of the respective cultures.

Before going into the detail of the studies it is worth looking at the component elements of the subject in turn, though in a different order.

1.1   Cities

Cities are becoming increasingly dominant in the social, political and economic landscape. Globally, more people live in urban than in rural areas, with 54 per cent of the world's population in urban areas in 2014. This number is steadily increasing: In 1950, 30 per cent, and by 2050, 66 per cent of the world's population is projected to be urban. As the world continues to urbanise, sustainable development challenges will be concentrated in cities and more integrated policies will be needed (United Nations 2014).

Not only are cities increasing in absolute and relative population, but in Europe multicultural neighbourhoods are growing as immigrant populations are drawn to urban areas in the hope of finding communities and jobs (see chapter 4.3 – "Culture as a tool for integration and inclusiveness").

It is a characteristic of European cities, and part of their clear value to our societies, that they are seen as spaces where people can meet without fear - irrespective of their sex, age, skin colour, religion or income. They are places where people can move freely and feel protected, and that offer invaluable opportunities for different people, with all their diverse backgrounds, to exchange ideas, contributing to the creative energy, innovation and development of Europe.

However public space appears to be under threat (Voices of Culture, 2016). Efforts to protect public freedom are as numerous as attempts to control it, the latter diminishing its meaning and importance. Similarly, public spaces are coming to be dominated by their commercial rather than communal function. If nothing is done to reinvent our public spaces, fear-based reactions to modernity may increase, and the potential of cities and their public spaces as platforms for collective expression and democratic discourse and problem solving will not be able to live up to their potential.

1.2   Culture

It goes without saying that "culture" is a confusing word. Merriam-Webster (2016) offers six definitions for it (including the biological one, as in "bacterial culture").

UNESCO (1982), proposes the following widely recognised definition for culture: "*...in its widest sense, culture may now be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs; that it is culture that gives man the ability to reflect upon himself. It is culture that makes us specifically human, rational beings, endowed with a critical judgement and a sense of moral commitment. It is through culture that we discern values and make choices. It is through culture that man expresses himself, becomes aware of himself, recognizes his incompleteness, questions his own achievements, seeks untiringly for new meanings and creates works through which he transcends his limitations."*

While it is tempting to follow all the leads and possibilities this definition offers, for the purposes of this study the concept of culture has been narrowed down, focusing on the manifestations of culture addressed in the EESC's call: cultural industries, visual and performing arts, heritage and the creative industries. Culture in a wider sense will be then re-addressed in the comments and recommendations.

1.3   Identity and New Narratives

Identity is both related to and every bit as complicated as culture. In a city, identity takes shape at every level, ensuring that an inhabitant will have multiple ways of describing and expressing it. This

will range from the historical and traditional image of the city (Venice is very different from Paris or Bucharest), through the identity of neighbourhoods within the city – which change with their level of prosperity and the origin and professions of their inhabitants – to the identity of individual inhabitants in relation to those around them. The identity of the culture of any neighbourhood can depend just as much on the facilities it enjoys (its cafés, theatres, bars and open spaces) as on the people who live there.

Our individual and collective identities are defined by the narratives we tell about them. The European Union has recognised this in its cultural policy. That which applies to the whole inevitably applies to the cities within it.

The importance of developing and forging new, encompassing narratives that take into account the evolving reality of the European continent, as well as highlighting that the EU is not solely about the economy and growth, but also about cultural unity and common values in a globalised world, is reflected in statements of the EC initiative "New Narratives for Europe". Culture has an essential role for shaping the European Union's societies. *"It is a key principle of the European project, and must remain firmly entrenched in our ideas if we are to succeed in achieving a truly inclusive, just, and diverse union"* (European Union 2014).

2.   Methodology

This report was compiled from 18 April - 1 June 2016. It results from the combination of several data collection and analysis techniques, as follows:

- A review of relevant literature in the four thematic areas identified in the original request has been conducted. These were culture as a vehicle for economic growth, culture as an instrument for reconverting cities, culture as a tool for integration and inclusiveness, and culture as a pillar of European identity. As established in the call and in the application submitted, particular attention has been paid to studies, reports and surveys on relevant topics which had been commissioned or supported by EU institutions and programmes. In addition, other documents produced by international organisations or by independent research organisations have also been considered where they provided added value. A full list of the documents used throughout the project is presented in the accompanying bibliography, and some evidence of most of them can be found in the corresponding thematic sections.

- A public call inviting cities and other stakeholders to send evidence to support the research process, including case studies covering the four themes identified, was produced by CAE and the UCLG Committee on Culture and disseminated via their own channels. Several other organisations replicated this information in their own newsletters and via social media channels, even if the tight deadline for the production of the report meant that less than 10 days were available for interested organisations to send suggestions. Approximately 16 contributions were received, which the research team examined. Some of the suggestions received have been integrated in the final selection of good practices, which also includes other cases previously known to the research team or identified in the course of the research exercise.

- The information collected on the basis of these processes was analysed by the research team, with support of an external editor. In the initial week of the exercise, a meeting involving CAE and the UCLG Committee on Culture enabled us to discuss the general approach, agree on common guidelines for the collection, analysis and presentation of data and determine the precise scope of the four thematic areas, with particular emphasis on those aspects where overlaps were foreseen.

- Regular exchanges among members of the research team have continued almost on a daily basis throughout the duration of the project. Particular attention has been paid to the selection of case studies, in order to ensure that these covered a wide and diverse scope both geographically and thematically. In the later stages, the research team has particularly focused on the analysis of the information collected in order to elaborate the conclusions and recommendations.

Underpinning the research, particularly in the early stages of the project, has been the communication with the EESC team involved in the research project. A meeting was held in the first week of the project, which served to clarify the broader context of the report and agree on procedures.

The research process has taken advantage of the experience of both CAE and the UCLG Committee on Culture, as well as the individual members of the research team, in the issues addressed by the report. The short time available, however, has limited the range of texts which could be analysed and the ability to collect evidence on more, and more diverse, case studies.

3.   A Miscellany of facts and figures

There is a huge number of statements about the importance of culture, the impact of the arts, and the effects of both on society and the world around us. These statements are often repeated by local, regional and national leaders intending to justify their cultural strategies and investment. This section, therefore, takes a snapshot of the facts and figures that tie the cultural statistics into the issues that govern European activity. Facts and figures are all taken from a WWWforEurope study on Measuring Cultural Diversity at a Regional Level (2013), the Eurostat Cultural Statistics Pocketbook (2011), the UNCTAD Creative Economy Report (2008 and 2010) as well as the EY study on Creating growth: Measuring cultural and creative markets in the EU (2014).

3.1   Culture, diversity and its importance to citizens

In their paper Measuring Cultural Diversity at a Regional Level (2013), WWWforEurope introduce and discuss measures of cultural diversity to be used in subsequent investigations of the impacts of cultural diversity on regional development in Europe. The tool being used is the Theil index, primarily used to measure economic inequality and racial segregation. It defines a region's cultural diversity as "*the share of the foreign population living in that region*" coupled with the "*heterogeneous distribution*" of this foreign population in the region (WWWforEurope 2013, p. 8-10).
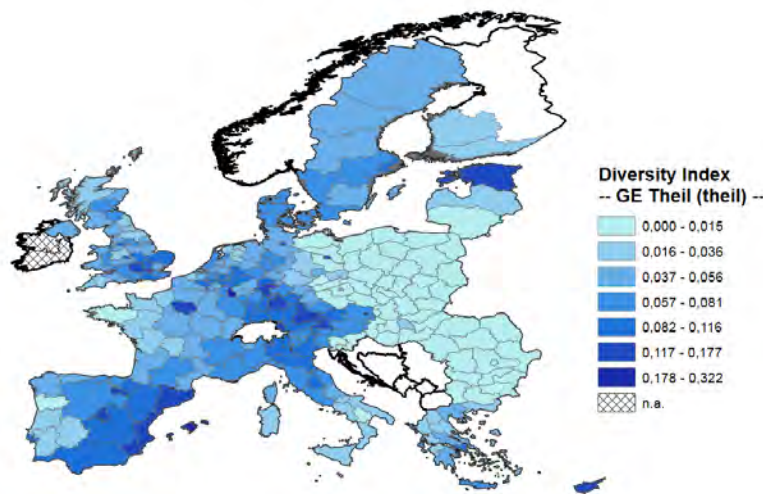
Cultural Diversity by Diversity Index
(WWWforEurope, 2013)

From a more local point of view, the study shows that cultural diversity is highest in the large urban conglomerations, in Central Europe (i.e Vienna), Benelux (i.e Grand-Duché, Luxembourg), Scandinavia, Northern Italy, the Southern UK and some Mediterranean coastal areas (i.e Valencia,

Madrid, etc.), and lowest in less populated and more peripheral Eastern European regions, in particular in Romania, Bulgaria and Poland.

First 10 agglomerations	Rank
Inner London (United Kingdom)	1
Grand-Duché (Luxembourg)	2
Région de Bruxelles-Capitale (Belgium)	3
Outer London (United Kingdom)	4
Illes Balears (Spain)	5
Wien (Austria)	6
Comunitat Valenciana (Spain)	7
Comunidad de Madrid (Spain)	8
Catalonia (Spain)	9
Darmstadt (Germany)	10

Cultural Diversity by Diversity Index
(WWWforEurope, 2013)

Eurostat (2011) shows several important points on the understanding and consideration of culture in Europe. First of all, for all European people, culture holds a prominent place; 77% of them, which means over three quarters of European people surveyed, state that culture is "Important" to them, while only 22% state that it is "Not important" (Eurostat 2011).

It is interesting to note, in the same study, that the level of education is an important socio-demographic factor influencing the importance of culture for individuals. The higher the educational level or academic degree, the more culture matters to them. Similarly, people feeling a fair or total personal fulfilment seem to value culture more (79%) than people not feeling very fulfilled personally, or not fulfilled at all (66%).

	Important	Not important	Don't know
EU-27	77	22	1
Age of end of education			
15	66	32	2
16-19	75	24	1
20+	89	10	1
Still studying	82	17	1

Urbanisation			
Rural	72	26	2
Small/mid-size town	79	20	1
Large town	80	19	1
Fulfilment			
Total/fair fulfilment	79	20	1
Not very/ not at all	66	32	2

Cultural participation in Europe
(Eurostat 2011)

Even though only 77% of European respondents affirm that culture is "Important" to them, a much larger number (91%) agree that culture contributes to a "greater understanding and tolerance" and 92% think that cultural exchanges should be at the foundation of the EU (Eurostat 2011).

Interestingly enough, it is the very definition of "culture" which changes according to socio-demographic factors. Most Europeans (39%) define culture as 'Arts (performing and visual arts)'. 24% define it either as 'literature, poetry and playwriting', or as 'traditions, languages and customs'. Less than 10 % of persons surveyed associated culture with 'values and beliefs' (Eurostat 2011).

	% of respondents
Arts (performing and visual arts)	39
Tradition, languages, customs	24
Literature, poetry, playwriting	24
Education and family	20
Knowledge and Science	18
Lifestyle and manners	18
Civilisation	13
History	13
Museums	11
Leisure, sport, travel	9
Values and belief	9

Cultural participation in Europe
(Eurostat 2011)

However, the representation of culture changes with the age of respondents. Younger Europeans (15–39) associate culture with performing and visual arts, whereas older Europeans (40–54) associate it with 'literature, poetry and playwriting'. Lastly, a large majority (82%) of respondents agree to see in free access to cultural activities a good idea "as it gives more people the opportunity to access culture". 9 % however associate free content with "low cultural quality." (Eurostat 2011)

3.2 Culture as an activity

This section aims to provide an overview of cultural participation in the EU by using Eurostat data on a variety of cultural practices (including going to the cinema, attending live performances and visiting cultural sites), involvement in artistic cultural activities, as well as book and newspaper reading patterns.

If we look at specific activities, such as cinema, the reported level of attendance is very high. Most disparities could be explained by inequalities in facilities/infrastructure: the number of inhabitants per cinema screen is much higher in Luxembourg, Iceland and Ireland for example, than in Lithuania, Estonia and Hungary where more than 70% of respondents did not go to the cinema in the last 12 months. (Eurostat 2011)

Such socio-technical disparity can of course not be found in the case of book and newspaper reading. In nearly all European countries, the amount of people declaring to have read at least one book in the last 12 months is at least 50%, with notable peaks in Sweden or Finland (80%). Similarly, in a majority of countries, more than 80 % of respondents declare that they "read newspapers regularly" – a result that can be explained by the fact that newspaper reading is rarely related to the educational level of the person. (Eurostat 2011)

Figure 8.1: Frequency of going to cinema in the last 12 months, 2006 (%) (¹)

Legend: ■ 1 to 6 times ■ 7 to 12 ■ More than 12 ■ Never
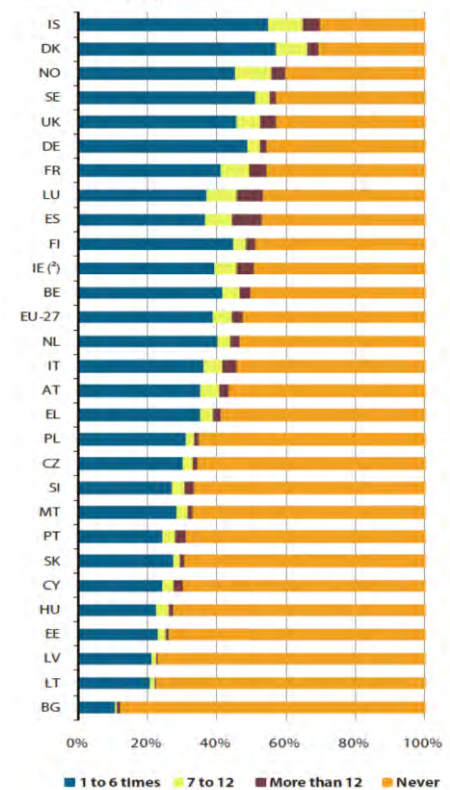
(¹) Reference age group: 25–64 years.
(²) Results for IE are unreliable due to high percentage of missing values for the ad hoc module variables (because no proxy interviews were done in this country for the module).
Source: Eurostat, EU-SILC

Figure 8.22: Households having access to the Internet at home, 2006 and 2009 (%)
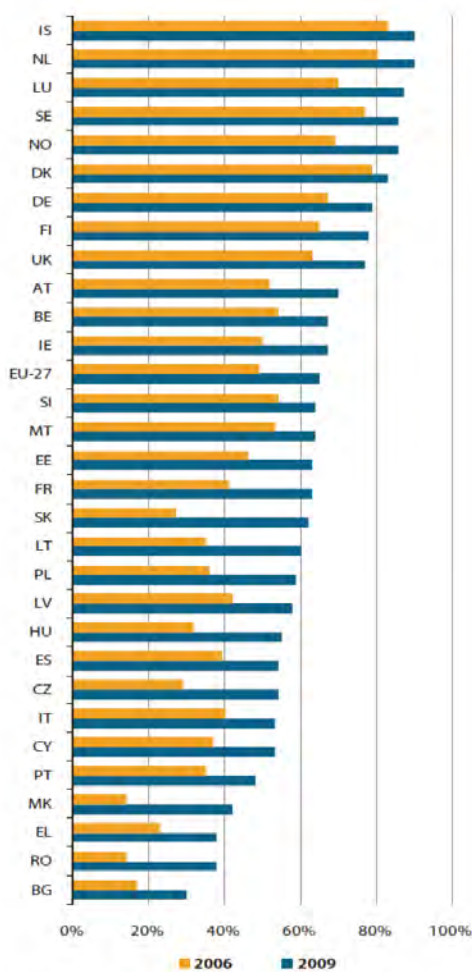
Source: Eurostat, Community Survey on ICT usage in households and by individuals (online data code: isoc_ci_in_h)

As could be expected, education remains an important socio-demographic factor: people with a high educational background participate in cultural activities more frequently. Age also plays a significant role as, for example, younger Europeans attend screenings or live performances more than their elders. (Eurostat 2011)

In 2006, almost half (45%) of Europeans aged between 25 and 64 years old have attended cultural activities (cinema, live performances and cultural tourism) at least once in the last 12 months. Simultaneously, the Internet and ICT in general have significantly had an impact on people's mode of socialisation and use of spare time. In 2009, 65 % of EU households had access to the Internet, even though important differences still distinguish northern European countries from newer Member States. (Eurostat 2011)

As opposed to the above described more 'passive' cultural participation, active participation of amateurs in cultural activities is rarer. In average only a small amount (15%) of respondents have actively taken part in public performances in the last 12 months – with the exception of Estonia (40 %) and Italy (24 %). In the case of 'active' participation, it seems that educational attainment is the most differentiating factor. (Eurostat 2011)

3.3   Culture as a market

The way cultural services contribute to the economy is mainly through the commercial activity that grows from it. This can be from the cultural/creative work itself, employment associated with it or the revenues that stem from its exploitation (in the most positive sense of the word). Together these products and their sources are often described as the cultural and creative industries.

The Ernst and Young (EY) paper, published in 2014, on Creating growth: Measuring cultural and creative markets in the EU, provides a clear analysis of the revenues coming from 11 creative and cultural industry sectors. Amongst the most important activities in 2012 were the "visual arts" (€127b), "advertising" (€93b) and "TV" (€90b), which together accounted for more than half of the total CCIs (€535.9b).

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Markets	Sales (in billions of €)	Jobs
Books	36,3	646 000
Newspapers	70,8	483 500
Music	25,3	1 168 000
Performing arts	31,9	1 234 500
TV	90	603 500
Film	17,3	641 000
Radio	10,4	97 000
Video games	16	108 000
Visual arts	127,6	1 231 500
Architecture	36,2	493 000
Advertising	93	818 000
Total	535,9	7 060 000

Creating growth: Measuring cultural and creative markets in the EU
(EY 2014)

Simultaneously, these sectors cannot be represented as separate, EY (2014) says. These 11 sectors are more of an untangled value chain, connected at different levels. *"A novel written as a book may be adapted into a film or a video game, or a musical may take the form of a film, performance or recording. Overlaps occur at the creation level among authors, composers, visual artists, designers, directors, screenwriters and writers; at the production level, between TV and films, visual arts and video games; as well as at the distribution level, with the emergence of various platforms for mixed-media distribution. And the advertising sector has close business links with most of these market segments: advertising income is an important revenue stream for the radio, TV and newspaper industries. Digital technologies have reinforced these connections and accelerated collaboration across sectors.*" (EY 2014)

An important part of the cultural and creative economy is supported by public money, notably through *"purchases, financial and fiscal incentives, subsidies, license fees or public employment"* (EY 2014). Cultural spending accounts in average for 1% of government budgets — while European governments spend in average 2.9% for defence or 10.7% in education. According to Eurostat, in 2012 governments in the European Union spent up to €62b in cultural services. This amount has, however, been decreasing since 2008, as the economic crisis hit and engendered public spending cuts and reductions.

Before 2008, public spending on cultural services was growing by 5% a year. After 2008, public spending on cultural services have been decreasing by 1% every year (EY 2014). By 2013 and 2014, central government spending on culture of 23 European countries dropped below the 2004 amount (Budapest Observatory 2016). Even though the decrease might seem low, its impact on the cultural sector is considerable – whether from a direct impact through subsidies or an indirect impact as it forces cultural organisations to leverage private investment or support (EY 2014).

4.   Summary of reports and examples of good practice

This chapter draws attention to and interprets the findings of a number of reports that have been carried out in recent years at the city, national and European level. The majority are by, or on behalf of, public bodies and agencies. However, there are occasional extracts from publications of other organisations and consultative forums. To give substance to the theoretical observations, examples of good practice have been gathered by this report's research team via organisations that are members of Culture Action Europe or contacts of Agenda 21 for Culture – UCLG, adding to the already available data.

The summaries are divided into four sections.

- Culture as a vehicle for economic growth,
- Culture as an instrument for reconverting cities,
- Culture as a tool for integration and inclusiveness,
- Culture as a pillar of European identity.

4.1   Culture as a vehicle for economic growth

Following the two last major European strategies – the Lisbon Strategy, which has for objective to make the European Union *"the most competitive and dynamic knowledge-based economy in the world, capable of sustainable economic growth with more and better jobs and greater social cohesion"* (European Commission 2000)*,* and Europe 2020, aiming at creating "*the conditions for smart, sustainable and inclusive growth"* (European Commission 2010) – the European Commission has made economic growth the main factor for future wealth, social cohesion and sustainability.

However, when it comes to achieving these objectives, culture, creativity and arts seem rarely to be considered seriously, and their role within the economic context is often ignored (KEA, 2006). This section draws attention to some of the important aspects of the relationship between culture and economic growth.

Research suggests that if culture is not taken as simple source of entertainment, but rather pictured as a complex and growing sector built on interrelationships between multiple actors, including active participants, it can emerge as one of the best performing parts of economic activity - carrying innovation, stimulating cohesion and promoting strong economic European integration.

4.1.1   Defining the scope

One of the most contentious problems when demonstrating the importance of the cultural or creative sectors for the economy is to define the scope of the fields of activity. An important part of the work undertaken to find a link between culture and economic growth has been dedicated to defining what exactly is meant by the term "culture" and to deciding where the cultural sector should start, as well as where it should end.

Most reports show that the economic dimension of culture can be observed through three different approaches:

- a narrow approach regarding the notion of cultural industries – defined as a "*set of economic activities that combine the functions of conception, creation and production of culture with more industrial functions in the large-scale manufacture and commercialisation of cultural products*" (UNCTAD 2010, p. 5);
- a broad approach which takes "*the scope of cultural industries beyond the arts and has marked a shift in approach to potential commercial activities that until recently were regarded purely or predominantly in non-economic terms*" (UNCTAD 2010);
- and an extended approach that looks at a cultural and creative spillover effect – a "*process by which activity in the arts, culture and creative industries has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital*" (ECF, ECCE, ECBE, ACE 2015).

UNESCO and EUROSTAT have been proficient in attempting to determine a clear statistical framework for the evaluation of the impact of culture in economic growth. With the concern to find an "objective" reference point, these frameworks often reduce the economic value of culture to their copyright and intellectual property worth. Cultural and creative organisations are said to be part of "IPR-intensive" or "copyright-intensive" sectors, which contribute "26% of employment and 39% of GDP in the EU" (European Patent Office 2013). According to EY (2014), using intellectual property as a unit of measurement, "activities that rely heavily on intellectual property drive European growth, and deliver 38,6% of EU GDP. Copyright-intensive activities accounted for 4.2% of EU GDP in 2012".

With this tendency to associate cultural and creative activities, UNESCO specifies the requirements that are critical for fostering the development of the creative economy at the local, national or international level and asserts that these cannot exist in a vacuum (UNCTAD 2010). These are:

- a systematic understanding of the structure of the creative economy, who the stakeholders are, how they relate to one another, and how the creative sector relates to other sectors of the economy;
- sound methods to analyse the functioning of the creative economy and to assess the contribution it makes to economic, social and cultural life;

- and comprehensive statistics to quantify the analytical methods and to provide a systematic basis for evaluation of the contribution of the creative sector to output, employment, trade and economic growth.

4.1.2   The economic impact of the cultural & creative sector

Using an extended approach to the cultural and creative sector, KEA, in their report on The Economy of Culture in Europe (Study prepared for the European Commission, Directorate-General for Education and Culture) in October 2006, provide a detailed measurement of the economic and social, direct and indirect impacts of culture and creativity.

Quantifiable socio-economic impact of the cultural & creative sector (EU30)

Turnover	The sector turned over more than € 654 billion in 2003. The turnover of the car manufacturing industry was € 271 billion in 2001 and the turnover generated by ICT manufacturers was € 541 billion in 2003 (EU-15 figures) .
Value added to EU GDP	The sector contributed to 2.6% of EU GDP in 2003. The same year: • Real estate activities accounted for 2.1% of contribution to EU GDP • The food, beverage and tobacco manufacturing sector accounted for 1.9% of contribution to EU GDP • The textile industry accounted for 0.5% of contribution to EU GDP • The chemicals, rubber and plastic products industry accounted for 2.3% of contribution to EU GDP
Contribution to EU growth	The overall growth of the sector's value added was 19.7 % in 1999-2003. The sector's growth in 1999-2003 was 12.3% higher than the growth of the general economy.
Employment	In 2004 5.8 million people worked in the sector, equivalent to 3.1% of total employed population in EU25. Whereas total employment in the EU decreased in 2002-2004, employment in the sector increased (+1.85%) • 46.8% of workers have at least a university degree (against 25.7% in total employment) • The share of independents is more than twice as in total employment (28.8% against 14.1%) • The sector records 17% of temporary workers (13.3% in total employment) • The share of part-time workers is higher (one worker out of four, against 17.6% in total employment).

KEA (2006, p. 6)

4.1.3   Information and communications technology (ICT) and the cultural sector

UNCTAD suggested in 2010 that, "*all cultural producers face potential instability in the years ahead as well as huge potential growth. The new systems could undermine what have become, in the last 50 years or so, the normal ways to organise, say, music or film production and distribution. Understandably, those corporations that currently occupy key positions in such a system will seek to defend the "old ways*" (Creative Economy Report 2008, p. 82). KEA had already shown in 2006 the impact of Information and Communication Technologies (ICT) across cultural production. Whether it concerns the design, production, distribution or promotion stages, ICT can have an important impact and multiply the economic return of creative activities.

Ernst and Young (EY) underlined in 2014 the importance of Internet penetration in Europe (87% in Northern Europe, 81% in Western Europe, 61% in Southern Europe and 55% in Eastern Europe) and illustrate the shift in the way people read, watch and listen to media: 68% of Europeans own an internet-enabled mobile phone (EY 2014).

The emergence of new technologies, with their associated business models disruptive to older patterns, is a challenge for a new compromise between producers, creators, intermediaries and the public.

As EY (2014) noted, search engines and platforms for user-generated content, which we call "intermediaries", are often the main beneficiaries of online revenue models. Their role is to give access to free or paid creative works. Whereas they owe their success to the accumulation of users and content (allowing them to offer premium subscription, or earn benefits from advertising: i.e. YouTube), these intermediaries do not necessarily fairly share the value which is created with artists, creators and authors of the content.

When it comes to explaining more concretely the impact of culture on economic growth, reports, evaluations and forums generally refer to design and digital technologies as the main factors for growth. Simultaneously, however, significant evidence illustrates how traditional cultural fields (such as heritage, cultural events or cultural routes) can constitute important factors too.

4.1.4   Heritage and economic growth

The recent Europa Nostra report on Cultural Heritage Counts for Europe (2015) has provided cases that show the impact of heritage on at least three levels. The first level relates to the first narrow approach, as defined above.

The study drew attention to a factor often ignored in European research: jobs related directly to heritage. As Greffe's table (2006) illustrates, in areas directly related to heritage (services, catering and works) most countries show that several thousand jobs have been created directly by the heritage sector, with 41 000 jobs reported in Italy, 62 714 in France, and 135 000 in the United Kingdom.

Number of jobs directly linked to heritage

Country	Heritage services	Restoration	Heritage works	Total
Belgium	5 450	2 500	5 000	10 450
Spain	20 000	3 000	13 000	33 000
France	20 000	9 949	42 714	62 714
Italy	18 000	10 500	23 000	41 000
United Kingdom	35 000	35 000	100 000	135 000
Romania	14 000	1 000	4 000	18 000

Greffe (2006, p. 5)

The second approach relates to broad view of the economic impact of culture: heritage as an attraction for tourists and residents. Using a survey conducted into the case of the Pont du Gard, a Roman aqueduct bridge in southern France, Europa Nostra measures the effects of tourism on the local economy.

The results of a study led by the Réseau des Grands Sites de France (2008) are shown through a table that proves both the direct and indirect impact, calculated on the basis of annual costs of one job in the tourism sector. This impact is estimated on the basis of the average annual cost of a job in France (€42,000). It shows that a total number of visitors (1.1 million per year) generating 1,209 jobs: *"Each visitor of Pont du Gard spends on average €3.27 on the site and €123 outside it (excluding transport cost). 49% of income generated by Pont du Gard as a tourist attraction is made in the region of Languedoc-Roussillon. Directly in relation with the object 136 job positions were created; indirectly Pont du Gard induced 1,073 job positions"* (Réseau des Grands Sites de France 2008).

Spillover effect of Pont du Gard as a tourist attraction

Visitors a year	1,1M
Costs incurred by the visitors (Total)	€263M
Costs incurred by the visitors outside Pont du Gard site	€135M
Jobs created directly and indirectly	1 209
Income from taxes (Locally and centrally)	€21,5M

Réseau des Grands Sites de France (2008)

The third, extended, approach, meaning heritage as a source of innovation and creativity for other sectors, suggests attracting representatives of the creative class and investors.

Inspired by the book written by Richard Florida (2001) on economic growth and the so-called (very often controversially discussed) "creative class", European studies led by Dutch (Marlet and Poort 2005) as well as Irish scholars (O'Brien 2012) conclude *"that differentiating the city with cultural and heritage assets and ensuring their authenticity contributed to attracting a young and creative class as well as their potential employers... When researching the distribution of the creative class in 31 of the*

largest Dutch cities, Marlet and van Woerkens discovered a correlation between job opportunities (omitted by Florida), urban amenities and the presence of historic architecture in a given city" (Europa Nostra 2015, p. 162).

4.1.5   Cultural events and economic growth

The same multidimensional economic return can be illustrated through the case of economic growth when applied to a single city or region. A study of the European Capital of Culture, Salamanca 2002, by Herrero *et al.* (2006), showed that "*cultural events are a remarkable source of richness, on the other hand, it has been shown that the effects of the strictly cultural expenditures are mostly concentrated in the nearby event's environments, both locally and regionally, whereas the impact of those expenditures on facilities represents a more widespread coverage... Nevertheless, we must consider that the dimension of these effects is determined to a large extent by the capacity to attract tourists to that event, because the economic impact is especially noticed in the sectors of catering, hotels, restaurants and journeys.*" (Herrero *et al.* 2006, p. 54).

Economic impact of Salamanca 2002, European City of Culture
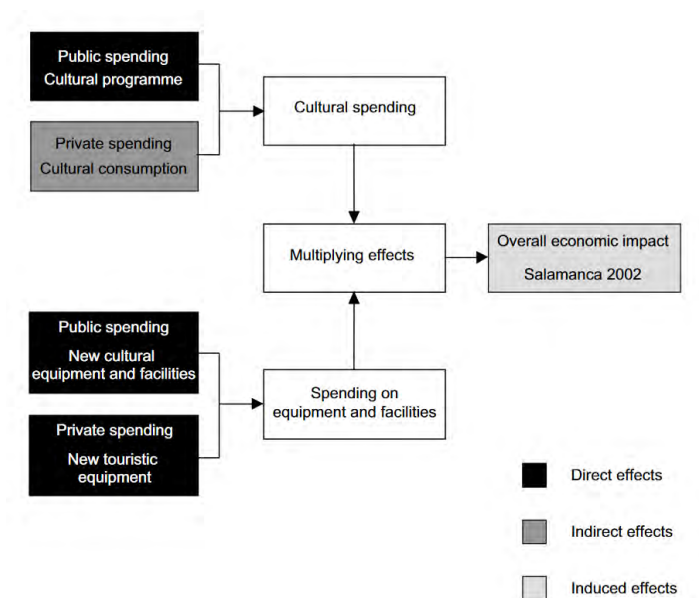
European Urban and Regional Studies (2006)

All added together (the impact of cultural spending as well as spending on equipment and facilities), the event generated €541.7m for the region (Castilla y León), €108.2m for the rest of Spain and €51.5m abroad, thus a distribution of 77.22%, 15.43% and 7.35% respectively, whereas the overall economic effect has been €701.5m.

Estimate of the economic impact of Salamanca 2002, European City of Culture
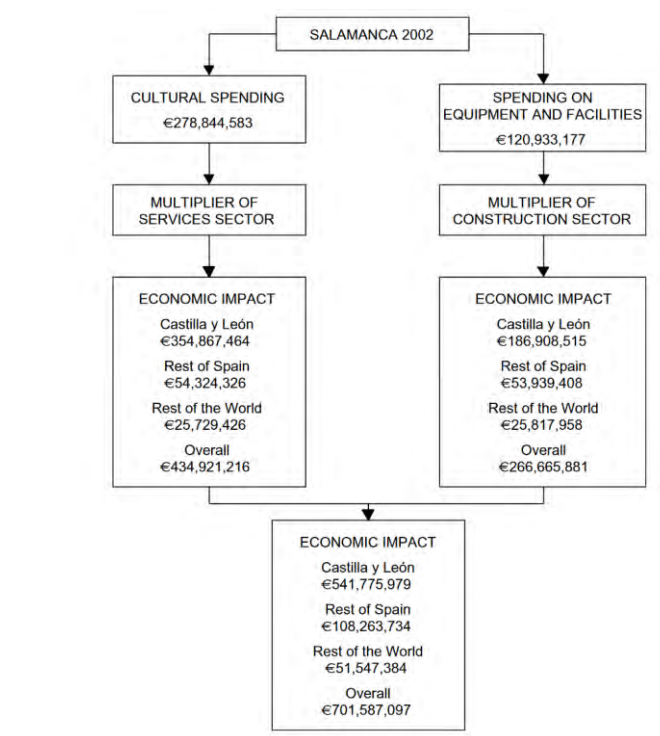
Bracalente *et al.* (2011) show that as public financial resources have become shorter, governments found themselves in a position in which they constantly need to justify the funding of cultural events. Šebová *et al.* (2013) as well as Bracalente *et al.* (2011) – taking the case of Košice 2013 European Capital of Culture and of the 2007 Umbria Jazz Music Festival – illustrate how an economic multiplier effect can take place if the local economy retains "*additional event-related expenditure*" (Carlsen 2004, p. 247, *in* Bracalente *et al.* 2011). In this regard, "*the economic effect activated by the Umbria Jazz musical festival is undoubtedly a good result for the local system, and the value of the multiplier of the public contributions confirms, in this case, the worthy use of the ever-scarcer resources earmarked for culture by national and local institutions*" (Bracalente *et al.* 2011, p. 1251). Šebová *et al.* (2013) similarly conclude that the 70 million euros dedicated to Košice 2013 European Capital of Culture, "*have significantly improved the culture infrastructure in Košice, [...] supported the local cultural buzz and led to new local production of modern culture, art and the creative industries. Other visible effects have already been seen in the advantages gained by the decentralization of the cultural infrastructure and events in the neighbourhoods. From this point of view the project Košice ECoC 2013 has had the prerequisite to sustainable cultural tourism in Košice*" (Šebová *et al.* 2013, p. 655).

4.1.6   Cultural routes and economic growth

It is also possible to demonstrate the relationship between culture and economic growth through the case of cultural routes. One in particular is the Hansa Cultural Route: the largest voluntary association of towns and cities in the world, a unique network of medieval cities revived in 1980, consisting of 178 member cities in 16 countries. The success of the modern Hansa Cultural Route, which has been measured by the Council of Europe (2010), can be illustrated by the fact that "*its organisation is secured up until 2030, with member cities queuing up to bid for it*". As the Council of Europe reports, "[at] *first it was difficult to get things (and people) moving, but the perseverance is now paying off and there is at present a very solid and sustainable basis for continuity.* […] *Not only is there a growing number of former Hansa cities wanting to join in, but also the cultural and business partners in these (trade) cities are adhering in growing numbers to the initiative. Thereby, further agglomeration effects are created, making the Hansa network an ever stronger reality and contributing significantly to the recognition and appeal of it. As a consequence, it can be argued that the Hansa Cultural Route is self-selling and mature, and that it is ready to take the next step to foster trade and business relationships and provide a fertile commercial and innovation ground for SMEs ("helping them to overcome market and network failures inside the League"*)" (Council of Europe 2010, p. 51).

Again, the benefits of culture for the economy follow a multidimensional path, having first a direct impact by creating jobs to support cultural production, then attracting tourists and amateurs as culture is being exhibited and promoted, and lastly sustaining regional investments and growth as the cultural value and knowledge of the region is recognised and exploited.

4.1.7   Perspectives

When it comes to observing culture as a vehicle for economic growth, most criticism comes from the concern that cultural organisations might end up being evaluated only according to their economic value.

Two contradicting interpretations and representations of culture are often at the root of such criticism.

- The first, "economically rational", interpretation states that economic standards need other objective factors to be applied in order to compare culture across economic fields in society. Through this process culture loses its specific characteristics, to become like other goods or products.
- The second interpretation, committed to the idea of "cultural exception", states that the specific nature of the arts does not allow economists to grasp the value of culture, and thus that culture should be excluded from processes of valuation.

The idea of cultural and creative spillover has allowed a broader conception of culture which recognises the plural and long-term impact of culture. However, this approach still characterises

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culture as "*overflow skills, knowledge and different types of capital*", which diminishes the importance given to the intrinsic value of culture.

As CAE mentions in its paper, "Culture and Wellbeing: Theory, Methodology and Other Challenges: An Itinerary" (2015, p. 17), "*The intrinsic value of culture, and consequently the consensus surrounding it, have progressively weakened, to be replaced by an instrumental perception of the value of culture, that depends on its economic impact: income, jobs, business, turnover. In the meanwhile, a widespread social indifference or even contempt for intellectuals and artists, and a neat decline in the overall rate of participation/consumption in areas like book reading, theatre, concerts, museums and arts galleries, etc. has arisen. But then, probably prompted by the delusion for the negative performances of the economy, the need for creativity, imagination, critical intelligence, even negative thought, unconventional points of view, newly found ties with traditions, beauty, harmony, knowledge, deep-reaching communication, empowerment, is creating a new place for culture, not only in our future, but also in our present.*"

This is why a third interpretation could be suggested which consists not in opposing an "economically rational" position and the idea of "cultural exception", but in showing them as indivisible. This focuses on culture for what it is, the intrinsic value, and not on the other social and economic interests it can serve. This interpretation takes culture more seriously and places it at the centre of society's sustainability. It could be argued that this latter approach is in line with those approaches that see culture as an indispensable pillar in sustainable development, and which define the diversity of cultural expressions as an argument to reconcile the cultural and economic dimensions of cultural goods and services.

The reality is that culture (and especially its subsets of arts and heritage) has a value in terms of human expression that transcends the economic benefit accruing from it. However, that benefit is not negligible and is increasingly useful to economies that have a diminishing base of natural resources and manufacturing industries. Culture drives tourism as much as sea and weather. It also provides the catalytic element around which other service industries can gather and grow.

4.1.8   Good practices

The Opera Platform

Austria, Belgium, Finland, France, Germany, Ireland, Italy, Netherlands, Russia, Spain, Sweden and Switzerland

Platform, Audience development, economic measurement
2013

Opera Europa and Deloitte

Deloitte Spain have developed a European global report with the joint analysis of 12 participating opera theatres and festivals. The main goal was to value the economic role of participating theatres and to measure their economic contribution to their communities to demonstrate the positive impact that institutional grants and corporate sponsorships drive into the theatres' environment.

The estimation of the economic impact generated by Opera Europa members and its analysis depending on the agent of expenditure highlights the relative importance of the participating theatres as an economic agent. In this sense, the expenditure incurred during the development of the arranged Opera activities amounted to 126 million euros in Europe (84% of total expenditure).

Exhibition Payment Rights

Nordic region (Sweden, Finland, Norway, Iceland, Scotland and Lithuania as the core group)

Artist mobility, copyrights, working conditions, gender
2013-2015
www.earights.org/epr-project-outline/

European Artists' Rights

The Exhibition Payment Rights project has for objective to explore the current situation of how visual artists are contracted and remunerated for their work throughout the broader Nordic region. Research was carried out to: collect data about the artist's situation in different countries; compare working conditions; understand common issues; and discuss methodologies to combat problems.

The research has shown that the majority of visual artists exhibit without any payment whatsoever; on the contrary, they themselves often financially support exhibitions. Artists very often have to pay rent for a gallery space, even when the gallery invites the artist to exhibit. According to EAR, most this is unsustainable and calls for a change in practices in order not to lose the diversity that makes visual arts so economically and culturally valuable.

The Annuals of Annuals

Barcelona, Spain

Design, Graphic design, advertising, prize, spill-over effect
www.adceurope.org/annual

Art Directors Club of Europe (ADCE)

ADCE was created in 1990 by a group of professional design and advertising associations from around Europe. Today it is still owned and managed by its members, and its mission remains the same: to foster and reward excellence and to showcase European creativity as a whole.

The Annuals of Annuals brings together nationally awarded work to set the highest benchmark of creative excellence in Europe, making the ADCE Awards a wonderful opportunity for leading industry professionals to come together and highlight their country's creativity.

The judging session for the year 2015 edition was held at the ADCE's headquarters, the Disseny Hub Barcelona, the city's new centre for design, creativity and innovation. For the occasion, 51 international jurors met to consider over 667 European works representing 21 European countries.

Les Arts Codés

Pantin, France

Digital, Collaboration, shared knowledge, urban factory
2013-2016
www.esartscodes.fr

La Nouvelle Fabrique

Les Arts Codés is a research, creation and production space, shared between partners who like to conjugate traditional knowledge and digital expertise, such as craftsmanship (artisanat) and coding.

If the industrial revolution brought automatization, digital technics brought afterwards the possibility of a very precise control over the whole design, fabrication and distribution chain. The development of customisable programs and digital objects is thus locally feasible, at a cheap price.

Les Arts Codés works on facilitating this neo-industrial dynamics of exchange, to redefine norms of objects, technics and working methods, engendering unknown and relevant forms of innovation. It animates public workshop, conferences and seminars.

Culture as the Engine of Bilbao's Economic and Social Transformation
Bilbao, Spain

Urban development, Innovation; Urban Renewal; Economic development
2011-2015
http://agenda21culture.net/index.php/fr/67-awards-all/projects-all/518-bilbao-all

City of Bilbao

Since the decade of the 90s, culture has been a constant, key factor in the strategy led by the city of Bilbao, to achieve economic development and creation of employment. Therefore, it is a key part of the 2011-2015 Government Plan of the Bilbao City Hall, in what is called "Point 10: Life in the city: culture, leisure, sports" allocates around 10% of the municipal budget to promoting cultural programming, consolidating the network of cultural facilities, developing cultural events and promoting artistic creation and training in collaboration with the creative sector of the city.

The effects of this comprehensive cultural policy have been reflected in the positive data from tourism, a sector which is upheld in large measure by the cultural attractiveness of the city, which comes to represent over 5.5% of the city's GDP, and by the 2,132 cultural public events supported by the city and the 734,215 people visiting the city in 2012.

4.2   Culture as a tool for reconverting cities

4.2.1   Defining the scope

The success of the EU's Capitals of Culture programme and the extension of it into the 2030s, a fifty-year span, can be understood in itself as a testament to the ability of culture to reconvert cities. It revives their image, often transforming the reputation from an industrial wasteland (Glasgow) or a provincial capital (Guimarães or Linz) to a city of beauty, excitement and knowledge. It used to be said of Glasgow, before it was designated cultural capital, that its only visitors were drivers who had got lost on the motorway.

Historically, rulers of cities have always known that the way to demonstrate their power and glory was to show off their culture – from the reprehensible practice of displaying the spoils of conquest or colonial possession to the gentler modern fashion for building new art galleries, opera houses and concert halls. This exhibition of civic pride for public, as opposed to private, diplomatic or aristocratic enjoyment, is an enlightenment concept that took root at the end of the 18th century and became general throughout the 19th. In the 20th leaders confronted with mounds of rubble after World War II quickly realised that one of the best ways to signal a city's rise from the ashes was to rebuild its cultural infrastructure and make sure the quality of the work inside was as good as, or better than, its pre-war standard.

In the 21st century hegemonic rulers of cities have displayed strategies to reinforce their competitiveness, less intent on providing facilities for citizens (though that has often been an outcome) as on demonstrating to the outside world that a city is more attractive to live and do business in than others of comparable size. Although in 2016 these strategies are experiencing a severe crisis, the difference in this century from previous ones is that the competition is not just regional or national but European and global. It was true in the past that the great capital cities of European nations (Paris, Berlin, London, Vienna, Brussels, Amsterdam, Madrid, Rome, and St. Petersburg) competed with each other. But now those cities compete with New York, Sydney, Rio de Janeiro, Shanghai and Los Angeles - while Europe's "other" cities vie for attention across borders and time zones.

In fact, the role played by non-capital, as well as by medium and small size cities, in looking for other models of urban regeneration can be highlighted at two levels. Firstly, how they attempt to counterbalance the power and visibility gained by macro-cities through specific networks and programmes. Today these cities have less willingness to accept the narrative that concentrates cultural resources into the national capital. Secondly, at this scale we often find the reinforcement of local traditions, emphasis on certain niche areas and attempts to turn unique geographic, historical, and social elements into assets.

The place of culture in reconverting cities or, more generally, in urban regeneration, has been the subject of significant attention over the past few decades, with particular emphasis on cities which integrated culture in long-term development strategies enabling a transition from traditional industries

to a knowledge-based economy. The breadth of these processes means that, in practice, urban regeneration needs to combine economic, social and cultural processes, rather than seeing culture as an instrument for reconverting cities. This close integration also serves to explain why the aspects addressed in this section are linked to those covered in other parts of the report, including in particular 'Culture as a vehicle for economic growth' (see chapter 4.1) and 'Culture as a tool for integration and inclusiveness' (see chapter 4.3).

This section summarises, firstly, key ideas from the extensive literature devoted to physical urban regeneration, including the building of new major or landmark cultural infrastructures, cultural/creative districts or quarters and similar developments, as well as the adaptation for cultural purposes of existing buildings, such as former industrial sites. Beyond the landmark buildings, however, urban planning encompassing a cultural dimension should also pay attention to the decentralisation of cultural facilities at neighbourhood level and to the aesthetic and symbolic importance of public space, as well as its potential for cultural participation.

Furthermore, it is understood that urban transformation requires not only investment in hard infrastructure, but also in soft skills and competences generated by education and lifelong learning, internal networking and stronger social capital. In this respect, attention needs to be paid to the active participation of citizens as co-creators of urban regeneration processes, moving from top-down to more balanced processes, where civic renewal replaces more restricted views of urban renewal.

The role of cultural policies and programmes, including the effective integration of policies concerned with heritage, creativity and diversity within broader urban strategies, also emerges as a strong component in these processes. This should involve, among others, the development of cultural or heritage impact assessments, preventing the loss of significant tangible or intangible assets in urban development. People-centred cultural development also enables local ownership of major regeneration processes and the continuity and renewal of distinctive cultures in a context where cities may tend to homogenisation. Other risks and challenges include the gentrification that may result from artist-led regeneration in the long term.

As we attempted to show in 4.1 (Culture as vehicle for economic growth), several studies have paid attention to the spillover effects of cultural initiatives onto broader local development, including how cultural processes can generate positive secondary effects in the economy, social cohesion, external image, local self-esteem and sense of place. The European Capitals of Culture programme has been subject to several analyses in this respect, and evidence from existing literature will also be presented.

4.2.2   The diverse relations between culture and regeneration

In the last two decades, several studies have aimed to define the place of culture in urban regeneration. One significant conclusion of existing literature is that, rather than a unidimensional component, or a tool for the achievement of external objectives, culture can take a range of positions and roles in this context. In their study The Contribution of Culture to Regeneration in the UK: A Review of Evidence (2004), Graeme Evans and Phyllida Shaw (2004) outlined three distinct

alignments between culture and urban regeneration: "*culture-led regeneration"* (i.e. culture as catalyst and engine of regeneration, through landmark buildings or art projects, among others), "*cultural regeneration"* (which involves the full integration of culture into an area strategy, seeing it as something indissoluble from a way of living, using and occupying social space), and "*culture and regeneration"* (wherein cultural activities or projects may be occasionally featured in the context of a regeneration process, but would not be integral to the project) (Vickery 2007). Referring to this list, Jonathan Vickery (2007) suggested adding "*artist-led regeneration*", namely the process which has led to the emergence of artistic scenes and which may end up leading to "*gentrification"*, via the presence of artists' studios and galleries, in previously neglected urban neighbourhoods.

At EU level, the cultural dimension of urban regeneration has been studied particularly in the context of analyses of the Structural Funds. A study conducted by KEA European Affairs on behalf of the European Parliament (2012) identified a number of areas in which "*cross-pollination"* between culture and other sectors could be facilitated, "*thereby facilitating 'creative spillovers' and culture-based innovation – something which makes the role of local and regional governments particularly important*" (KEA 2012). Among the areas in which these "*creative spillovers"* could be found were culture-led regeneration, which can "*help 'brand' cities and regions to attract tourists, companies and investors, or to retain local talents*", act as a lever for territorial and social integration by regenerating abandoned sites and by reintegrating the socially excluded, attract and boost local companies, etc. (KEA 2012, p.18). As these examples show, there is a perception that the synergies between culture and regeneration are multidimensional, and are included on the economic and social agendas. In this respect, the report also referred to the increasing "*mainstreaming of culture in different policy fields, especially in innovation and regional policies*" (KEA 2012, p.18).

In a similar vein, in the context of a project funded by the URBACT initiative (2006) which involved the exploration of over 60 case studies, Charles Landry also observed that "[the] *most successful regeneration is when the physical, the economic and social aspects of culture are integrated and work together. Each feeds off the other adding value to projects and initiatives along the way; focusing exclusively on one without the other leads to imbalanced renewal*" (Landry 2006). The same research project also led to the conclusion that "*...change works best when inhabitants are brought along through active involvement in the change process. It anchors their sense of their own culture and counter-intuitively also helps people to adapt*" (Landry 2006). The importance of citizen participation is a recurrent observation in studies addressing regeneration, as observed further below.

4.2.3   Recognising culture as a core component of urban renewal and development

The importance of balancing the role of culture as a resource or tool at the service of economic or social objectives with the affirmation of cultural aspects (facilities, activities, events, projects, participation) as a self-standing pillar in urban policies has been highlighted by several recent studies. In the context of the same URBACT project, Jordi Pascual (2006) observed that "[the] *experience of the latest 10 or 15 years in several European cities is that culture needs to combine its integration in urban development strategies with the preservation and promotion of its role as an autonomous sphere of freedom based on intrinsic values, as memories, knowledge, creativity, diversity or rituality,*

and delivered by the expertise of cultural professionals. The cost of neglecting this balance is, today, too high, for urban development as for the vitality of culture in European cities, and it leads either to instrumentalisation or isolation of culture. Some cities have elaborated and implemented a local cultural strategy as the means to achieve this balance" (Pascual 2006). In this respect, the preservation and renovation of heritage, including industrial heritage and that connected to the working class, and policies and programmes fostering creativity, innovation and knowledge should be seen as fundamental measures. According to the author, "[these] *examples prove the important role of the municipal Department for Culture, as the department responsible for the cultural policies of the city, and its commitment to give cultural creation and production adequate spaces, resources and visibility*" (Pascual 2006, p.1).

Therefore, an urban development strategy as well as a regeneration programme, "*can prevent, smooth or worsen gentrification*" processes. These become magnified and have a substantial impact when "*the regeneration process does not bring 'political' solutions to tenants; the urban regeneration processes are legally under public control, but special attention needs to be paid to tenants. The experience of the cities that have tried to anticipate gentrification shows the importance of: (a) widespread consultation with inhabitants, (b) public leadership of the process, including a policy for housing (re-location of tenants in the same area, public support for inhabitants wishing to become owners of their dwellings, promotion of associations of local tenants...), (c) the use of physical planning regulations including long-term leases, cessions of property and licensing of commercial activity*" (Pascual 2006, p.16), (d) "*a priority to cultural production*", and (e) "*a balance between 'experimental' and 'mainstream' cultural projects*" (Pascual 2006, p.21).

Indeed, existing literature on culture and regeneration has led to a progressive recognition of the importance of cultural aspects in broader local development strategies. A study on Finnish urban cultural policy conducted by Passi Saukkonen and Minna Ruusuvirta (2012) found that "[the] *idea of a positive role of culture in city development was widely expressed and strongly articulated. In this regard, there is no doubt that Finland has moved from an industrial to a post-industrial society based on immaterial values and creative economy.*" However, actual expenditure on culture was more limited, partly because of the rigidity of state financial transfers and subsidies and of resistance to change, and this effectively limited the actual role of cultural aspects within regeneration. The study also warned of how the perspective on culture presented in broader city strategies and in cultural policy documents was often different: "*...a comparison of city strategies and cultural strategies reveals that in the former, culture and the arts is often regarded especially in the light of city allure and local economy, whereas the latter rather stress artistic autonomy, intrinsic values, and the positive impact of culture to individual well-being and collective welfare. A corollary question, then, concerns the power of these approaches to realise visions, to put strategic principles into policy practice*" (Saukkonen and Ruusuvirta 2012).

Just as the recognition of the intrinsic values of culture and the existence of a specific department in charge of culture could be guarantees for cultural aspects to be central in urban regeneration and local development strategies, other measures should be adopted to prevent possible negative impacts of broader urban policies on the preservation of the local cultural fabric and of cultural heritage. In this

respect, in a report commissioned by Agenda 21 for culture – UCLG, in the frame of the Habitat III conference (which will take place in Quito in October 2016), where a UN "New Urban Agenda" will be adopted, Nancy Duxbury, Jyoti Hosagrahar and Jordi Pascual (2016) have suggested the importance of inventories and mappings of cultural heritage, beyond the existing listed buildings; the integration of urban development plans and policies with heritage conservation and creative practices; and, ultimately, the implementation of heritage impact assessment and cultural impact assessment (i.e. a preliminary assessment of the potential impacts on heritage and culture) "*before any major development activity or intervention in a city is undertaken*" (Duxbury *et al*. 2016). Beyond its impact on the preservation of physical heritage, authors consider that "[urban] *planning that does not explicitly consider cultural issues… also prevents the exercise of memory, creativity, and coexistence, promotes homogenisation, and limits opportunities to access and participate in cultural life*" (Duxbury et al. 2016, p. 26-28).

4.2.4   Spillover effects of culture in peripheral urban areas

Among the significant contributions that culture can provide to broader local development and regeneration is its exploration of uncharted territories, thereby also broadening and diversifying the palette of possibilities that exists within cities. As highlighted by the Forum d'Avignon Ruhr (2013), "*culture and the creative sectors have a kind of impulse function: by investigating unexplored territory, discovering vacant urban spaces, operating with spatial possibilities and introducing utopian material into deadlocks. They can help to develop alternative solutions*" (ECCE 2012, p. 42).

In this respect, several studies have stressed the potential for cultural activities to enable citizens to rediscover their cities and territories and, as a result, revitalise forgotten areas with new activities. In a paper published by international performing arts network IETM (2015), Eric Corijn argues that "[within] *the rediscovery of the urban space the re-use of abandoned or derelict zones is important. Contemporary culture can play a powerful role in making citizens re-discover their own cities: abandoned places brought back to life by independent cultural centres or, for shorter periods, by festivals. Globalisation is reshaping public spaces, local economies and the identity of people and territories; the transition from an industrial to a post-industrial city discloses former manufactures or other infrastructures that are taken up in the creative transformation*" (Corjin 2015, p. 11). Conducting an analysis on projects funded by the ERDF's CENTRAL EUROPE Programme between 2007 and 2013, the research consortium ERICARTS (2014) also indicated that "[the] *revitalisation or reuse of brownfields and derelict buildings through sustainable concepts for an appropriate utilisation and valorisation of cultural and creative resources led... to enhanced attractiveness for current and future investors and to the development of new working and living forms*" (ERICARTS 2014, p. 72).

Policies aiming to facilitate this rediscovery of lesser-known spaces through culture should take into account the need to encourage cultural uses of public space, to decentralise cultural opportunities, and to recognise the importance of grassroots-led cultural development. Eric Corijn (2015) has observed the importance of cultural and participative uses of public spaces, indicating that "[a] *central feature in imaging urbanity is getting a sense of public space. Rediscovering the city, finding pathways,*

looking at encounter and avoidance, exploring the structure of social practices in space and time…" (Corjin 2015, p. 10). Duxbury, Hosagrahar and Pascual (2016, p. 28) have referred to the importance of decentralisation by arguing that "[there] *is an international trend towards 'new centralities', which responds to the need to redistribute cultural services in the city (e.g., centralisation/decentralisation), and a growing will to recognise the organic character of cultural processes, that is, supporting the cultural initiatives where they are born – in neighbourhoods, in suburban 'edge' zones, or in rural areas*".

The International Cultural Centre Krakow (2010, p. 42) has stressed that in attempts to use culture for urban regeneration, the role of the independent creative sector is usually underestimated and resources are directed mainly toward improving traditional infrastructure (museums, libraries, theatres, concert halls, etc.). More recently, a report by BOP Consulting (2015, p. 20) also argued that "[past] *discussions about cultural infrastructure focused on support for mainstream venues like concert halls and libraries. Today, policy makers are just as concerned that informal cultural scenes have room to thrive. A lack of affordable workspace prevents cities from nurturing new, radical and provocative ideas. It creates an environment that stifles innovation. ... Cities must make sure the space exists for cultural production on all scales, including informal places, such as bars and cafés, where people can meet, discuss, and plan their next projects.*"

4.2.5   The importance of citizen participation and rooted regeneration processes

As noted earlier, the importance of citizen participation in successful, sustainable regeneration processes integrating a strong cultural dimension has been noted by several authors. Referring to the notion of cultural planning and its role in urban development, the late cultural policy researcher Colin Mercer (2006, p. 6) stressed that "[our] *fundamental emphasis in planning should not be on the production and development of goods and commodities but of people, of citizens*." He went on to distinguish mere "*urban renewal*" from "*civic renewal*" and highlighted the need to adopt a broad understanding of culture in this context, beyond the arts: "[we] *need to relearn some of the civic arts of citizen-formation if we are to aim not just for 'urban' but for civic renewal. The cultural life - institutions, streets, programs, activities - of a city has a crucial role to play in this but not if we limit this to the spectrum of 'culture as art'....* [We] *need to have a much more robust, 'hands-on' relationship to the production rather than simply the consumption of culture*."

Other recent studies have stressed how, in a global context, which tends to homogenise cities, citizen participation and cultural life are some of the elements that enable cities to retain and renew their distinctiveness. In a report commissioned by the World Cities Culture Forum (2014, p. 59), BOP Consulting warned that "[urban] *regeneration is nearly always considered a good thing, but not every project retains and builds on something distinctive and authentic about a place. Indeed, some approaches can produce generic results.... In the face of generic trends, culture can help places retain their unique qualities. The most effective urban improvement projects take a participatory approach, as opposed to high profile, starchitector design-led strategies that can easily disenfranchise the local population while garnering headlines. By definition, public space belongs to locals and should reflect them in some way; citizens make meaning in and of their city by investing in their public space.*

Participatory approaches to regeneration can also lead to far more interesting and distinctive results. Increasingly, cultural policy in world cities mobilises a broader cast of actors than ever before: the institutions of government, but also civil society organisations and movements."

Among the techniques that may enable cities to foster active citizen participation in cultural regeneration processes are design thinking and co-creation. In an article published in 2014, the Vice-Mayor of Eindhoven, Mary-Ann Schreurs, underlined how these approaches, often enhanced by technology, enrich local development and can make cities 'smarter': "*The more perspectives we involve, the more effective our solutions are likely to be... In the minds of citizens, this is a welcome change from the compartmentalised and dehumanizing thought processes of the past. Now they too can become active players with the capacity to influence their environment and their lives... This growing empowerment of people has received a big boost from information technology and open data.... Treating the city as a living lab for co-creation is a progressive, iterative process. It is by no means definitive, for we learn and adapt along the way.... It is only through design and creativity, and through the active participation of all stakeholders, that we may find success in creating smart cities that truly work for people*" (Schreurs 2014, p. 75-78).

Similarly, the Build the City manifesto launched by the European Cultural Foundation (2016) indicates that "*in a broader sense, culture ... improves the linking of artistic, craftsmanship and industrial activities and achieving global public services in cross-cutting fields such as health, education, science, tourism and urbanism. Finally, by allowing local know-how and production capabilities, inventing new trends, designing new spaces, looking to improve the quality of life, culture is a key element of innovation and sustainable urban development. In a nutshell, culture is a catalyst for differentiation, revitalisation and change in the EU Urban Agenda.*" In this respect, the manifesto calls for the establishment of new forms of co-operation ("*civic-public partnerships"*) and to improve existing urban development policies (ECF 2016, p. 2-4).

4.2.6   European Capitals of Culture, their positive impacts and non-confirmed expectations

The European Capitals of Culture (ECoC) programme has provided the framework for several significant narratives connecting culture and regeneration in European cities. Evaluations and studies addressing ECoCs have often dealt with this dimension. A report conducted by Beatriz Garcia and Tamsin Cox on behalf of the European Parliament (2013) indicated how, often, designation as an ECoC led cities to plan new cultural infrastructures or adapt pre-existing plans to ensure completion for the hosting year. These initiatives (including the renovation of existing assets for cultural purposes, the building of new facilities and the development of non-cultural facilities, e.g. for tourism purposes) were in some cases part of the aim "*to respond to change in the industrial base of cities. This sometimes involves developing areas of the city for cultural activity that previously had not been used in this way*" (Garcia ad Cox 2013, p. 81-82) with relevant cases including Copenhagen 1996, Pécs 2010 and Turku 2011.

Existing narratives about ECoCs highlight the link with urban regeneration, with emblematic cases such as Glasgow 1990 contributing to this trend. Further to this well-known case, the report by Garcia

and Cox also identified literature describing the connection of ECoC to "*a wider narrative of urban regeneration*" in cases including Salamanca 2002, Graz 2003, Genoa 2004 and Cork 2005, among others (Garcia ad Cox 2013).

Often, some degree of physical transformation was instrumental in reinforcing the vision of ECoCs contributing to urban regeneration. However, the report warned that, as a general rule, "[while] *expost evaluations and other sources demonstrate significant examples of both culturally focused development, and other kinds of development (tourism infrastructure, public realm, and so on), it is often not clear what the potential lasting impact might be in terms of urban regeneration*" (Garcia ad Cox 2013, p. 132). One fundamental factor in maximising the potential of ECoC-related initiatives to contribute to sustainable regeneration is the quality of planning: "*...what seems paramount is that cities demonstrate realistic and strategic understandings of the challenges and opportunities in developing physical infrastructure, and that due care is paid to the current and future circumstances of that particular city environment*" (Garcia ad Cox 2013, p. 133).

4.2.7   Good practices

Integrative Urban Development Concept - INURDECO

Oulu, Finland

Participation; Urban renewal; 3D envisioning; Co-creation; People centred.
2012-1015
www.ouka.fi/oulu/hiukkavaara/english

City of Oulu (together with Hartela-Forum Oy, Skanska Oy, Sonell, Oulu Energia and University of Oulu) INUDERCO is part of the larger urban redevelopment project for the neighbourhood of Hiukkavaara. A former military site populated with military barracks, these had been used until recently as workshops, artists' studios, practicing space for bands and recreational activities like skating. This meant that the starting point was how to integrate the cultural activity already going on in the area with the vision of a new smart and sustainable neighbourhood.

Hiukkavaara was then set up as a Living Lab – a test environment – for innovative planning methods and products focused on energy, smart city tech and culture. The planning process was done collaboratively with the local community through a variety of participatory digital and analogue methods during workshops, idea days and social and cultural events. The most successful one was the experience of the future neighbourhood through a three dimensional virtual space where it was possible to test innovations, public spaces and overall areas.

Gängeviertel

Hamburg, Germany

Urban renewal; Community; Participation; Grassroots.
2009-ongoing
http://www.das-gaengeviertel.info/en.html

Association Gängeviertel e.V.

The Gängeviertel area is part of downtown Hamburg and includes the last remains of the city's historic workers' quarter. Up to 2009, the objective of the city and private developers was to start a high-end redevelopment. However, as a consequence of the civic movement called "Right to the City", a group of 200 people moved into 12 empty buildings in the summer of 2009. Mostly belonging to the creative and cultural sector, the collective was protesting against the ongoing negotiations for the new redevelopment and further privatisation of public space. The occupation has since then been legalised and a new association established, working now closely with the city. As result of this, the Hamburg Senate bought back the area from private stakeholders in late 2009.

Gängeviertel has become since then a busy area with many cultural and social events, from concerts to exhibitions, debates to other public activities. It has also been named by UNESCO as a "place of cultural diversity", where an alternative understanding of urban development and social participation, with culture as its driving force, has flourished.

Zollverein

Essen, Ruhr region, North-Rhein Westphalia, Germany

Urban renewal; Industrial heritage; Economic development; Access to culture; Tourism.
1990-2010
www.zollverein.de

Foundation Zollverein

Preservation through conservation has been the motto beyond the transformation of Zollverein since 1990, a previous coal mine and cooking plant and nowadays a major cultural centre and symbol for the region of Ruhr. Listed as a UNESCO World Heritage Site in 2001 and the main landmark of the European Capital of Culture RUHR.2010, it houses museums, dance, music and theatre events, culinary art, and other cultural offerings targeting all ages. Throughout its 100 hectares, it truly combines history, culture, creativity, entertainment, gastronomy and recreation under the infrastructural setting that had so much social and economic importance for the neighbouring region during its industrial existence. More than 1.5 million people visit it every year.

SynAthina

Athens, Greece

Urban renewal; Participation; Digital transformation; Co-creation; Grassroots.
2010-ongoing
www.synathina.gr

City of Athens

SynAthina, one of the five Bloomberg Mayors Challenge Award winners in 2014, was born out of the necessity to map out and provide visibility to a large number of informal, cultural and social activities that have flourished throughout Athens since the beginning of the financial crisis. With a digital and physical presence, the long-term objective is to transform the already existing platform into a bridge of engagement with the local government. It aims to bring citizens to the centre of the modernisation of local government by incorporating new civic practices and updating regulations related to a diversity of areas, from social services to use of underused resources, socio-cultural activities and processes of empowerment. A space for SynAthina was created in an abandoned building at the front of the Central Market. Placed in an area with many abandoned and occupied buildings by illegal migrants, its location has rejuvenated the square, but it has also brought attention to the old part of the city where so many of the current grassroots activities are taking place.

BEEpart

Vilnius, Lithuania

Urban isolation; Urban renewal; Decentralisation, Access to culture; Social Cohesion.
2011-ongoing
www.beepart.lt

Beepart public body

A cultural centre located at the Pilaitè district in Vilnius, BEEpart (meaning "Be a part", "bee art" or "bee" in a sense of "common work") stands out for its geographic position within the city's suburbs, in opposition to the centralised cultural infrastructure, traditional throughout post-Soviet cities. As an attempt to counterbalance the low economic vitality and cultural and social isolation usually experienced by those leaving in the suburbs, it offers a range of cultural activities and workshops, film sessions, art exhibitions and board game afternoons in order to promote dialogue among local residents. Through its cultural programme, BEEpart has been able to simultaneously offer a much needed communal cultural, educational and social space and access to international projects and new art formats.

Urban Art Gallery

Lisbon, Portugal

Participation; Urban renewal; Graffiti; Youth; Heritage.
2010-ongoing
www.facebook.com/galeriadearteurbana
www.agenda21culture.net/images/a21c/bones_practiques/pdf/LISBON-ENG.pdf

City of Lisbon, Cultural Heritage

The success of Urban Art Gallery has gone beyond any initial expectation. Initially developed for the Bairro Alto neighbourhood, in the historical centre of Lisbon and popular for its night-life, its 2016 edition took place at the Padre Cruz neighbourhood, the largest social housing area in Portugal and well-known for its extended poverty and issues related with social exclusion. The project has from its outset aimed to give voice to a larger universe of artists and street art practices, opening up in this way the public field to voices that tend to be excluded. The project has since 2010 expanded to other locations and sites, bringing into visibility less expected areas of the city, while helping in the maintenance of public space and "beautification" of the extensive list of rundown buildings spread throughout the city. Nowadays, street art interventions take on different mediums from buildings to bin containers and other public urban furniture, under a much more structured cultural and educational format, extending the opportunity to participate and collaborate residents living in the area.

Barcelona Art Factories

Barcelona, Catalonia, Spain

Urban renewal; Performative arts; Private/public partnerships; Decentralisation.
2007-ongoing
www.fabriquesdecreacio.bcn.cat/en
www.agenda21culture.net/images/a21c/bones_practiques/pdf/BARCELONA_FAB_CREA_ENG.pdf

Barcelona Institute of Culture

Set up in 2007, the Art Factories programme has enabled to extend the network of cultural public facilities existing in Barcelona, in addition to the support and promotion of creative production. Many of these facilities were previously industrial sites that have been brought back into public life as unique venues, highlighting the importance of the coupling between heritage and culture to the city's dynamics, while simultaneously answering a long-lasting demand of local artists and creative producers for high-quality venues. Each space has been brought into use through a hybrid approach to management and cooperation between the different actors: local creative associations with international experience and relevant networks, but also the public and private sectors. In addition to these, the careful choice of each building has been guided by the aim of assuring a decentralised cultural infrastructure, spread across the different neighbourhoods of the city.

Kasárne and Tabačka Cultural Hubs

Košice, Slovakia

Economic development; Education; Urban renewal.
2012-13
www.k13.sk
www.tabacka.sk

City of Košice and Bona Fide Civil Association for Contemporary Art and Culture

The Cultural Hubs of Kasárne and Tabačka are the two main initiatives that have come out of the Creative Economy Masterplan "Košice 2020", being nowadays the main creative hotspots of the city. They are part of a larger redevelopment project for a creative and educational quarter, involving a diverse group of public and private partners, with the aim of revitalising a large area close to the historic area of the city. While both provide a range of professional services to tenants and users and offer multipurpose spaces, they have distinct roles and objectives. Kasárne is formed by former military barracks near the city center and it hosts over 30 creative industry organisations together with space for educational projects and new media projects. A former tobacco factory, Tabačka has become part of the international circuit of contemporary theatre, ballet and other performative arts.

4.3   Culture as a tool for integration and inclusiveness

4.3.1   Defining the scope

Fostering inclusive societies and cities is both a question of providing adequate infrastructure (e.g. accessibility of buildings and public spaces, public transport to promote mobility between geographically separated communities, etc.), as well as a matter of sociocultural environment and mind-set and of active policies for equality.

Among the challenges cities face, few are greater than finding the right tools to foster inclusion. In many ways social cohesion is not quite enough. It is one thing for groups to mesh with the general social ambiance of the city. It is another for all the individuals in a city to feel included in its life, whether at work or leisure.

Within any human community there are factors which can be used to make individuals feel as though they are being set apart and categorised as imposters in the neighbourhoods of social power. Depending on the context, any characteristic can be singled out as suspicious or discomforting: sexual orientation or gender, age (youth or longevity), economic status, physical appearance, dress, religion, disability, accent, profession, smell, hairstyle, taste in music and food, festivities, language, general "foreignness". All these and others can be used as signifiers of difference and, to the fearful, a source of danger. In other words, exactly the same factors that lead to a city's success and cultural potential also lead to the tensions that can tear it apart when people feel insecure.

In most cities, serious attempts have been made to minimise the discrimination that leads to non-inclusion, whether by addressing racism, gender, income inequalities or disabilities.

With cultural factors also counting for a great deal in making a city a tolerant environment, cultural tools are clearly useful in speeding up the process of individual integration – that elusive sense of belonging. In cities faced with problems including and integrating sectors of their population, agents of change are enormously valuable, especially when the built infrastructure and the manufacturing economy are in disrepair. The arts can bring people together and help them participate in a mixed community life in ways which give them the chance to build bridges out of their immediate surroundings and – possibly just as importantly – to give those who already have a firm place in the community to see them in a new and more positive light.

The link between inclusion and culture is recognised in many different EU policies and initiatives. For example, in the case of the European Capitals of Culture addressed elsewhere in this report, the rhetoric of social inclusion is strong. A 2013 report (DG for Internal Policies, 2013) nonetheless highlights the perceived absence of appropriate or significant engagement of local populations as an area of significant critique in literature about the ECoC Programme. However, evidence is available of different kinds of public engagement sought by cities, aiming specifically to include target groups such as children and young people, socially disadvantaged people, minority groups, different

neighbourhoods, elderly people, ethnic minorities, women, unemployed people and LGBTI communities.

In this context, it is worth highlighting the United Nations' definition of social exclusion, on the understanding that the definition of social "*inclusion*" would be the exact opposite: "*Social exclusion is defined as the involuntary exclusion of individuals and groups from society's political, economic and societal processes, which prevents their full participation in the society in which they live*". This also impacts the right to access to cultural life "*everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits*" (Article 27, paragraph 1) and includes all individuals, all human beings "*without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status*". (UN 2010, p. 1).

Therefore, in the following sections, three areas shall be highlighted as examples of inclusion: intercultural dialogue, migration, gender and special needs. Evidence exists however, that arts and culture play a positive role in many other areas in which exclusion is a challenge in our societies.

4.3.2   Intercultural dialogue and migration

The diversity of cultural expression is coming to be seen as a crucial element in the human environment. "*As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for the nature. In this sense, it is the common heritage of humanity and should be recognised and affirmed for the benefit of present and future generations.*" (UNESCO 2001).

Laying the foundation for the positive appreciation of diversity and its inclusion as a factor of creativity and innovation are intercultural exchange and dialogue: "*Intercultural dialogue is understood as a process that comprises an open and respectful exchange of views between individuals and groups with different ethnic, cultural, religious and linguistic backgrounds and heritage, on the basis of mutual understanding and respect. It requires the freedom and ability to express oneself, as well as the willingness and capacity to listen to the views of others. Intercultural dialogue contributes to political, social, cultural and economic integration and the cohesion of culturally diverse societies*" (Council of Europe 2008).

Intercultural dialogue is thus a key element of successful intercultural, inclusive societies. This dialogue may be between different cultures historically living in the same or neighbouring geographical space - or between residents of a country and different generations of established migrants.

Countries and their populations benefit from migration, both in terms of demographic profiles, economic growth as well as cultural and creative diversity and wealth. During 2013, a total of 3.4 million people immigrated to one of the 28 European Member State. Amongst them, about 1.4 million came from a non-Member State (Eurostat 2015).

For new arrivals, expressing their own culture while being included in the new society is crucial. Equally, it is essential for the resident population to be involved in the process of inclusion. As Gil S. Epstein and Ira N. Gang put it in Migration and Culture, IZA (2010), "*Culture and identity play a central role in our understanding of migration as an economic phenomenon; but what about them matters? Properly, we should be looking at the determinants of identity and the determinants of culture*".

The European Commission, as well as European Member States have for decades recognised the role and impact of culture on cohesion and integration of socio-ethnic minorities. The use of the Open Method of Co-ordination (OMC) has often been a way to reinforce and underline evidence of the link between culture and social inclusion. A recent evaluation project under the EU's Social Protection and Social Integration Policy (Malloy and Gazzola 2006) is an example: "*The European Commission's outline for the structure of National Action Plans for Social Inclusion (NAPs/Incl.) specifically draws the attention of Member States to the role that services, including the cultural sector, can play in alleviating the risk of exclusion. The European Commission has argued that Member States should develop, for the benefit of people at risk of exclusion, services and accompanying measures that will allow effective access to education, justice and other public and private services, such as culture, sport and leisure. [Moreover], the European Commission's February 2006 evaluations of the six NAPs/Incl. encouraged a number of Member States to improve on cultural policies, especially with the aim of ethnic minority integration and Roma integration. There is therefore reason to believe that the NAPs/Incl. evaluation of the impact of cultural policies on improved social inclusion of ethnic minorities would reflect this concern*" (Malloy and Gazzola 2006, p. 139).

In the field of Culture, the European Commission has reflected the importance of culture, intercultural dialogue and cohesion and integrated the topic in many programmes, also following the 2008 Year of Intercultural Dialogue. Creative Europe funds projects focusing on intercultural exchange and arts/culture, and structured dialogue between Member States and civil society is put into place to collect and promote know-how and structural development in this field. As an example, a 2014 OMC report focuses on "*the role of public arts and cultural institutions in the promotion of cultural diversity and intercultural dialogue*" (European Agenda for Culture 2014), and concludes with a series of recommendations to policy makers and cultural institutions. Similarly, continuing structured dialogue with the cultural sector – Voices of Culture – is focusing on two topics in this field: Culture in shared Public Spaces and the Inclusion of Migrants through Culture.

An interesting initiative is also the Intercultural Cities programme (ICC), a joint action of the Council of Europe and The European Commission. This supports cities in reviewing their policies through an intercultural lens and developing comprehensive intercultural strategies to help them manage diversity positively and realise the diversity advantage.

The general point is made in Migrants, Communities, and Culture, Creativity & Change by Mark J. Stern, Susan C. Seifert, and Domenic Vitiello (2008): "*The connections between immigrants, culture, and social services have important implications for residents throughout the city and region.*

Immigrant adaptation to institutional barriers has already affected the structure and composition of the cultural sector. At the same time, emerging cultural organizations have helped connect immigrants to other services they need. Generally, however, existing social service providers are poorly positioned to reach immigrant consumers."

As far back as 1997, in Making It Home – Europe and the Politics of Culture (Mundy 1997), Simon Mundy wrote, "*To awaken European consciousness among people who have every reason to develop it is proving hard enough. To engender it in people who have consistently been insulted and let down by Europe might be thought of as nearly impossible. Yet that is what must be done. The alternative is to perpetuate the place of the outsider in and around the major cities and to consign a growing number of people, angry and distrustful, to the margins, physical and social. When allied to the potent catalyst of unemployment and domestic insecurity, the mixture will be – already is – explosive. The world of terrorism, extremism and National Fronts will seem the only haven for those whose belief in peaceful co-existence has been tested beyond endurance.*"

Building on this, Mundy proposed that "*Much can be done with better social conditions, improved job prospects, education that leads to decent careers, more understanding among those enforcing regulations, and environmentally sensitive building. This will be wasted, though, unless it is bound firmly to a process of making people feel that they belong, wherever they come from, and that their culture is a positive element in European society*" (Mundy 1997).

In England, the role of visual arts has been underlined as an important factor for social inclusion and a way for minorities to engage with the rest of society. The publication The power of art (2006), presents the evidence of the impact of arts on health, education, and regeneration. The Scottish Arts Council (Galloway 2008) has also pursued this approach by looking for an evidence-based arts and culture policy, and ensuring the "*collection of robust data, and develop a shared understanding and practice of evaluation*".

The England Arts Council brochure, The Power of Art (2006), presented evidence of the impact of visual arts on three social policy areas: regeneration; health; education and learning. The report gives an overview of then current figures from a range of sources including official statistics; and includes twenty case studies detailing the engagement of contemporary artists with communities to achieve a diversity of outcomes. It reports mounting evidence that the visual arts, particularly contemporary practices, have a distinctive and important, but under-realised role in delivering access and social inclusion across society, and can have a positive impact on the people who engage with them. However, while there is qualitative and anecdotal evidence, there is limited robust research evidence of the reach and effects of the visual arts on individuals, communities and localities. The report concludes that there is no common conceptual framework for measuring the impact of the visual arts; that the case studies demonstrate the need to address this gap and to evaluate long-term effects; and makes specific recommendations for actions to improve measurement of impact, ensure collection of robust data, and develop a shared understanding and practice of evaluation.

From 2008, the Canadian government also decided to pursue this line with a study called The Social Effect of Culture: Exploratory Statistical Evidence (Hill Strategies Research 2008). Building on earlier evidence of the correlation between reading, visiting museums, attending art performances and the level of social engagement, the study seeks evidence that shows not only correlation but also causality. According to Hill Strategies Research, "*[m]any studies have outlined potential social effects of culture, [h]owever, these studies often have not provided statistics in support of the potential effects*" (Hill Strategies Research 2008, p. 2).

One of the most concrete pieces of evidence of the link between culture and inclusion may be the result of the assessment of the Cultural Policies of Six Member States directed in Slovenia under the EU's Protection and Social Integration Policy (Žagar *et al*. 2006). The assessment shows that cultural associations led by minorities help them raise funds and also helped spread "*greater accessibility of information on the minority communities' cultural activities has also been rising*" (Žagar *et al*. 2006, p. 11).

Even though all these documents present useful evidence and help lead to a stronger role for culture in the achievement of social cohesion, the sources remind authorities and cultural actors that no common framework for evaluation and statistical assessment is available, making it difficult for parties to take decisions on an objective basis.

In order for cultural organisations to live up to their potential to include people of different cultural backgrounds, it is essential that three aspects are taken into account: cultural diversity in the management/staff of the organisation, programming and audience development/education strategies. The MCP Broker Study (2015), led by Interarts and developed in collaboration with European partners, self-critically analyses art and culture organisations' development in these areas to broker migrants' participation, also providing a benchmarking tool for auto-evaluation.

4.3.3   Gender

As stated in the Culture Action Europe Study on Gender in Arts and Culture (2016, p. 13), "*culture has a real transformative power over society, through the potential of both creative expression and heritage to impact and change minds, perceptions and opinions, to initiate, impulse social transformation by opening spaces for social dialogue. Heritage and Creative expression have the potential to empower women not only from a social, civic and political point of view, but also from an economic one, provided that their freedom of expression is ensured and respected on one hand and through employment and entrepreneurial opportunities in the cultural industries and activities on the other hand.*"

However, despite the general impression that culture and the arts provide a space open for men and women, for people of all genders alike, critical assessment shows that general inequalities in our societies also are reflected in the domain of culture.

A detailed UNESCO study (2014) highlights, amongst others, gender gaps in cultural consumption (far more women than men consume cultural goods and more regularly), gender imbalance in higher education (although there is a majority of women enrolled at university courses related to culture and the arts, the professional world does not mirror this pattern in terms of career progression), unequal access to decision-making roles in cultural professions , uneven distribution of women between the different types of cultural industries and activities and segregation into certain types of employment in cultural professions and the under-representation of female artists, theatre or movie directors, composers etc. in museum collections and in the programming of cultural institutions, as well as lower commercial value of works by women compared to works by male artists.

With particular reference to the place of women in the film industry, UNESCO concluded in 2014 that, "*the higher presence and salience of women behind the cameras have thus pushed for gender equality both descriptively and substantively. Nonetheless, women directors no longer want to be perceived as producing a specific genre. Instead, they are focusing on wider issues and themes and thus becoming more competitive in the film market. Many challenges remain, however, and these continue to be obstacles to women's full incorporation into the industry*" (UNESCO 2014, p. 127).

Studies on gender inequalities inside the cultural field show that this sector is not at all progressive in term of parity and division of labour (Vivendi 2013). "*Overall, this study seems to confirm the state of scientific works on social interactions between sexes in the artistic and cultural sectors. These seem to be quite traditional, and not as subversive as one might expect. Just as in other areas, the correlation between inequalities and the persistence of gendered stereotypes creates a double division of labour that is unfavourable to women: a horizontal division that separates male professions from female professions and a vertical hierarchical division within these professions. Finally, art does not give an example of norm transgression or subversion as it is rather the global social environment that can influence the artistic and cultural world towards greater justice and greater gender parity*" (Vivendi 2013, p. 19).

Also in the field of heritage, gender equality is still a challenge. UNESCO underlines the necessity to ensure that women own both their culture, including religion and tradition, as well as their human rights (UNESCO 2014, p. 5). This applies not only to tangible heritage, but also to intangible heritage, which in turn plays a major role in the development of culture and identity. "*Heritage is gendered, in that it is too often 'masculine', and tells a predominantly male-centred story promoting a masculine... vision of past and present*" (Smith 2008).

4.3.4   Special needs

Building on the United Nations Convention on the Rights of Persons with Disabilities (UN 2009) and the European Charter of Fundamental Rights of the Lisbon Treaty (EU 2000), the European Disability Strategy (European Commission 2010) lays out a strategy to empower people with disabilities so that they can fully enjoy their rights and participate in society and the economy on an equal basis with others. The eight areas for action are: Accessibility, Participation, Equality, Employment, Education

and Training, Social protection, Health and External action. Many of these areas also inherently apply to the cultural sector.

It is needless to say that ensuring and encouraging access to the arts for people with special needs is beneficial to our societies as this allows to tap into the creativity of all people, including that of artists and citizens with special needs themselves.

Studies on arts and special needs present positive evidence, going beyond the impact of art to a (certainly valuable) vehicle to address isolation, and exchange and communicate emotions (Swain *et al.* 1993). "*The arts can have a liberating effect on people, encouraging them to change from being passive and dependent to being creative and active. We may not all want to be 'artists', producing and performing work, but arts events can provide another accessible route for looking at the world in relation to disabled people. Meeting together at a Disability Arts event can also provide rare opportunities for disabled people to exchange ideas. Having someone on stage communicating ideas and feelings that an isolated disabled person never suspected were shared by others can be a turning point for many*" (Swain *et al.* 1993).

In terms of cultural participation, *"arts are also a means for people with special needs to be recognised as individuals and liberate themselves, via human expression, from the restraints of stereotypical, xenophobic, dehumanised depictions"* (Jacobson R. and McMurchy G. 2010, p, 7).

More precisely, *"For those who live with disability, personal and public control of one's presentation of self is essential to the negotiation of one's human, individual and creative rights. Deaf and disability cultural activism have breathed new life into the representation of people who are Deaf and disabled. This, in turn, has supported artistic depictions of Deaf and disabled persons by Deaf and disabled artists who describe and celebrate the authentic and the real. Aside from the obvious power which self-determination engenders, it is producing a stunning canon of work; films, stories, performances, books, plays, installations and entirely new art forms created through the prism of disability. These works are gaining recognition and currency in the public realm"* (Jacobson R. and McMurchy G. 2010, p, 7).

It is in this same vein that the Disability Arts and Culture movement was initiated: a movement formed to transform the representation of the idea of disability (Abbas *et al.* 2014): "*While the movement is concerned with countering traditional, negative constructions of disability, it is more actively concerned with promoting disabled artists who produce works that originate from a place of Disability pride and culture. Disability Arts and Culture is primarily about producing artwork that celebrates diversity, re-constructs disability as a valued human condition, has disabled artists in control of art forms and disability representations, and introduces these artists and their works to audiences in forms that counter and reclaim the social constructions of disability. [...] This method of building culture contributes to a broader rights movement by presenting issues in innovative and accessible ways, and by providing audiences, both disabled and non-disabled, with opportunities to engage with these issues and to explore a radical discourse on disability*" (Abbas *et al.* 2014).

The last decades of the twentieth century have witnessed the emergence of a burgeoning disability culture and arts movement. The movement is now be recognised as subset of culture in its own right, helping people with special needs produce and control their social representation (Barnes 2003).

4.3.5   Good practices

Amber

Newcastle, England

Working class, Marginalised communities, Education
On-going
www.amber-online.com

Amber Films, Side Gallery and Side Cinema

Built around long term engagements with working class and marginalised communities in the North of England, Amber's work is rooted in social documentary. It takes an integrated approach to production (which includes documentaries, dramas and photographic projects), publication (including exhibitions, books, DVDs and works created specially for the web) and distribution. Production grows out of the relationships with (often marginalised) communities, and the group's creativity is inseparable from that of the people with whom Amber works.

Mosaic

Nenita, Greece

Refugees, Syria, Narrative

2015-2016

Robert Bosch Stiftung, conducted in cooperation with the Goethe-Institut Thessaloniki, and the German Association of Sociocultural Centers
www.bosch-stiftung.de/content/language2/downloads/START_Magazine_2016.pdf

The mosaic project is aimed at raising the awareness of the local youth of Nenita, a Kian village, about immigrants and refugees. Youngsters were asked to produce a short documentary film on immigrants and refugees through the tool kit of "oral history". Through a workshop, the young participants were provided with the essential technical skills for the production. The resulting documentary film represented the timeless profile of refugees through listening to different narratives. The documentary was framed by a photo exhibition on the past and the present of refugees in Kios.

Raconte-moi un Mouton

Vitrolles, France

Literature, participatory, diversity
2015-2017
www.a-tr.org/rmm.html

Art-Temps Réel

Starting from a book, the objective of Raconte-Moi un Mouton is to associate fictional characters and the variety of individual stories, personalities and voices. Personal trajectories of younger, older, employed, unemployed, disabled or not disabled people, through that immersion, resonate within the imaginary universe of the book.

The project, resulting from an association between cultural organisations, educational structures, cities and health organisations, intends to offer a multidimensional look at the representation of the public through a collective piece of art.

Teatro dell'Argine

San Lazzaro di Savena, Bologna, Italy

Refugees, diversity, social exclusion

Teatro dell'Argine creates artistic projects on intercultural and intergenerational dialogue, active citizenship and audience development together with its partners. In the context of their Crossing Paths international project, three groups of youngsters (one from Italy, one from Denmark, one from the United Kingdom), participated in theatre workshops on the issues of poverty, social exclusion and intercultural issues. Their Acting Diversity involves three artistic and cultural organisations from Italy, Palestine and the United Kingdom and includes intercultural theatre workshops with asylum seekers, political refugees, migrants and young people who present two final shows on issues such as inter-culture, racism, migration, citizenship and human rights. Rifugio Europa, a third international project, comes from the collaboration between two young intercultural groups in Italy and Sweden composed of young citizens, migrants and political refugees. They work intensively on theatrical workshops, performances, video research and documentary film production. Their Lampedusa Mirrors project deals with issues of undocumented migrants - in partnership with Tunisia.

Districts of Culture

Lublin, Poland

Values, Community, Children, Kids, Seniors

Workshops of Culture

2016
www.en.warsztatykultury.pl/projects/districts/idea

The Districts of Culture programme aims at increasing the cultural potential of 27 districts of Lublin, Poland. The general idea of the project rests on the belief that culture (broadly defined as a process of creating and sharing values that engage every member of a city's community} is the basic right of every human being. It is also necessary in the process of creating modern civic society. The proposed actions are grouped in four modules:

1) Lublin for kids- aiming to raise a generation of conscious recipients and creators of culture who strive for active participation in local life,

2) Culture for Seniors – supporting the existing Seniors' Clubs, the module intends to develop the existing cultural offerings and create new ones for the future, building on the knowledge and experience of seniors and encouraging active participation in voluntary and educational programmes,

3) Install: Culture - intending to widen the group of active cultural recipients addressing two target groups: those in danger of social exclusion and those who do not profit from cultural and educational offerings including junior high school students, high school students, teenagers and professionally active adults.

4) District Spaces for Cultural Education – providing artistic workshops covering music, art, dance and theatre classes.

Streetwise Opera

Across England

Homeless, Community
On-going
www.streetwiseopera.org

Streetwise Opera is an award-winning charity that uses music to help people make positive changes in their lives. Working with people who have experienced homelessness and other members of the community, they run workshop programmes across England and stage critically-acclaimed operas. Their productions platform the skills of the performers in a professional arena, showing that whatever life throws at them, they can achieve great things. Underpinning these, their workshop programme offers a dependable source of creativity in lives where everything else can be changing.

4.4   Culture as a pillar of European Identity within Europe and beyond

4.4.1   Defining the scope

The cultural dimension of European identity and its role in external relations has been a subject of debate for decades, generally visible in discourses but more difficult to translate into policies and programmes[1]. This section will address the connection between cultural resources, practices and actors and European identity and its narratives, with a particular emphasis on the relevance of cities through domestic and external action. The position of cities is of particular relevance as they are able to circumvent centralised hubs dominated by scale and international visibility or to create parallel and more dynamic initiatives compared to those originated top-down from central governments. Overall, territorial diplomacy through culture and the creative industries has been mostly taking place at three levels: by fostering and intensifying cross-border co-operation, setting up and extending city-to-city networks and investing in mobility programmes.

Relevant areas of analysis within Europe include cross-border and other forms of co-operation with other European countries and cities and neighbouring regions, as well as initiatives addressing European cultural diversity and the integration of migrants, asylum-seekers and refugees, insofar as this may be related to the recognition of diversity and the promotion of cohesion as constituent elements in European identity and its relations with other world regions. At a deeper political level, regular reflections on the 'crisis' of the European project have led some authors to propose participative, bottom-up approaches to rethink European institutions, seeing cultural practices as one core component. It is worth noting that some of these developments partly overlap with those addressed in the section on "Culture as a tool for integration and inclusiveness" (section 4.3).

As regards the external dimension, local actors, including local governments, have increasingly become global stakeholders, often developing explicit or implicit foreign policies. Activities in this context, often termed "*decentralised co-operation*" and similar terms, regularly include cultural actions, which may be carried out on a unilateral (e.g. city branding), bilateral (e.g. town-twinning, city-to-city co-operation) or multilateral (e.g. networks) basis. Contribution to the European identity from the cultural sphere will generally be most likely to happen through bilateral or multilateral, rather than unilateral, activities. Nonetheless, what has emerged in the recent years is how identity and trans-national and trans-continental relations take place in a globalised context, where necessarily identity escapes border definitions and becomes more of a flowing and relational concept.

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[1] In late April 2016, the High Representative of the EU for Foreign Affairs, Federica Mogherini, announced that the European External Action Service (EEAS) and the European Commission were drafting a European Strategy on Cultural Diplomacy, which is due to be presented in late May 2016. This new document may be seen as the result of a number of initiatives that have addressed this policy area and suggested EU steps in this direction over the past few years. While some of these precedents have suggested that cities should play a role in this context (see e.g. the Preparatory Action on 'Culture in EU External Relations' mentioned below), at the time of writing it is not known to what extent this element will be considered in the resulting document.

4.4.2   The contribution of cities and regions to European identities and narratives

The question of European identity and the role played by culture in its conceptualisation have been approached from different perspectives, from that of the city government, to the conceptualisation of identity and even how it becomes a dynamic engagement when considered from the perspective of intercultural dialogue. As it has been discussed in the previous sections of this study, the visibility and position of a city is not necessarily proportional to its scale. Although geographic position, economic scale and numbers of inhabitants can strongly contribute to the acknowledgement of its success, cities have encountered within the European context and elsewhere, ways to co-operate and become visible actors at regional level and through transnational engagements, based on specific niche areas or heritage, supported by specialised networks or through mobility programmes. In pragmatic terms, as Bernhard Schneider *et al*., on behalf of the 'A Soul for Europe' initiative, have demonstrated in Cities and Regions: their cultural responsibility for Europe and how they can fulfil it, when it comes to cultural relations with other cities beyond national borders, more than "*what is available (i.e. cultural 'substance')*" or "*what is possible (i.e. cultural 'potential')*", difference is made in proportion to "*the effectiveness with which it can activate that potential for strategic ends*" (Schneider *et al*. 2010, p. 28). One way to read and navigate the installed potential of a city and its effectiveness is to approach it based on its cultural practices, operational dynamics and identification of its strengths. Based on the analysis and proposition made by Schneider *et al*. (2010, p. 28-30) these can usually be divided into 6 larger areas:

- "*outstanding cultural performance*" – how cultural potential is put forward and position in relation to the "*social, economic and political development strategies*";
- "*Lieux de mémoire – Europe's memory*" – cultural aspects such as "*places and objects*" that go beyond their local significance, playing an important "transnational" memory role like in the cases of "*Auschwitz*", "*the Alhambra*", "*Greenwich*" or "*the Bauhaus*", among others;
- "*cultural diversity*" – its promotion and celebration enhances and strengthens the sense of "*European citizenship*", while it acknowledges past and future, history and transformation;
- "*conversion and urban renewal*" – in reference to "*the transformation of individual locations and neighbourhoods*" due to changes in their use or role that is often the outcome of wider societal transformations like in the case of industrial sites;
- "*borderlands*" – they have a symbolic and political meaning, but they also imply diversity and should for that reason be celebrated as "*active interfaces for cultural exchange*";
- "*European cultural heritage*" – in a direct reference to physical and non-material elements, from "*buildings*" and "*landscapes*" to "*oral history*", "*songs*" and "*languages*".

The experience of ECoCs demonstrates the importance of the above-mentioned areas and their potential as elements of dynamism when it comes to culture. Nonetheless, the ECoC experience has often shown the difficulty of putting into practice a European narrative (and identity) due to its own intangibility. On one hand, there is the tension between scale of what is of local character and what is

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more generic or understood as European, and on the other, local populations may not always be ready to accept that same European dimension or how it is conceptualised. As Beatriz Garcia and Tamsin Cox[2] quote in European Capitals of Culture: Success Strategies and Long-Term Effects, during the analysis of the work done by Monica Sassatelli, "*the ECoC initiative can be considered as 'a primary example of EU attempts at awakening European consciousness by promoting its symbols, while respecting the content of national cultures*". This represents "*the EU's most direct attempt, both practical and symbolic, at creating a European cultural space*", that has in many ways, worked towards balancing out what sits at the local level and the European (Garcia and Cox 2013, p. 184). With the ECoCs, the objective has been that cities implicitly position themselves as being key players in European narratives and identity (Garcia and Cox 2013), giving in this way origin to a bottom-up process that has its foundations specifically at local and regional level. Nonetheless, the challenge with this construction process of European identity is the role left for what sits outside of its geographic borders.

As Garcia and Cox conclude based on Tuuli Lähdesmäki's work, "*the possibility for cultural dialogue presumes an existing cultural distinction and presupposition that 'European cultures' are limited to the borders of Europe. Thus, the decision creates an impression that the cultures of 'other parts of the world' or cultures of outsiders (like immigrants) are not a part of European cultures*" (Garcia and Cox 2013, 186). Consequently, this may result in the existing "*tension between the wish to have a Programme with a genuine European added value – a requirement for any cultural action undertaken at the European level due to the centrality of the principle of subsidiarity within EU cultural policy– and the necessity for the Programme to be fully open to local interpretation, to allow for the different ways in which Europe is defined and/or valued in each place*" (Garcia and Cox 2013, 187). This tension happens between the city and the EU as a funding body, but also between cities placed on opposite sides of the border. Nonetheless, Garcia and Cox argue that the opportunity may lay again with the context of ECoCs, as each European Capital of Culture requires as a two-way channel of communication between what is local and wider policy decisions taking place at European level. As a consequence of a more flexible approach, the resulting narratives have to be accepted as fluid and in some cases, as necessarily distinct from previous assumptions made at policy level, existing in this way, the opportunity to enrich "*contemporary European identities*" resulting in more updated and "*authentic*" policies (Garcia and Cox 2013, 187).

4.4.3   The role of cities beyond Europe as autonomous cultural policy actors

Following this, how cities may come to play the role of autonomous cultural policy actors is easier to see. In Engaging the World: Towards Global Cultural Citizenship (the final report of an EU-initiated Preparatory Action on 'Culture in EU External Cultural Relations'), cities and regions are identified as one of the "*under-explored potentials*" in external cultural relations with strong potential to contribute to European culture, in the context of the development of a EU strategy in this field (Isar 2014). Both in Europe and in many trans-continental countries, cities and regions, have stepped up

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[2] Garcia and Cox strongly rely on the work of Monica Sassatelli (2002; 2008; 2009) and Tuuli Lähdesmäki (2010).

their position as "*autonomous cultural policy actors*" taking nowadays "*an increasingly assertive role in international cultural cooperation*" (Isar 2014, p. 95). This is visible in some of the literature discussed later, but also throughout the good practices presented in this study. Cities have then been working to "*become cultural and creative hubs*", in most cases, a demand shared between their citizens and local authorities that "*aspire to become part of a broader 'community of cities not marked or limited by state and/or national borders'*" (Isar 2014, p. 96).

As the report carried by Yudhishthir Raj Isar *et al.* affirms, it is possible to find cases where "*the priorities of city governments in external relations differ from those of the countries in which they are located*" or that they have a vested interest in establishing cultural relations that are not prioritised or celebrated by their central governments, as it is the case with Lviv in the Western Ukraine, or Fes in Morocco, but also Moscow in Russia. This reinforces once again the importance of cities and their friendlier position to "*function as platforms for opening pathways of dialogue through cultural exchange, even when such dialogue is problematic at the national level*" (Isar 2014, p. 96). This is in line with observations made elsewhere, as regards the ability of city identities to be more fluid and permeable to diversity and social and demographic change, as opposed to the more static aspects which define national identities. As observed by Jordi Pascual in a report resulting from an EU-funded project (2007), "[the] *local sphere both demands and needs to distance itself from the standardising or identitarian impulse that has characterised most modern states. Today's cities are the spaces where globalisation becomes clearly and immediately obvious. The essential cartographies of cities look very much alike…*" (Pascual 2007, p. 19).

Concluding, as Isar *et al.* emphasise, cities and towns have an increasingly important role to play in the EU strategy on external cultural relations: "*The EU can capitalise on the increasingly cosmopolitan awareness and sensibilities of city-dwellers everywhere. Urban cultural actors in all third countries, in cities both large and small, are particularly motivated to network with European counterparts, trade cultural goods and services with them or learn from their experiences and skills. Demand for such relations with cities elsewhere is strong among European cities. Local authorities are often the key engines of local development, employment, tourism and improved quality of life.*" (Pascual 2007, p. 119).

None of this is entirely new, as all of these points can be exemplified through ECoC cases, which have in the last decades "*promoted the establishment of new platforms for international co-operation and co-creation*", in many cases by using the ECoC opportunity to "*develop city cultural infrastructure to serve both domestic and international uses*" (Pascual 2007, p. 120). Overall, the extensive experience accumulated and reported based on the ECoC could be transferred to strategies of cultural relations beyond the European borders, necessarily supported by the appropriate central funds. One way that has been suggested as a model to accelerate such a strategy is a pilot project of "*city-to-city co-operation programme*", which "*could focus on the role Europeans have played in the cultural life of cities all over the world and the role non-Europeans have played in the history of European cities*" or also "*support the most imaginative and sustainable city-to-city cultural links*". Another more immediate suggestion is the possibility of extending "*the 'European Capitals of Culture' programme to third countries such as the Ukraine and Israel in order to encourage a focus*

on shared histories within the context of exhibitions, workshops, exhibitions, concerts and the like"
(Pascual 2007, p. 130).

During the seminar on International Artistic Mobility and Territorial Diplomacy that took place
during the Guimarães 2012 European Capital of Culture, "*territorial diplomacy*" and the role played
by local governments came again to the forefront of the discussion. Territorial diplomacy is of
relevance as it is a process that has been parallel to "*the shift in sovereignty to territories alongside
nation states*" (Calouste Gulbenkian Foundation *et al.* 2012, p. 2). There are many reasons underlying
this shift towards local governments, but overall, they tend to be the outcome of a conjunction
between economy, tourism, proximity, globalisation, investment and so on. As highlighted during the
seminar: "*In this context it is no surprise that a timely local cultural policy framework has developed,
the Agenda 21 for Culture, produced by a worldwide network of local governance, United Cities and
Local Governments (UCLG). The indisputable effect of the European Capital of Culture phenomenon
has led to a transfer of cultural interests and aims to local authorities and this shift is upheld by
international treaties such as the UNESCO Convention of 2005 on the promotion and protection of
the diversity of cultural expressions*" (Calouste Gulbenkian Foundation *et al.* 2012, p. 2). In addition
to this, this territorial shift also offers the concept of diplomacy the possibility of going beyond the act
of exerting influence (and its negative connotations) – it attempts instead to engage with the
"*unravelling complex cultural, political and economical differences between nations*" through a two-
way "*dialogue between diverse individuals, consultation, resolution to meet common challenges
through a 'fair-trade' attitude to culture; a 'fair-culture' attitude*" (Calouste Gulbenkian Foundation
et al. 2012, p. 7).

4.4.4   Cross-border co-operation and mobility

Trans-national and trans-regional cultural and creative industries projects have increased both their
visibility and importance in the recent years. Beyond the already mentioned impact of the ECoC and
the possibility of opening up this opportunity to neighbouring countries, other initiatives and
programmes are worth mentioning due to their demonstrated value and impact, for example the
mobility programme TANDEM (which is briefly discussed in one of the good practices) and the
UNESCO Creative Cities Network.

What all of these initiatives and projects have in common is their increased acknowledgement of both
"*tangible and intangible*" cultural elements and the role played by these same cultural elements "*in
creating, preserving and promoting European culture and values and national, regional, local and
individual identity, as well as the contemporary identity of the people of Europe*" (Diaconu 2015, p.
5). However, these elements are also often sites of contest and tension. Mircea Diaconu, representing
the Committee on Culture and Education at the European Parliament spoke of "*the importance of
developing a true democratic and participative narrative for European heritage, including that of
religious and ethnic minorities*" in which heritage sites that "*embed different or contested pasts*"
should go through reconciliation processes that respect the different involved elements, assuring in
this way, that "*a suppression of historical consciousness of communities*" does not take place
(Diaconu 2015, p. 12). Cultural heritage is simultaneously about preserving that same heritage and

assuring "*the promotion and protection of cultural diversity*" (Diaconu 2015, p. 18), as different studies covered in this section reinforce. The opportunity of cross-border cultural projects lies in their potential to not only increase economic and social cohesion, but also encourage inclusion at the European level and beyond its borders, being this inclusion making an explicit reference to cultural diversity (Diaconu 2015, p. 24).

The role played by initiatives and programmes that support and facilitate cross-border co-operation and mobility is of major importance as they generally have positive results and outcomes on issues related to cultural diversity. As the survey and study on European Cities and Cultural Mobility conducted by On The Move on behalf of Eurocities found, "*cities recognise the importance of culture, and of the mobility of artists and cultural professionals, in the European project in general*", "*understand the important role of culture in international policy*" and "*there is* [also] *a growing emphasis on the notion of cultural mobility in local policy texts and action plans*" (Hervé et. al 2013, p. 13). As a result, it is acknowledged the large benefits and spill-over impact of cultural mobility, that result in an improved international profile, enhanced and improved skills "*for artists and cultural professionals*", and finally, a better "*local cohesion through international exposure*" (Hervé et. al 2013, p. 13).

Although the interest for cultural mobility at city level is often underlined by the desire to improve their international profile both from a tourist perspective (internally) as well as by having "*artists and cultural professionals as 'ambassadors' of the city*" (internationally), the aspect of improved local cohesion due to wider exposure should not be taken as secondary (Hervé et. al 2013, p. 15). More precisely, the outcomes of mobility initiatives tend to result in the improved "*capacity of artists and cultural professionals to develop their skills at international level, enhance creativity and nurture new modes of governance, open new opportunities for them (and indirectly for the city)*" at the same time that they offer the opportunity "*to strengthen local social cohesion, social links and communities through international exposure, and interaction through a contextualisation of artistic practices*" (Hervé et. al 2013, p. 15). Therefore, initiatives in the external relations sphere may strengthen other, domestic policy outcomes addressed elsewhere in the present report, including those in the areas of economic development, social cohesion and intercultural dialogue.

The implications and outcomes highlighted in the On The Move / Eurocities study are also aligned with the findings of the report Cultural and creative spillovers. Part of this report reviews the spill-over effect of Cultural and Creative Industries (CCI) that had been previously analysed in "*the review of European Territorial Co-operation projects, based on project evaluations*" in which it was shown how CCIs play an important role "*in stimulating cultural entrepreneurship and encouraging spill-over effects between cultural activities and industries*" (Arts Council England 2015, p. 29). The report showed "*the important role of cross-border networks in allowing experts from different countries to exchange knowledge and skills*". In addition to this, it was found "*that Europe's border regions spend 11 per cent of the available co-operation budget on culture and creativity projects rather than, for example on other infrastructure needs, such as new roads or alternative energy sources. They articulate the main reasons for this as hinging on the role of cultural projects in facilitating*

knowledge exchange and transfer and stimulating entrepreneurship: a process they believe otherwise 'tends to stop at borders'" (Arts Council England 2015, p. 29-30).

4.4.5   Networking

Many of the relations that lead to trans-national and trans-regional engagements and projects are initially fostered within the context of city-to-city networks. Saskia Sassen, in her analysis on Why Cities Matter, describes how the increase of city-to-city dynamics and flows have created the conditions for the emergence and strengthening of "*a critical infrastructure for a new global political economy, new cultural spaces and new types of politics between cities*" (Sassen 2006, p. 26). Although this makes reference largely to economy-based networks, regional and trans-continental relations have been growing at other levels too, helping to "*a repositioning of cities both nationally and globally*" (Sassen 2006, p. 28) as important hubs of decision-making and of closer legitimacy in the face of their citizens and inhabitants.

Networks have played a crucial role in this context as sites where mobility, exchange and cross-border co-operation is fostered, good practices are shared, policy objectives are framed and further visibility is reaffirmed for cities and local governments. Arranged into generic or thematic networks, cities and local governments find within their contexts opportunities to re-position their cities and accelerate transformation and sustainable development. As Daniel Kübler and Michael A. Pagano indicate in Urban Politics as Multilevel Analysis, networks also play a key role in how information is accessed, processed, transferred and learned among cities, proposing for this reason that in the very specific context of Europe "*the activation of cities in the international realm thus appears as a consequence of European integration*" (Kübler and Pagano 2012, p. 125). The specific conditions and qualities of the European Union mean that cohesive "*transnational city networks*" within its borders can simultaneously improve and intensify "*the relationships between cities across national borders*" and consequently support them in the "*exchange* [of] *experiences and cooperate to formulate policy solutions to similar problems*" (Kübler and Pagano 2012, p. 125), amplifying in this way the effects of successful initiatives and projects.

The European study on The Role of Cities in Cohesion Policy 2014-2020 also highlights the wider benefits that networks bring to cities and how the experience of EU15 needs to be further extended to the broader group of European countries. Hamza *et al.* formulate how better city-to-city connections go beyond the economic benefits of "*economies of scale and access to knowledge*" as there are the additional, but often less tangible, "*network externalities through their high level of connectedness*" (Hamza 2014, p. 19).

A range of European city networks have wider positive impact in recent decades, many of them with culture at its core. Many stand out, a good example being Eurocities, the network of major European cities founded in 1986 that offers a platform for the sharing of knowledge and ideas, working towards reinforcing the position and visibility of local governments at different levels. Another is the Intercultural Cities programme from the Council of Europe, formed by more than 90 cities from

Europe and beyond, which provides cities with support in their policies and intercultural strategies. LIKE, the network of European cities and regions for culture and formerly known as Les Rencontres, was created in 1994 and it counts within its membership 125 local authorities and cultural institutions from most European countries. This network focuses on cultural policies and offers an unique context for co-operation, debate and action in this field. The UNESCO Creative Cities Network created in 2004 already includes 116 cities that share the objective of placing culture (in a broader sense) at the centre of their local development plans and policies. Also worth mentioning is the World Cities Culture Forum, convened by the international consultancy BOP Consulting at the initiative of the Mayor of London, and which integrates 32 cities at global scale that aim to share knowledge about the role culture plays in sustainable development.

In addition to these more generic and policy-oriented networks, project-based and theme-based networks have also enabled the acceleration of either the implementation of tested and successful solutions or emphasis in specific knowledge areas. URBACT is a well-known example at the European level, now in its third programme financed by ERDF, enabling micro-networks to be established around common urban problems. When it comes to culture and cities at a global scale and the impact of networks in advancing their agendas, the Committee of culture of the World Association of United Cities and Local Governments (UCLG) has demonstrated the strength gained through co-operation in advancing the role of culture in sustainable development. Examples of its programmes include Culture 21 Actions, which aims to be an international guide and tool for cultural development, and Pilot Cities Programme, launched together with Culture Action Europe.

Returning to Eurocities, and taking into consideration the present context of this study, it is important to highlight the network and initiative of Culture for Cities and Regions led by Eurocities in partnership with KEA European Affairs and ERRIN (European Regions Research and Innovation Network) running from January 2015 to September 2017, with funding from the European Commission. This three-year initiative that positions culture as central in urban and regional development will result in the production of a catalogue of 70 case studies (some of them also presented as good practices here), the organisation of 15 thematic study visits and the provision of expert coaching to 10 cities or regions. The objective is to foster exchange and transfer of knowledge, offer a better and more transversal understanding of successful cultural investment, understand the role played by policy planning and implementation and create the foundations for a lasting cultural transformation across 60-95 cities and regions throughout the European territory.

Overall, these examples demonstrate the increased value and benefit cities see in networks because they enable them to have a strategy to position themselves globally and gain increased relevance at national and international level. City-to-city networks with a global, European or regional emphasis, play a key role in constructing contemporary narratives of identity, belonging and shared history - and in planning the future[3].

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[3] Other relevant networks, but with less of a cultural focus and in many cases supported by the private sector are the 100 Resilient Cities pioneered by the Rockefeller Foundation, the Mayor's Challenge, now also extended to Europe and Latin America, which is a Bloomberg Philanthropies initiative.

4.4.6   Identity, European narratives and cultural rights

Although the concepts of identity and even of a European narrative can be seen as problematic due to the difficulty in making such concepts self-explanatory, what has emerged in the recent years is an approach that stems from a constructivist perspective. This means that "*the analytical concept of identity has been reformulated recently*" as something that is "*multiple, fluid and, above all, constructed. Current approaches tend to shift the emphasis from a check-list of essential elements, drawn from the past, that can easily lead to conflict and exclusion, to the active process of construction, to its subjects, their strategies and rhetoric*" (Sassatelli 2006, p. 18). As Monica Sassatelli (2006, p. 18-19) explains, "*the Europeanisation discourse can be seen as an instance of this process. European institutions are, willy-nilly – because of the need to incorporate the diversity of nations, making an asset of it and not an obstacle, and because here this painstaking process of imagining the Community is under everyone's scrutiny – adopting this strategy*" (Sassatelli 2006, p. 18-19). The formula and concept "*unity in diversity*" has emerged out of this precise context and challenging ground (Sassatelli 2006, p. 18-19).

The constructivist approach to identity and a European narrative needs necessarily to sit within intercultural dialogue, human rights and cultural diversity – in part although not regulated, intercultural dialogue is "*built on international frameworks aimed at protecting human rights and cultural diversity*" (Ward 2015, p. 4). As the Report on the role of intercultural dialogue, cultural diversity and education in promoting EU fundamental values highlights, it is important that the EU when "*acting as global peace actor, should include culture and cultural exchanges and enhance education in EU external relations and development policy, as vehicles for strengthening common core values such as the values of respect and mutual understanding, providing effective tools for a meaningful and sustainable approach to conflict resolution, peace-making and crisis prevention*" (Ward 2015, p. 6).

In the thorough study carried by Patricio Jeretic on the role of "*cultural expressions as a lever for employment, human rights, democracy and other human development areas*", a path is set out on the triad of culture, cities and identity (Jeretic 2014), which can consequently be tied to the fluid and constructed narrative that Sassatelli speaks of. As Jeretic's study demonstrates, culture has been gaining a relevant position in different fields, having had recognised its value as a human right and been included in "*the principles of non-discrimination, in particular towards women and minorities, and of cultural, religious and linguistic diversity*". European narratives and their emphasis on identity need to be both contextualised and understood from this perspective – "*The EU also considers human rights to be indivisible and interdependent, which include cultural rights*" (Jeretic 2014, p. 16). As Jeretic states: "*Following in the footsteps of Rio+20, the 2012 report 'Realising the Future We Want for All', devised by the UN System Task Team on the Post-2015 UN Development Agenda, lays out its main findings and recommendations for a development agenda beyond 2015 and calls for an integrated policy approach to ensure inclusive economic development, social progress and*

environmental sustainability. According to the report, culture has a crucial role to play in the post-2015 scenario. In that sense, culture and cultural freedom are an essential part of human dignity and of the full realisation of human rights. Simultaneously, cultural barriers can prove a serious hindrance towards achieving equality, and cultural economic sectors, such as cultural tourism and cultural and creative industries, especially if they realie their full potential through the use of information and communication technologies (ICT), can prove to be a powerful source of sustainable economic development" (Jeretic 2014, p. 18-19).

During a conference on the "*cultural dimensions of the development of territories*", Pierre Rosanvallon spoke of the necessity to build new models of democracy with the participation of both civil and cultural associations as culture is at the centre of the foundations of democracy as well as being needed to that same process of foundational reconstruction (Martin et. al 2015, p. 10).

Returning to Isar *et al.*, "*Europeans have already succeeded in projecting to the world an image of their shared space as one of cultural creativity and diversity,* [and] *the inquiry reveals that the time has come for them to go beyond representation alone and engage with the rest of the world through stances of mutual learning and sharing. Adopting such stances would mean adopting a spirit of global cultural citizenship that recognises shared cultural rights as well as shared responsibilities, hinging upon access and participation for all in a framework of cosmopolitan solidarity*" (Isar 2014, p. 8).

As the study carried by Jeretic (2014) stated in a similar line, Isar *et al.* (2014) write that "*the idea that citizenship has cultural dimensions has come to the fore strongly in recent years. Cultural belonging, cultural rights, cultural voice and cultural inclusion for both individuals and groups are now claims that accompany the demand for economic, political and social rights—claims that were and still are associated with classic notions of citizenship. The cultural citizenship paradigm concerns a far more active engagement, one that is made up of rights as well as responsibilities, whether on the part of the individual or the group to which (s)he belongs. It connotes access to and participation in wider communities of commitment and practice. It is not a given, rather it is a horizon of aspiration, a work in progress. It is a process, not a product; it requires mutual learning, notably about living together with others. It concerns both identity and action; it entails both personal and cognitive dimensions; it is both individual and collective; and it is both values-driven and interest-driven*" (Isar 2014, p. 22).

The proposal of a "*global cultural citizenship*" is the outcome of this – it "*describes a process that meaningfully locates rights and responsibilities at the world scale, in an era when the exclusive link between citizenship and the single nation-state has been greatly weakened. It sees such rights and responsibilities as a horizon to be attained by humanity as a whole. Above all, it seeks the development of a global civil society and public sphere that is able to constructively 'negotiate difference' and foster a spirit of trans-national solidarity*" (Isar 2014, p. 22).

4.4.7 Good practices

TANDEM Turkey

Berlin, Germany & Others

Cultural exchange; Transnational; Training; Creative networks.
2011-ongoing
www.tandemexchange.eu
www.culturalfoundation.eu/tandem

MitOst

Launched in 2011, TANDEM has brought together, through its different cultural exchange programmes for cultural managers, over 200 independent cultural organisations and 150 cultural managers from over 80 cities from almost all EU countries and neighbour regions. With currently five different initiatives, TANDEM has consistently created networking opportunities for a large range of partners while emphasising their role in nurturing local cultural practices. Its Turkey initiative is currently on its 4th round, which will run from June to September 2016. It is opened to experienced professionals both from Turkey and EU countries, providing an intensive one-year international peer-to-peer learning programme that will strengthen the participants' skills and offer the opportunity to experience a different approach to cultural participation. Cultural managers reinforce this experience and opportunity by developing a small-scale learning-by-doing pilot project.

World City Forum of Milano, Forum della Cittá Mondo

Milan, Italy

Creative Industries; Cooperation; Citizenship; Intercultural; Human rights.
2011-ongoing
www.tavolomudec.wordpress.com/forum-della-citta-mondo/
www.agenda21culture.net/images/a21c/bones_practiques/pdf/MILAN_FORUM_ENG.pdf

City of Milan, Department of Culture, Mayor's Office – International Relations and Department of Social Affairs

Established in 2011 with the objective of creating a space to share ideas, projects and proposals for the development of cultural policies, in particular ahead of the Expo Milano 2015, the "Forum della Città Milano" brings together over 600 associations representing nearly 120 international communities living in the metropolitan region of Milan. A unique project due to the variety of associations involved and their backgrounds and capacities, the Forum has been able to establish a true dialogue between the different communities and also with their local context, celebrating and sharing their traditions and contributions to the city of Milan. The Forum meets approximately every other month in plenary assemblies and in thematic groups like women and cultures, museum of cultures, or citizenship and rights. There are many initiatives that have come out of the Forum or that have received its support such as "Carnivals of Peoples" and the construction of the "Multicultural Map of Milan".

World Music Festival, FMM – Festival Músicas do Mundo

Sines, Portugal

Transnational; Music; Inter-culture; Heritage.
1999-ongoing
www.fmm.com.pt/en/

City of Sines

Considered one of the best world music festivals at global scale, the World Music Festival that takes place in Sines (a small city southwest of Lisbon), has been happening every year since 1999. Although originally created by the municipality with the objective of setting up a flagship event for the city's castle (believed to be the birthplace of Vasco da Gama), it has aimed throughout the years to bring to the city a diversity of world musical expressions. Many times awarded for its cultural and touristic importance for the region, the festival remains a non-commercial public service, which has attracted since 1999 over 940,000 visitants, with approximately 2,300 artists from over 100 countries taking the stage. Nowadays, the design of its programming attempts to create a family-friendly event that celebrates other cultures, human dynamics and movements across the globe, while remembering the history of the port city and its heritage, historically facing the Atlantic and the unknown.

Europe Grand Central

Fengersfors, Sweden

Transnational; Artist residence; Borders; Cultural Exchange; Social Inclusion.
2015-2017
www.europegrandcentral.net

Not Quite Art Cooperative (Sweden) together with Trans Europe Halles, Roberto Cimetta Fund (Paris), Schlachthof (Germany), Vyrsodepseio/ODC Ensemble (Greece), Laminarie/Dom La Cupola del Pilastro (Italy), European Foundation for Urban Culture (Poland)

A two-year project co-funded by the European Commission's Creative Europe Programme, Europe Grand Central aims to provide a series of art residencies hosted by the different project partners in different cities. With two calls already done in 2016 offering a total of eighteen residencies, the invitation for proposals was opened to artists and cultural practitioners living in North Africa and Middle East (for the first project) and living in the EU, Belarus, Ukraine, Georgia, Moldova, Armenia or Azerbaijan (for the second project). The project emerged out of the need to counterbalance populist, mostly urban narratives on migration, aiming in this way to shift perceptions about border crossings from suspicion into curiosity, by empowering through storytelling those groups that have been under- or misrepresented. Through a series of artists residencies and events, the transnational project will propose and develop methods of inclusion, engagement and exploration about ephemeral and eternal borders and their relation to contemporary cities.

Connecting Spaces

Zurich, Switzerland & Hong Kong SAR, China

Inter-culture; Exchange; Education; Trans-disciplinary.
2014-2017
www.connectingspaces.ch

Zurich University of the Arts (ZhdK)

Formed by two experimental and co-operative art labs located in Zurich and Hong Kong, Connected Spaces is a three-year trans-disciplinary and transcultural project, that takes full advantage of the online and physical realms in order to explore collaboration between the two cities, rethink the format and role of arts universities, and local urban realities in a globalised world. Eventually, the project will result in setting up a Study Centre in Hong Kong. The two virtually connected spaces allow the interaction with each other's environment, being this interaction simultaneously a site of inquiry and research as dialogues between academia and professional, theory and practice are established. The two spaces have three clear objectives as sites of education and testing of new teaching formats, as labs where art and research projects are developed and experimented, and finally, as hosts of exhibitions and performing arts.

Artists in Creative Education

Birmingham, United Kingdom & Karachi, Pakistan

Interculture; Identity; Education; Exchange.
2013
www.creativitycultureeducation.org/ukpakistan-aice

Creativity, Culture and Education

Led by the UK-based charity Creativity, Culture and Education (CCE), working to improve the quality and reach of cultural education of children and young people, this project involved a group of six (three from Pakistan and three from the UK) and a group of schools in both countries. The project was addressed to the most disadvantaged communities, aiming to nurture creative habits supported by specially trained professional artists to work as creative catalysts in the classroom. All artists came together in Birmingham for an intensive induction and training week, previous to the exchange programme at the schools of Karachi and Birmingham. Teaching staff in both countries were very welcoming to the initiative, open to new ideas and techniques (on how to organize their time, space and approaches used) in order to tackle challenging issues specific to each school and their urban contexts such as social inclusion, identity and learning behaviours, through creative processes.

5. Reflections and recommendations

This study is commissioned in a context of falling popularity and a crisis of perceived legitimacy of the European Union. Increasing nationalistic tendencies, exploited and encouraged by political movements promoting short term gain, can be observed across the continent. Key values are questioned and viewed differently between European countries, but debate and exchange on these values is often lacking or avoided. In parallel, a fragmentation of the social fabric of our societies leads to a lack of participation and growing isolation. A major issue, when working on the revival of cities, is the generation of social capital. It is therefore vital for citizens to participate in a vibrant cultural life, as such experiences allow for the generation of social capital and enhance cohesion and well-being.

Drawn together in a restricted period of time and limited in scope to remain as concise as possible, the study necessarily could not include all available reflections and studies - and it certainly does not do justice to the enormous wealth of good practices in the cultural sector. The European focus, while certainly helpful, also reduced the possibility to highlight the global nature of our challenges today – as well as fruitful interactions between European cities and their international counterparts.

It should also be underlined that the intentional limitation of "culture" to the elements of cultural industries, visual and performing arts, heritage and the creative industries regrettably put aside equally important areas of cultural activity which are often not considered at first glance, such as gastronomy and architecture - and also the larger manifestations of culture in thought patterns or human interaction.

The recommendations and reflections below are complementary to the recommendations already highlighted in the individual sections. They build upon, but also aim at going beyond the structural approach of the present study, with recommendations to cultural operators and political decision-makers on local, national and European levels alike. These are also meant to inspire the EESC in its future work in this area.

The recommendations have been structured under the following headings:
  A. Recognise cultural rights as fundamental to human development,
  B. Acknowledge culture as necessary for sustainable development,
  C. Include new players in the democratic governance of culture,
  D. Support exchange between cultures to foster social and economic development,
  E. Empower cities' decisions on culture to shape our future.

A. Recognise cultural rights as fundamental to human development

1. *Envision culture as an enabler, not only as an output*
   Both public institutions and cultural operators need to self-critically assess their investment towards not only providing but encouraging the access of all citizens, examining their internal and human resource structure, their engagement with communities and the interaction between governance, culture, and the city around them. As the evidence presented in section 4.3 shows, cultural spaces are no longer organisations which only transmit and showcase culture and the arts, but must rise to their potential of enablers of dialogue and exchange.

2. *Promote cultural diversity in the framework of human rights*
   It is vital that sensitivity to cultural differences or recognition of cultural rights is not mistaken for the uncritical acceptance of a static understanding of culture and transmitted practices which repress or infringe human rights. It is necessary to underline constantly that European cities are world bastions of human rights and these need to be defended through cultural policy.

3. *Deepen joint efforts between culture and human rights*
   Human rights are at the core of the European project. They pertain to the freedom and dignity of every human being and are the basis and guarantee of the coherence and legitimacy of policy-making. Cultural rights are an integral element of human rights. They refer to the rights of all individuals to freedom of speech, access to heritage, values, and identities, active participation in cultural life and scientific progress as well as to be fairly remunerated for creation. They can be seen as the guarantee to democratic access to knowledge necessary to exercise other rights, freedoms, and responsibilities.

   In times of threats to freedom of expression, as well as debates on the "open / gated / closed" access to cultural goods and services, it seems that a more in-depth exploration of the relation between human rights and culture is highly recommended.

B. Acknowledge culture as necessary for sustainable development

4. *Make culture a stand-alone pillar supporting sustainable development*
   A long-term discussion has emerged in the sustainable development debate, and consequently in public planning at least since 2001-2002, in which several initiatives from all parts of the world emerged with the same key question: Should culture be a sub-section of inclusive and balanced economic growth or should it be considered a stand-alone pillar supporting sustainable development? In recent years a growing number of European cities have embraced the narrative that identifies culture as a stand-alone pillar that needs to be considered as equally important as other dimensions of development: economy, social

inclusion and the environment. As proven by several of the case studies presented throughout the report, emphasis is placed on interdependency as well as in the exploration of the key characteristics of culture and how they need to be nurtured, respected and implemented. This is connected to regarding culture as a key component of urban life and community. European cultural policy debate should give serious consideration to the issue.

5. *Recognize and assess better the impact of culture on transversal public and private initiatives*
The interdependence between the economic, social, political and cultural agendas and ecosystems in cities involves, on the one hand, exploring how cultural aspects can contribute to the achievement of economic or social objectives; on the other hand, recognising that developments in other areas have an impact on local cultural resources and capacities. In this respect, as suggested in section 4.2, mechanisms enabling a proper cultural impact assessment of public and private initiatives in areas such as urban planning, telecommunications or education are increasingly needed. These should take into account the impact of policies and measures not only on the tangible aspects of culture (e.g. preservation of historic buildings) but also the intangible dimensions (e.g. the social fabric of communities, learning capacities, etc.).

6. *Incorporate culture in cohesion strategies and recognise its potential beyond its contribution to economic growth*
While this study demonstrates the increasing recognition of the impact of culture on driving development, cohesion and identity, this nonetheless remains marginal in many political and policy developments in Europe. There is also a risk of culture being understood exclusively as a tool for the achievement of other objectives, rather than an intrinsic aspect of quality of life in cities and a key component of freedoms and rights. Therefore, culture should be systematically integrated as an important element in cohesion strategies and policy, employment measures, urban development strategies etc., and inversely, the impact of political decisions on European, national and local level on the field of arts and culture should be considered. While the potential of the arts and culture for economic growth is certainly non-negligible, as shown in sections 3 and 4.1, its potential to promote sustainable development and the growth of our societies and citizens in their human and creative dimension is at least as, if not far more, important.

C. Include new players in the democratic governance of culture

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7. *Place dialogue between institutions and civil society at the heart of the cultural governance and decision-making*
Challenges brought about by globalisation are increasingly multi-level, requiring collaborative frameworks involving European, national, regional and local authorities as well as citizens. While examples of multi-level governance exist in other policy areas, these have

seldom been established within cultural policy, and only a few EU Member States have actively fostered co-ordination at domestic level. Continuing intercultural dialogue, reinforced by the increased arrival of asylum-seekers and refugees in Europe (a phenomenon which includes a clear cultural component) - as well as, more broadly, the understanding of creative milieus, networks, spillovers, and the planning of cultural infrastructures increasingly require a multi-level approach to cultural planning and policy-making. In this respect, new frameworks bringing public authorities and civil society organisations together in policy making and implementation are increasingly needed.

8. *Acknowledge the importance of grass-roots cultural initiatives and the emergent processes they lead*

Many cultural initiatives at a local level are initiated by individuals and groups that strongly believe in the transformation of life through culture and the arts. Most of these initiatives (e.g. several of the case studies presented throughout the study) belong to the grass-roots, have a strong sense of community, and do not primarily aim at economic profit, but at the staging of activities that bring knowledge, well-being, freedom, capacities and opportunities to individuals and communities. Over the last few years, not-for-profit actors have become increasingly recognised as key actors in the governance of culture in European cities. This has led to different levels of structured citizen participation in the governance of the cultural sector (culture councils, participative budgets etc.) and the creation of non-official independent culture platforms. European cities are aware of the increasingly important legitimacy of these emergent processes led by cultural groups. Their role in urban regeneration as well as economic development can no longer be considered ancillary to those of local governments and for-profit industries.

D. Support exchange between cultures to foster social and economic development

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9. *Put cross-border co-operation and mobility at the centre of the development of European cultural identity*

Demographic, social and economic transformations in Europe also point to a shortening of distances across and within countries. These processes, which affect a wide range of social areas, have an impact on cultural processes as well as including the increasing potential for cross-border cultural networking, movements of audiences to arts and culture events, infrastructure planning, etc. In this respect, the governance of metropolitan areas within countries and of cross-border agglomerations emerges as an increasing need, which should enable a more rational planning of investment and resource allocation. If duly supported, this mobility, besides its positive impact on economic exchange, may contribute to the development of European cultural identity, in line with suggestions and examples featured in section 4.4.

10. ***Encourage and facilitate collaboration and networking among cities in and outside Europe***
    Many European cities are experienced in cultural policy-making and its relation to other areas of sustainable development (e.g. economic growth, employment generation, social inclusion, creative education, cultural tourism, etc.). This is an asset for a long-term collaboration between Europe and the Global South – whereas, as suggested by the aforementioned Preparatory Action on the EU's External Cultural Relations, the EU could also play a role in facilitating collaboration and networking among cities in and outside Europe, including growing conurbations in the Global South. To this extent relevant initiatives are already in place and can provide suitable inputs for a long-term collaboration within Europe and between Europe and the rest of the world, among which are the 'Pilot Cities' and 'Leading Cities' programmes. In 2015, building on its founding document (Agenda 21 for culture, which had been approved in 2004), the Committee on culture of UCLG approved a global framework for "culture in sustainable cities. This framework is now used as baseline for the mentioned programmes developed in collaboration with CAE in Europe. The existence of cities' networks that develop actions on culture, such as Eurocities, Mercociudades, Africities, the UNESCO Creative Cities network, les Arts et la Ville, Australia's Cultural Development Network or the Creative City Network of Canada should be also considered as a valuable asset in this regard.

    European cities have long partnered with non-European ones, developing valuable and effective schemes of decentralised co-operation that have been substantially damaged by the general cuts suffered across Europe to local budgets after 2008. In order to not dissipate the credibility and good relations built in the past, cities should be supported in order to avoid the danger of falling into the trap of thinking that external projection and partnership is merely about image export. Incentives should be built to engage the independent sector to foster intercultural and international dialogue.

11. ***Allow migration to be part of the solution, not the problem***
    Increased migration has drawn attention to the need to enhance dialogue between communities, positively shaping and encouraging integrated societies, as shown in Migration has long been part of the European Union, and must be considered as a structural factor of Europe rather than an exceptional 'crisis'. The role of culture to promote constructive exchange and inclusive societies can play a key role in achieving successful, sustainable intercultural societies. Policy and programmes aiming at supporting cultural organisations to fully reflect society's diversity and promote participation as well as aiming to promote similar attitudes in private and non-governmental players should be strongly recommended.

12. ***Support the role of cities in sustainable development on international level***
    As proven by the inclusion of some cultural aspects in the new UN 2030 Agenda on Sustainable Development, the forthcoming proposal for an EU Strategy on Cultural Diplomacy or the broad consensus surrounding the UNESCO Convention on the Diversity of

Cultural Expressions, a global agenda on cultural issues and their relation with sustainable development is increasingly emerging. While some of these initiatives have traditionally been governed by international organisations and national governments, the place of cities and local governments should be acknowledged and defined, as suggested by <u>section 4.4</u>[4].

E. Empower cities' decisions on culture to shape our future

13. *Use cultural spaces to enhance participation*

Too often showcase cultural buildings symbolically and physically shut their doors on the wider community. Cultural premises should be considered as civic spaces and should be open and welcoming; a natural meeting place for citizens of every income, age and background, whether or not they initially come to see the work inside. As suggested by several of the arguments presented throughout the study, an open policy of engagement pays huge dividends, in revenues, and in providing democratic legitimacy for the city's expenditure. Cultural policy at urban scale should increasingly balance investments in infrastructure, with those dedicated to support creation and its circulation and to enhance citizens' participation in local cultural life**.**

14. *Use exchange and participation to put the periphery back at the core of society*

As recent events in Paris and Brussels have shown, there is a real danger to be dealt with if communities on the periphery of cities are ignored or allowed to become ghettos that national authorities and wealthy districts prefer to pretend are not there. Communities that are culturally isolated by definition will not feel included in the ambitions, identity and ethos of the wider city. Therefore, the cultural governance of cities needs to be imagined from outside in: reconverting and energising peripheral neighbourhoods, not just the commercial and civic city centre, with energy, imagination and above all collaboration. Investment in infrastructure is needed to encourage exchange and mobility. However, this periphery should not only be considered solely in a geographical sense, but mechanisms of exclusion need to be addressed and structural solutions explored. New models of culture-driven participatory approaches and democratic debate need to be focused upon.

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[4] Specific challenges in this area include the design and implementation of measures to address the cultural components of the UN 2030 Agenda at local level (e.g. target 11.4, which involves the preservation of cultural heritage as a key element in the promotion of sustainable local development, but also other references to culture across the 2030 Agenda), Another specific challenge is how cities, given their substantial competence in the cultural field in many EU Member States, can contribute to the implementation of the UNESCO Convention on the Diversity of Cultural Expression in their internal as well as, where applicable, external relations. It is worth to note that both Culture Action Europe and Agenda 21 for culture (the Committee on culture of UCLG), together with other international networks, led the global advocacy campaign for culture in the Sustainable Development Goals (SDG) in 2013-2015, known as the #culture2015goal campaign.

15. ***Increase security through cultural participation, inclusion and "social control" of the public space***

Actual security and the feeling of being safe are strongly related to the participative, inclusive use and "social control" of public space. This is a well-known fact both to security forces and to local authorities. Beyond material buildings and infrastructure, freely accessible and safe public space needs to be preserved and provided, allowing for the interaction of all citizens and thus forming the very basis of democratic debate, encounters and creative development. Investing in culture in public spaces reinforces inclusiveness and "social control" over these spaces, leading to increased security via community participation.

16. ***Fund cultural processes, not only cultural infrastructure***

It can often feel to local governments, both officials and politicians, that renovating or putting up new buildings for cultural activity can solve problems of regeneration. The total cost is then cited as the impressive investment in culture. However far less money and certainly less pride continue to be invested in cultural work itself. There is a delusion that, given a new building, an arts organisation will suddenly become self-supporting. This almost never happens. The investment in the building is the start of the process, not the end. Cities need to think about cultural policy as being less about buildings and more about the work that goes on inside them.

17. ***Reinvest cultural benefits in cultural ecosystems, promoting public-private-civic partnerships***

The positive external effects generated by culture on the economic or social spheres should be reinvested in local cultural ecosystems. For example, the benefits generated by culture-based tourism or by the largest and most commercially viable elements of the cultural and creative industries could contribute to preservation strategies and community involvement in heritage; cultural processes at the grass-roots level, which often provide the enabling environment for other initiatives to thrive, could be promoted. Public-private-civic partnerships with a clear understanding of shared public interest in this field are necessary.

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