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Policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture

REPORT PRODUCED BY THE WORKING GROUP OF EU MEMBER STATES EXPERTS
(OPEN METHOD OF COORDINATION)
ON
BETTER ACCESS AND WIDER PARTICIPATION IN CULTURE

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Executive summary

Introduction

Access to culture remains a highly topical issue across Europe. Available data on cultural participation shows that a significant part of the population still does not participate in mainstream cultural activities, with people in more deprived circumstances (with regards to their income and education level) participating much less than people with higher education profiles and higher incomes.

Cultural participation is recognized as a human right and an important building block for personal development, creativity and well-being. However, the cultural provision offered by institutions receiving public funding often benefits only a reduced segment of the population. This may require the identification of strategies to increase participation, in order to guarantee equity and efficiency in the use of resources.

Context of the report

This report is the outcome of the work undertaken by the Working Group on Better access to and wider participation in culture, a group of twenty-four experts representing an equal number of EU Member States. The Working Group was launched in early 2011 under the Council Work Plan for Culture 2011-2014 which implements the European Agenda for Culture.

The group worked together using the Open Method of Coordination (OMC) - a voluntary cooperation between EU Member States which aims at improving policy-making by exchanging those lessons learnt by the various Member States. The method was extended to the field of culture in 2008 on the recommendation of the European Commission in the European Agenda for Culture (2007).

The main issues discussed by the group were illustrated through examples of policies and initiatives developed by cultural institutions, highlighting current practice in access and participation from the contributing Member States, either in relation to policy measures or to practices by arts and cultural institutions.

Why is access important? Whose access?

The group highlighted that there may be a wide range of different agendas behind efforts for access, even though policies and practices often converge. For instance, public authorities may be concerned that **public funding is used in a redistributive way,** and that it will reach as wide a segment of the population as possible. Culture is supported as a public service and ensuring access and participation means first of all ensuring the effectiveness of the service, but also tackling inequalities in the distribution of resources. Another set of reasons for which to support access relate to the notion of **culture as an agent for social transformation**: the right to take part in cultural life as a matter of equal opportunities; culture as a facilitator of social inclusion; cultural participation as a way of overcoming social class divisions; culture as a key competence and a basis for creativity. Regarding cultural institutions, the agenda may also be focused on the **need to build new audiences to ensure the sustainability of institutions,** in view, for instance, of the current ageing of the audiences of many traditional institutions.

It is of fundamental importance to be clear about the reasons for wanting to increase audiences in order to develop the right strategy. In fact, depending on the agenda, target groups and the measures used to address them may differ.

A strategic approach to access should start with the identification of objectives and should include the analysis of users' habits and of the reasons for not using the cultural offer; delivery should be followed by monitoring and evaluation.

The analysis of audiences allows for the identification of barriers and for estimates to be made regarding the effort/investment that is required to remove them and attract a given group.

The analysis typically distinguishes between "central" audiences, occasional or potential users, and non-users. Even if it may be challenging, analysing the **needs of non-users** may allow for a deep revision of practices, depending on the objective to be achieved. Also, the patterns of **cultural consumption of young people** are particularly worth analysing. Surveys and research indicate that while young people are highly interested in cultural production (music, cinema etc), they are underrepresented within the audience of cultural institutions. Understanding why this is happening may be vital for the sustainability of cultural institutions.

How to do it? Removing obstacles to access

The first and most classic approach to increasing access consists in identifying, and removing, the obstacles that may hinder participation. Such obstacles may be **physical** (especially for disabled people), **financial** (e.g. entrance fees, public transport tickets), **geographical** (for people living in rural areas), but they may also be more intangible, like barriers in **culture** (interests, life choices, linguistic barriers), in attitudes (the institutional atmosphere), and in perceptions (e.g. perception of cultural institutions as elitist, refusal of some forms of cultural expression or low priority given to cultural participation). The group examined and discussed a range of initiatives tackling such obstacles.

It highlighted how **partnerships are key.** Measures can be **better designed through a participatory approach**, via a consultation of potential audiences. For instance, co-operation with organisations representing disabled people is key if accessibility issues are to be responded to effectively.

In relation to **financial barriers**, all experiences pointed to the same conclusions. Removing financial barriers by offering free entrance is effective **only if accompanied by other measures** which address the specific interests or needs of the targeted audience.

How to do it? Building an audience

While removing physical or financial barriers to access is important, it is often not enough to drive audiences with different socio-economic background or age away from their usual activities.

Evidence shows that the **issue of access and participation seems to be much more on the demand** than on the supply side. Efforts regarding "audience development" are therefore above all about the **creation of a demand**. While in the past funding authorities and arts and cultural institutions focused most of their efforts, attention and resources on the supply of artistic and cultural production, it is now evident that supporting demand should be regarded as the key challenge.

Educational activities, aimed at school-age children and young people or adults, are the most obvious ways of allowing contact with and raising interest in culture. This is why **cultural education should be regarded as one of the core activities of the cultural field.** Cultivating demand means first of all giving people the skills and the knowledge to allow them to appreciate the arts and to develop a desire to come back for more. Thus, cultural education has a great deal to do with sustainability.

It should be noted, however, that education, together with family-background, is the most important predictor of cultural participation. However, arts and cultural education has a very limited place in primary and secondary education curricula across Member States, and it is not present in some educational tracks, like vocational training. Considering the key importance of culture for personal development and creativity, **arts and cultural education should be part of the curricula of all school types, including vocational training.**

Arm's length services and institutions can play a major role in the creation of a demand for culture. In many regions, local public libraries and community cultural centres are the most intensely used cultural institutions. They are key actors in continuous education, and may act as intermediaries to facilitate the overcoming of social and cultural barriers linked to the lack of familiarity with "high arts" institutions. Some such institutions are undergoing deep reflections on their roles and are repositioning themselves as key actors for social inclusion. In some cases, the full recognition of such a

role needs to pass not only via a change in perspective on the part of funding authorities, but also via a revision of job description and training for professionals.

While education is the classic tool used to create a taste for the existing cultural offer, a more radical approach to audience development involves **questioning the relevance of the offer to the envisaged public, taking into account its needs and interests.**

Users' surveys which analyse the audiences of cultural institutions show that socio-economic disadvantage is not always the main reason for not visiting such establishments. In particular, young people, almost regardless of social background, seem to show disaffection not only for culture, but also for those institutional places where culture is celebrated and conserved. This should lead institutions and funding authorities to a deep reflection. **To drive interest and engagement, it may be necessary to reflect on the relevance** (to individuals and the community) of cultural products. This might involve re-interpreting or re-positioning programming and context (e.g. location) of cultural services. Doing this may also mean revising the overall approach and mandate of the institutions, also questioning and revising the decision-making processes and modalities. While this approach is the deepest and most promising in terms of impact, it may also be the most challenging and complex in terms of definition and implementation. The main questions are how to define relevance, who decides what is relevant to whom, and how to identify what is really relevant.

New opportunities in a digital era and direct involvement in the creation of art

Even though briefly, the group also looked into how new media and online services may boost participation levels, and change and increase access to culture. Digital technology allows first of all a **dramatic increase in access to information** and in opportunities for cultural education. Then, it may **facilitate and improve the consumption of culture**. Finally, and perhaps even more importantly, digital technologies and social media may more easily **allow people to be creators of culture.** They also allow better hybridisation of genres and the emergence of a new popular culture. All this may ultimately have a revolutionary impact, **blurring the boundaries between producers and consumers of culture.** It may involve a shift from a model in which the arts and cultural professionals and organisations hold the chain of creation/distribution/critique, to one in which anybody can create, anybody can be an art critic, and the content is controlled by users.
This is particularly challenging for cultural institutions and it is vital for them to understand the challenges and the opportunities that are brought about by the digital shift, and see how to position themselves in relation to it.

It should be noted that, in reference to arts and social change, it is often direct participation in making the arts that has the greatest transformative potential and that may lead to life changes. Taking part in and observing and consuming culture are all important, but they are fundamentally different experiences, and they are not necessarily linked – i.e., direct involvement in community arts may or may not encourage individuals to attend more cultural events in institutions.

The deliberations of the group focused on the possible role of cultural institutions in **promoting involvement in non professional arts**. It was highlighted that a partnership between professional cultural operators and amateur arts can ensure quality and enhance the value of the experience for all participants. At the same time, it was also underlined that professional artists need specific training and a certain mindset in order to be able to succesfully operate with amateur artists, especially in challenging settings; mediation may be necessary.

Some further remarks

The exchanges showed that, while in some countries the issue of how to increase access to and participation in culture has been under discussion for a long time, in others it is relatively new and it

relates to social innovation. Developing a **platform for the sharing and exchanging of experiences, both at the European and national level,** is therefore highly beneficial.

It also emerged that, because of their complexity, initiatives aimed at increasing access **may be successful only if they are "owned" by the arts organisation**, rather than felt as an imposition by the funding authorities. It is therefore fundamental that the objectives are discussed and shared by funding authorities and institutions.

This is also why deep work on audience development **requires long-term support** - projects need to have longevity if they are to lead to a change of culture within the organisation. Integrating the perspective of access in institutional culture requires a **substantial investment in staff training.** The experience of staff should be treasured and capitalised upon, and networking among cultural institutions may help to enhance and give value to such experience.

1. Introduction

1.1. Framework for this report

Framework for the expert group

The 2007 European Agenda for Culture opened a new chapter of cooperation in the cultural field among the European Union's Member States, allowing for exchanges on topics of common interest and on which mutual learning can be particularly beneficial. Such exchanges take place through the Open Method of Coordination (OMC): a voluntary co-operation among Member States, sharing their practices and experiences so as to improve their own work.

The priorities for the Open Method of Coordination are set out by the Council, through a multiannual Work plan. The Council work plan on culture 2011-2014 also provides a precise indication of the topics to be dealt with in the four year period under each broad priority. It specifies that under priority A (Cultural diversity, intercultural dialogue and accessible and inclusive culture), for the period 2011-2012 the OMC work should focus on the topic of better access to and wider participation in culture, especially for socio-economically disadvantaged groups. This report is the outcome of such work.

In fact, access to culture remains a highly topical issue across Europe. Available data on cultural participation shows that a significant part of the population (albeit with very substantial differences across countries)[1] still does not participate in mainstream cultural activities such as going to the cinema or reading books. Percentages of participation tend to be much lower for activities such as visiting a museum, with people in more deprived circumstances (for income and education level) participating much less than people with higher education profiles and higher incomes.

The importance of achieving a better and fairer distribution of chances to participate in culture has been emphasised by a set of Council conclusions in relation to access to culture, among others the 2010 Council conclusions on the role of culture in combating poverty and social exclusion, but also the 2011 Council conclusions on cultural and creative competences and the 2008 Council conclusions on intercultural competences.

Therefore experts, mainly representing Ministries for Arts and Culture, were asked to identify <u>policies and good practices of public arts and cultural institutions to promote better access to and wider participation in culture</u>, including by disadvantaged groups and groups experiencing poverty and social exclusion.

This report should be seen as closely connected, and in some ways the basis, for the following OMC phase on cultural diversity and intercultural dialogue (autumn 2012-2013), in which experts will identify policies and good practices in creating spaces to facilitate exchanges among cultures and

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[1] See, for instance, Eurostat, http://epp.eurostat.ec.europa.eu/portal/page/portal/culture/data/cultural_participation; see chapters 8.2.1 of the Compendium on cultural policies, e.g. in Finland:
http://www.culturalpolicies.net/web/finland.php?aid=821 and other national data : FES Institut für Empirische Sozialforschung (2007): Kultur-Monitoring Bevölkerungsbefragung. Studienbericht 2007, Wien ; ITALY:
http://culturaincifre.istat.it/multiscopo/index.php;
http://www.scotland.gov.uk/Topics/ArtsCultureSport/arts/CulturalPolicy/workinggroup/Cultural-participation; I

between social groups, with special regard to public cultural institutions. The issues concerning migrants' and different ethnic groups' participation will be looked at in more depth in that context.

Aim of the report

The purpose of this report is to summarize the work of the group so as to provide a support to reflections for policymakers and practitioners.

Even though the work plan for culture asked the group to produce a "manual", both the time made available for this work and the scope and heterogeneity of challenges for culture across Europe would have made it difficult to produce a document providing guidelines that would prove valid across Europe.

Therefore this document is not a manual, but a structured set of deliberations, which tries to provide an analytical framework around the complex issue of access to culture.

The main points that were discussed by the group are supported by examples of policies and initiatives by cultural institutions, highlighting current practice in access and participation from the contributing Member States. Complying with the indications of the Council Work plan, examples relate either to policy measures or to practices by arts and cultural institutions. It should be emphasized that the selection of examples just aims to provide a sample of diverse experiences, and it does not have the ambition to provide a systematic and fully representative overview of best practices across Europe.

Working method

The Working Group convened for the first time on 8 March 2011 in Brussels and had altogether six meetings (five in Brussels, one in Vienna, with on site visits).

24 Member States appointed experts (Luxembourg, Slovakia and the United Kingdom did not appoint a representative; however, the UK experience was collected through specific interventions of experts). During the first meeting Mr François Marie (France) was elected as the chair of the working group. The civil society platforms on Access to Culture and Intercultural Europe were associated to the deliberations and actively contributed to the work.

At each meeting, members and external experts were invited to give presentations on specific topics, giving way to in-depth discussions. In between meetings, members worked at the identification of practices at the national level and at structuring the present report.

1.2. Definitions

Definitions of "access" and "participation"

Access and participation are closely related terms. Policies for access and participation aim to ensure equal opportunities of enjoyment of culture through the identification of underrepresented groups, the design and implementation of initiatives or programmes aimed at increasing their participation, and the removal of barriers. The concept of "access" focuses on enabling new audiences to use the available cultural on offer, by "opening the doors" to non traditional audiences so that they may enjoy an offer or heritage that has been difficult to access because of a set of barriers. The emphasis on

participation (to decision making, to creative processes, to the construction of meaning) recognizes the audience as an active interlocutor, to be consulted or at least involved in planning and creating the cultural offer[2].

Definition of "public arts and cultural institutions":

For the purpose of this document, the term "public" broadly refers to those institutions subsidized through public funding, no matter what their legal statute is. In fact, the main issue relates to the way public funding for culture reaches audiences.

The group did not focus on an exclusive interpretation of "arts and cultural institutions". It did look in prevalence at initiatives in museums, live performance institutions and libraries, but also at some other initiatives (for instance, by NGOs in the social field) which seemed relevant to the topic.

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[2] As suggested by Cristina da Milano.

2. FRAMEWORK - Why does access to culture matter?

As mentioned in the introduction, the cultural provision offered by institutions receiving public funding often benefits only a reduced segment of the population. The present chapter analyses <u>why</u> it may be important for a larger part of the population to be in contact with such cultural services.

It makes it clear that agendas behind efforts for access can be quite different, depending on the perspective (for instance, public authorities' reasons may be different from those of arts and cultural institutions). The variety of motivations does not, however, indicate a contradiction or contrasting forces; in most cases, policies and practices converge even if they originate from different starting points. The paper commissioned to Anne Bamford, through the European Network of Experts on Culture[3], contextualises the issue in a historical perspective.

a. A redistributive use of public funds

On the side of public authorities, even beyond objectives related to social inclusion, an immediate concern relates to ensuring that public funding may reach as wide a segment of the population as possible. Culture is supported as a public service and ensuring access and participation means ensuring the effectiveness of the service.

Such concern may even be more urgent in light of the agenda of social justice. The evidence on cultural participation shows that most subsidised "high culture" benefits audiences with a higher socio-economic profile – thus, public resources are redistributed towards those who are already most privileged. From this perspective, increasing cultural participation also means tackling inequalities in the distribution of resources.

b. The wide agenda of culture for social inclusion and social innovation

Both on the side of public authorities and on that of institutions, efforts for access may originate from a range of societal considerations – emanating from different, and often complementary, philosophical perspectives. Overall, they may be reconducted to the notion of culture as an <u>agent for social transformation.</u>

- Culture as a human right:

The right to take part in cultural life is included in the Universal Declaration of Human Rights (Article 27). Taking part in cultural life implies access to the full cultural life of the community.

It is noted that, for different reasons, people may be excluded and marginalised from participating in cultural activities. The denial of access to culture can result in fewer possibilities for people to develop the social and cultural connections which are important for the maintenance of satisfactory levels of coexistence in conditions of equality.

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[3] http://www.eenc.info/wp-content/uploads/2011/07/anne-bamford_policies-for-widening-access-to-culture_final.pdf

Such notion of the right to participate in cultural life also includes the knowledge and use of cultural heritage, as emphasized by the Council of Europe Convention on the Value of Cultural Heritage for Society[4] (Faro, 2005): heritage is a vehicle of values for individuals and communities.

- Culture for well-being and participation in society:

Culture is a positive element that can facilitate social inclusion by breaking isolation, allowing for self-expression, supporting the sharing of emotions, and bringing a "soul" to measures tackling material deprivation. As evidence shows[5], cultural participation may have a major impact on psychological wellbeing.

It is also observed that initiatives tackling material deprivation may be jeopardised when the intended beneficiaries live a situation of exclusion from the majority society's culture - which may critically undermine the motivation to change – and when prejudice and stereotypes affect social and cultural identities and the desire to belong.

Such cultural exclusion may only be reversed by conscious and proactive efforts toward mentality change, on the part of both the majority and the minority population. And mentalities will only change if people have the opportunity to deepen their knowledge of the other and to improve mutual understanding through positive encounters. The arts and culture provide the ideal platform to make this happen.

An empirical study in Germany, for instance, indicated that the role of art and culture in the process of migrant integration has, so far, often been underestimated. Like education, cultural participation is clearly linked to a positive perception of the migration experience and current life situation.[6]

- Overcoming the division of social classes as expressed by use of cultural offer:

According to the French sociologist Pierre Bourdieu, the very "raison d'être" of cultural offer is to differentiate and determine belonging to social classes. And, indeed, research shows that the higher an individual's social class, household income and education level, the more likely they are to visit museums and galleries. Thus, cultural participation is a predictor, but also a component, of social class belonging. Therefore, efforts to overcome social inequalities may also need to pass through ensuring broader access and participation in culture.

- Culture as a key competence

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[4] This entails individual and collective shared responsibilities with regards to heritage. The Convention encourages active participation, introducing the concept of "heritage community", based on the recognition of the values embedded in heritage (resources for human development, the enhancement of cultural diversity and the promotion of intercultural dialogue, part of an economic development model based on the principles of sustainable resources) and a commitment to promote them, gearing heritage policies to the needs of society, human progress and quality of life.
http://www.coe.int/t/dg4/cultureheritage/heritage/identities/faro_pres_en.asp
[5] See for instance E. Grossi, P. Sacco and others, The Impact of Culture on the Subjective Wellbeing, http://www.fondazionebracco.com/archivio/pdf/The_Impact_of_Culture_on_the_subjective_wellbeing.pdf
[6] See Prof. Dr. Susanne Keuchel: Interkulturbarometer (Intercultural Barometer), unpublished manuscript, Bonn 2012 (publication is planned).

"Cultural awareness and expression", that is the appreciation of cultural heritage, but also the creative (self-)expression of ideas, experiences and emotions in a range of media, is recognised as necessary to be a competent actor in today's society – just as important as literacy, numeracy or digital skills, and closely interrelated to all these other competencies. It is, in fact, indicated by the 2006 Recommendation of the European Parliament and of the Council on key competencies for lifelong learning as one of the eight key outcomes of learning. Culture and creativity are thus necessary elements of personal development. Supporting their acquisition by all is essential to ensure that education achieves its aim to equip everybody with the necessary resources for personal fulfilment and development, social inclusion, active citizenship and employment.

… *and as a basis for creativity*

Supporting the acquisition of culture and creativity may also be beneficial to broader social and economic development. In fact, in recent years there has been increasing awareness of the importance of the cultural and creative industries as a vector for development. The creative process is strongly influenced by the cultural milieu in which it develops. The freer and more interdisciplinary and stimulating a cultural environment is, the greater the production of creativity and talent. On the other hand, creativity is an essential input in the production of culture, but to be sure that it is pursuing socially shared objectives endowed with value, creativity must be interpreted and filtered by the culture of the community [7].

c. **Building new audiences to ensure the sustainability of institutions**

Arts and cultural institutions require audiences. The natural ambition of artists is expose their work to broad audiences. At the same time, audiences differ in age profile, and in many cases audiences are growing older; classical music concerts are increasingly attended by older members of the public, and museums find it difficult to attract younger audiences. Thus, attracting new audiences is vital to ensure the medium and long term future of institutions. In this case, of course, the focus does not need to be on disadvantaged groups. However, taking into account the diversity of the population may be important in developing effective measures.

While in this case the institutions have the biggest stakes, the issue of audience "building" is relevant also to those public authorities which are funding them and which may define priorities also based on users' numbers.

3. Access for whom?

Policies and initiatives should be based on an analysis of needs and on a clear identification of objectives, which is the necessary basis for the evaluation of results.

Therefore, the definition of the measures needed to increase access needs to be based on an analysis, or at least on a mental mapping, of the audiences that they should address. As described in the previous section, the aims of access policies and initiatives may be different. Not in all cases would

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[7]   See The Italian white paper on creativity: http://ec.europa.eu/culture/documents/it_white_paper_creativity2009.pdf; and KEA Report http://ec.europa.eu/culture/key-documents/impact-of-culture-on-creativity_en.htm.

they target disadvantaged groups – they may legitimately simply focus on increasing the numbers of users belonging to the same social group as the current audience. Being clear about who the target groups are is important in order to develop the right strategies and to correctly evaluate the investment and efforts that may be required. Increasing numbers without changing the socio-economic composition of the audience may be much easier, and it requires the implementation of different measures, than attracting an audience which is culturally more distant from the institution. However, if the implemented measures aimed at increasing social inclusion, a simple increase in numbers may not serve that purpose, unless it has an impact on the socio-economic composition of the audience.

The analysis of audiences ("segmentation") allows for an understading of why people are excluded - or choose to exclude themselves - from cultural offers, thus it allows for the identification of barriers and for estimates to be made regarding the effort/investment that is required to remove them and attract a given group.

The analysis[8] typically distinguishes between "central" audiences, occasional or potential users, and non-users.

Central audiences have a habit of accessing the cultural offer; their involvement does not require tackling cultural or social barriers. The main barriers that they may encounter concern the availability of free time and the rigidity of opening hours; besides, there may be financial barriers, for frequent access or for families. They are easy to attract – one could say that they have low "activation costs".

Occasional audiences make sporadic use of the cultural offer (blockbuster events, visits to museums in holiday destinations etc.). In some cases, the barriers that they encounter may be cultural (difficulty in understanding some cultural offers, such as contemporary arts). They may encounter difficulties in obtaining information on the available cultural offer. They would have medium "activation costs".

Potential (or "lapsed") users are those who currently do not visit the cultural institution, but who might be interested in doing so. Such "distance" may be rooted in a wide series of factors (cultural, social, financial and physical barriers) – it is thus very important to analyse which factors could be most relevant in activating their interest. They may be attracted, through specific policies and measures. In this case, the "activation costs" (the efforts and resources that need to be invested to attract them) are high.

Non users are the farthest away from the cultural institutions – those whose needs and expectations are the most difficult to analyse. For example, a survey in England[9] showed that around 20% of people were non-users who were indifferent to – or even hostile to - the cultural offering, with negative preconceptions or attitudes towards culture. It should be noted, however, that being a non user of cultural institutions does not necessarily mean being non user of culture – most of these publics would listen to music via the radio or the Internet, watch television etc.), or pursue activities that closer observation may qualify as culture as perceived by the majority. (Some of these occasionally make their way to the realm of established forms of culture, e.g. hip-hop.) Reaching and involving non-users in the activities of cultural institutions seems possible only through specific and medium-long term cultural and education policies involving schools and families.

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8 Results of a research conducted by Alessandro Bollo, Fitzcarraldo Foundation 2011 for Italian Ministry for heritage and cultural activities.
9 Ref in Anne Bamford's paper in the Annex.

Going back to Bourdieu, the cultural capital accumulated from the family environment and through education is key in determining to which of the above audience segments an individual will belong.

Among the excluded – or self-excluded – ethnic cultural minorities represent special and often statistically significant groups, and pose distinctive challenges: migrant communities and the Roma population.

Several Member States are conducting systematic users' surveys, especially in relation to the use of some specific cultural offers so as to better understand who the users are, what their needs are, and thus to build strategies to better cater for them. In some cases, the work on analysis of audiences also tries to capture the behaviours and needs of non users, through a combination of tools for socio-demographic analysis providing data at the local level.

USER SURVEYS

EXAMPLE > Denmark - DK National User Survey

As part of the National Education Plan for Danish Museums, the Danish Agency for Culture is conducting a national user survey. The survey offers insight into who the users of the museums are, how they use them and how they assess the museums.

The aim is to create access to culture for all Danish citizens by providing national and government-approved museums with tools and knowledge to professionalise their educational role and communication skills.

The survey supplies a systematic national overview (through annual national reports) and it gives every museum an overview of its specific users (through detailed branch reports). In this way, both the Danish Agency for Culture and the museums have a strategic tool for developing relationships with their users and non-users.

The survey, developed through collaboration between the Danish Agency for Culture, the Danish museums and TNS Gallup, is repeated every year and will compare results over six years in the period 2009-2014. Thus, museums will have the opportunity to follow up on objectives and strategies in keeping with the user survey's results.

Some museums have raised concerns about the way the survey is conducted – they found the questionnaire too long, the procedures concerning the distribution and collection of questionnaires too difficult etc. As a result of these concerns, since 2012 it has been decided to shorten the questionnaire, to introduce a new segmentation, and to supply the physical questionnaires with the possibility of answering the questions from the users' smart-phones.

At the Museum of Copenhagen, for instance, the National User Survey is an important tool in both the planning and evaluation of educational activities. It works as a barometer with which the museum is constantly able to study the user base of the museum. As such, it makes a useful benchmark in the museum's educational work in general. For instance, the popularity of the museum's family exhibition TRASH! was clearly reflected in the museum's branch report in the form of a significant increase in visitors aged 14-29 years. In 2011, 25 percent of the visitors belonged to this age group compared to only 16 percent in the average Danish Cultural History museum. The trend was particular visible in the period from September to December - the period where TRASH! was on display. In this period 39 percent of the visitors belonged to the youngest age category. According to the museum, the Danish National User Survey is particularly useful in the evaluation of the museums' educational role because the survey makes it possible to instantly evaluate whether specific activities have reached the desired target group.

http://www.kulturstyrelsen.dk/publikationer/publikationsarkiv-kulturavsstyrelsen/

EXAMPLE > Germany - "Cultural Barometer"

Since 1990 the "Cultural Barometer" (Kulturbarometer) has regularly served as a measurement tool in Germany. A representative survey conducted by the Centre for Cultural Research (ZfKf) in Bonn, the Cultural Barometer highlights current attendance trends and developments in various cultural fields. In 2011 it focused on an analysis of musical interests, attendance at musical events and attitudes towards the range of musical offer. The study showed that a further downward trend in attendance of (classical) music concerts in Germany was averted solely by an increase in the number of concert-goers over the age of 65. In response to these findings, greater priority is now being accorded to the attraction of new young audiences by orchestras and to youth work as a whole.

EXAMPLE > Spain – the Permanent Museum Visitor Studies Laboratory

In 2008 the Ministry of Culture set up the Permanent Museum Visitor Studies Laboratory with the aim of carrying out a permanent study of the visitors of state museums. This project aims to obtain, in a steady and continuous way, information that may in turn be useful in the improvement of the running of the museums through research, training and communication. Its purpose is to guide the action of public museums, enabling them to fulfil their social duties. Based on the work of the Laboratory, in 2011 the Ministry of Culture published the report "Getting to know our visitors", and presented the results of the first study on the profile of visitors in the museums managed by the Ministry of Culture.

RESEARCH ON USERS AND NON USERS

EXAMPLE > UK: Audiences UK

The national network of Audience Development Agencies deals with the development of leadership and audiences in arts and cultural organisations, through training, audience research and organisational consultancy. Their work on increasing access for "hard to reach" audiences date back to 1998. The starting point was the analysis ("segmentation") of those audiences which are hard to reach, and of what their needs are. They identified some specific groups: ethnic minorities/migrants; the disabled; families (difficult to reach for a number of mainstream organisations); young people and, more recently, the intergenerational public. They analyse the behaviours and needs of potential audiences on a regional/local basis, using a combination of tools such as the Insight research of Arts Council England, specific area profiles and data provided by commercial companies (Mosaic/Acorn) undertaking socio-demographic analysis.

On this basis, they come to the definition of groups based on use profiles. Then they develop initiatives mainly targeted at those groups which have a potential for participation, but which are currently not participating due to concrete reasons.

http://www.audiencesuk.org

EXAMPLE > Italy – A national observatory on visitors to museums and archeological sites

In 2011 the Italian Ministry for Heritage and Cultural Activities started a feasibility study in view of setting up a National Permanent Observatory on museums and archeological sites' visitors. The aim of the Observatory would be to create a central system of monitoring and evaluation, through the gathering of quantitative and qualitative data on State museum audiences, so as to provide evidence in support of governmental audience development policies and of the activities of museums (access, education and communication strategies). The Observatory should gather and monitor administrative data on visits and carry out audience sampling surveys focused on visitors' segmentation, motivations and decision processes, communication aspects and satisfaction for the visit experience.

As part of the feasibility study, an international benchmarking study of museum audience observatories will be produced. Its aim is to analyse different models (in terms of governance and relationship with national policies), organizational aspects, methodological approaches (objectives, nature of data, ways of gathering, etc.) and sustainability. The study will be completed by the end of 2012.

EXAMPLE > Belgium-Flanders - The Participation survey

The Participation survey is a large-scale research study in Flanders focusing on participation behavior, on the most prominent barriers and attitudes on participation, and on a mapping of the supply of arts, heritage and social-cultural activities with special attention for the different types of participation. Such analysis gives an insight on the state of cultural participation in Flanders, on possible levers for increased participation, and on possible explanations for differences in participation. The survey also focused on the perception of cultural activities, on virtual cultural consumption, on participation during one's lifetime and on an economic analysis of the use of culture.

So far, two Participation surveys (2004 and 2009) were conducted by the scientific research centre for culture, youth and sports (subsidized by the Flemish government), thus already allowing comparisons in cultural participation over time. Some interesting conclusions of the survey (2009): a sudden decline in cultural participation from the age of 60; motivational, time and geographical barriers are the most frequent barriers that prevent people from participating; education level, parental situation (especially the participation culture of the parents) and life stage are crucial indicators for cultural participation.

Based on the results of the Participation survey (2004) the University of Ghent conducted research on 'lifestyles': the connection between behavioral, attitudinal and social-demographic aspects of cultural participation. Three large segments were identified in Flanders: engaged participants (26%), occasional participants (54%) and non-participants (20%). Within these three segments the researchers determined some other groups. "Engaged participants" are either "omnivorous" (16%) or "connoisseurs" (10%) - the first have broad and diverse interests, the latter have more specific preferences. In the second group there are "action seekers" (24%) who like action and adventure and have an interest for all modern and mainstream genres and cultural types, "recreation seekers" (13%) who on the contrary also have an interest in more classical genres and art forms, the "stay-at-home" (12%) who are interested in Flemish musicians, romantic and historic films, TV-programs and non-artistic hobby activities and "home hedonists" (6%) who are more focused on classical cultural genres. The last segment of non-participants primarily watch TV and are not interested in inside or outside cultural participation and is, therefore, the hardest to reach.

EXAMPLE > Germany -"Intercultural Barometer"

At federal level, the National Action Plan for Integration of 31 January 2012 inter alia mandates a systematic compilation of reliable data on access to art, cultural participation and cultural creativity by persons with and without a history of migration. This first "Intercultural Barometer" (Interkulturbarometer) is funded jointly by the Federal Government Commissioner for Culture and Media and by the Länder Lower Saxony and North Rhine-Westphalia. Initial findings and figures on the cultural participation of persons with and without a history of migration were presented in spring 2012.

EXAMPLE > Germany/Land Lower Saxony: "Cultural monitoring"

In 2012 the Land Lower Saxony commissioned a comprehensive cultural monitoring study in order to obtain a valid database on the use and non-use of cultural offerings. This study supplements the evaluation of visitors to the Lower Saxony Land museums and State Theatre that is contractually stipulated under the Land cultural promotion scheme. Its findings will be presented by the end of 2012.

4. Who initiates/leads the process?

As previously outlined, agendas behind the promotion of access may be diverse – in some cases, they belong to a policy strategy or view, while in other cases they are drawn by a reflection initiated within cultural institutions.

Therefore, efforts to improve access to and participation in culture may be top-down, initiated by public authorities, or they may be developed at the own initiative of cultural institutions.

Evidence shows that a key condition for the success of initiatives aimed at increasing access is that they are "owned" by the arts organisation, rather than felt as an imposition by the funding authorities. It is therefore fundamental that the objectives are discussed and shared by funding authorities and institutions.

Policies and programs started by public authorities

In several Member States, improving conditions and rates of access to culture is the object of specific framework strategies. Besides individual programmes and initiatives, what really matters is whether the will to include ever greater numbers of citizens and in increasingly meaningful ways into culture permeates the fundaments of cultural policies on national or lower levels.

It was highlighted that, in order to be effective, a strategic approach to access should be designed in a comprehensive way, from the identification of objectives, to the analysis of the habits of users and the reasons for not using the cultural offer, to design and delivery, to monitoring the implementation and evaluation.

> **EXAMPLE >** **The Belgian (Flanders) - Participation decree**
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> The Participation Decree (issued in 2008) offers a combination of supporting measures, which includes structural imbedding of policy attention to a number of specific groups, the anchoring of a few specific and cross-sectorial institutions, and the creation of a subsidy framework for the renewal of participation. It builds on the observation that the focus on participation has to be imbedded in all elements, instruments etc. of leisure policy. At the same time, participation also requires special conditions. These mainly involve finding, specifying and fighting specific participation thresholds or elements of exclusion or disfavouring. Both points of view require permanent and sustainable attention.
>
> The strategy aims both at enlarging and deepening cultural participation – it is thus a matter of both quality and quantity. Not only does it aim at increasing the number of people and the percentage of the population that is reached by certain offers, but it also aims at improving the diversity of offers and reach, and at ensuring quality and intensity in participation. The offer needs to be adapted to the living environment and the preferences of diverse social groups. Moreover, people can also actively take part in culture, for example social-artistic projects, but also as personnel. This form of participation also needs to be encouraged. After all, people interact both with each other and with suppliers of leisure. An important strength of the decree is that it creates space for experimentation, in a cross-sectorial way.
>
> The Decree also supports some organisations whose goal is pre-eminently to widen, renew and increase participation in a structural way. For example, Demos (a non-profit association) is a knowledge center for the participation of minorities in culture, youth work and sports that supports organisations doing outreach work. Another association, The Red Anthracite, organises sports and cultural activities (music concerts, theatre, etc.) in prisons, inviting local cultural operators to come and work with prisoners and developing specific social-cultural and social-artistic projects (for example 'Kaffee Détinee': civilians and prisoners are brought together in a cultural setting).

> **EXAMPLE >** **Finland: Promoting access to art and culture - The Ministry of Education and Culture**
>
> The objectives of Finnish cultural policy relate to creativity, cultural diversity and equity. The aim is to realise cultural rights and ensure access for all residents in Finland to art and cultural services, irrespective of their place of residence and financial status. In order to ensure equality and equity, the Government supports and develops conditions conducive to creative activity and the operation of art and cultural institutions.

In 2001, the Ministry of Education and Culture and disability organizations agreed to co-operate in developing a policy to promote access to art and culture. On the basis of a 2004 report on participation by people with disabilities, the Ministry of Education and Culture launched the policy programme Access to Art and Culture 2006-2010. The programme aimed to promote access to art and culture for different minority groups and disabled people. Importantly, the policy on equal access to art and culture was linked to other policies and programmes, such as library policy; the integration of immigrants; the Art and Culture for Well-being Programme (2010–2014)

Support given by the Ministry includes funding and management of specific institutions supporting access to culture for specific groups, such as the Celia Library for the Visually Impaired or the funds for the sign-language theatre for the hearing impaired, Totti; the mapping of accessibility of cultural institutions; grants for cultural work by disability organizations and for activities that promote the integration of immigrants by means of art and culture (from the year 2010). Moreover, the Minsitry has endeavoured to nominate members with a minority background to the Arts Council of Finland to improve expertise.

EXAMPLE > Germany– Obligation for publicly funded institutions to promote access

Funding for public cultural institutions is tied to a specific obligation on the part of these institutions to afford their respective audiences access to cultural offerings irrespective of their financial situation and social origin and to take targeted action to mobilize them. Since 2008 the Federal Government Commissioner for Culture and the Media has consequently specified that grants to institutions receiving ongoing funding under his purview be tied to the following requirement: "The activities of cultural institutions must also be aimed at proactively communicating their multifaceted potential. Federal grants will therefore be tied to the goal of active work to impart artistic and cultural values. Particular attention must be paid, in this context, to target groups that have been underrepresented in the past. The quality of cultural education work shall be regularly discussed by the supervisory bodies and shall be a criterion for monitoring success".

EXAMPLE > France – State policies on access to culture for disadvantaged groups

The 1998 Law against social exclusion emphasizes the contribution of culture and recognizes the key role of NGOs and in particular of federations of adult education (which signed a charter "Culture-adult education"). This led to a co-operation between the Ministry of Culture and the Ministry of Social affairs in support of equal opportunities in access to culture for disadvantaged audiences. Among the most recent initiatives, in 2009 the ministry of culture started a working group on "expressing exclusion", in order to favour the exchange of practices and mutual learning among the organisations dealing with adult education and access to culture. In 2011 a pilot initiative to support participation in amateur arts was launched in co-operation with all federations of adult education.

A particular focus is placed on urban policies; the objective of the Ministry of culture is to reinforce access to culture especially for residents in disadvantaged areas. Culture is therefore seen as a key element of urban policies, and its role is emphasized in the so-called "urban contracts for social cohesion" (contrats urbains de cohésion sociale (CUCS)). A three year-long call for "a cultural dynamics in neighbourhoods", dedicated to supporting cultural projects in 215 neighbourhoods, was launched in 2009, with a budget of 2 Million €. The call allowed support for 804 projects. Also, a specific agreement on culture and urban policies, focused on access to culture for disadvantaged groups, was signed in 2010 between the Ministry dealing with urban policies and the Ministry of culture. Such an agreement allows cultural structures to place a priority focus on social inclusion in disadvantaged neighbourhoods and to invest resources in measures for access to culture.

A specific issue relates to access to culture for prisoners or under age offenders. Access to culture is seen as a right just as education and health are, and it is thus inscribed in the code of criminal procedure. Culture is seen as a means to rehabilitate and reconstruct a person and it is thus a key element in a reinsertion process. Therefore, partnerships between penitentiary services and cultural institutions are encouraged, also in order to ensure quality in the cultural offer – there are currently more than 500 agreements between prisons and cultural institutions such as libraries, theatres and

museums. The Minsitry of Culture and the Ministry of Justice have therefore established a partnership for more than 20 years, with a new protocol signed in 2009 focusing more specifically on minors. National initiatives support co-operation with cultural professionals: « Des cinés, la vie » about cinema, or « Rencontres Scènes Jeunesse » in relation to live performances (http://www.passeursdimages.fr/-Des-cines-la-vie-; http://www.rencontres-scene-jeunesse.fr/).

Finally, the Ministry of culture also started in 1996 a co-operation with the Ministry of Health, focusing on bringing culture to hospitals. Culture is seen as a way of improving the way patients are received, to improve the working conditions of the staff, to change the image of hospitals and to open them in the cities too. For cultural operators, hospitals represent a privileged channel to meet the audiences, in a different way than in classic cultural structures.

EXAMPLE > Italy - Promoting innovative forms of cultural participation

The need to promote wider access to cultural heritage institutions is today widely recognised by Italian policy makers and practitioners at both national and local level. The challenge, however, remains how to initiate a new, closer relationship with diverse audiences, giving voice to the needs, expectations, life experiences and knowledge systems of individuals and communities.

In this perspective, in March 2012 the Directorate general for the enhancement and promotion of cultural heritage (Italian Ministry for Cultural Heritage and Activities) launched a call for proposals addressed to the 424 state-owned museums, archaeological areas and historical sites to help them rethink their communication tools and processes through a participatory approach, with a total grant of 500,000 Euro (covering 8-12 projects). The aim is to encourage national cultural institutions to develop innovative forms of participation; to promote a more systematic knowledge of audiences and their needs, as well as a more thorough evaluation of processes and outcomes; to sustain those institutions which have already developed an expertise in this field, so as to promote a legacy, progression and institutional change; to promote partnerships with other institutions (e.g. city museums, national archives and libraries, non-profit organisations, universities and research centres) and to create a community of practice which facilitates the transferability of expertise to other institutions.

Projects must be developed and implemented by the institution's internal staff; they must be structured in four fundamental phases: preliminary audience research; project implementation; formative and summative evaluation; the dissemination of outputs, outcomes and process; they must promote the active involvement of target groups, whether through consultation, "empowerment-lite" practices or collaborative planning.

The projects that are currently under evaluation range from re-design site paths, the improvement of services and communication tools in partnership with local organizations, such as elderly people centers or writers' academies to agreements with nearby commercial centres in order to attract new public.

Initiatives started by cultural organisations

In some cases, the need to reach out to new audiences is identified by cultural institutions as part of a reflection on their mission and mandate. Here are a few cases, among many, of innovative initiatives that were not imposed by public authorities in the framework of a policy strategy, but which were directly initiated by institutions. Several more examples can be found in other parts of this report. Such initiatives have often involved breaking some traditions and challenging the common understanding of the *modus operandi* of cultural institutions.

EXAMPLE > France, Théatre des Bernardines, Marseille

The theatre went to great lengths to reach unusual audiences.

Théatre des Bernardines is a place for contemporary creation, thus it has a difficult, intellectual image. When it was founded, audience building seemed like it would be a major challenge. Consequently, the theatre took the conscious decision to go out of its walls and look for audiences
A large part of the population in the area would not go to the theatre mainly because of low language skills (large population with a migration background). Therefore the theatre started to work with the population on literature from their countries of origin. Older people had knowledge of such literature, while the younger (second generation) had never had any contact with it. At the end of such work, six theatre directors created and staged a performance with the help of the population in question. Even though no detailed evaluation was made, this led to a doubling in audience numbers.

Through this cooperation with the local population, the theatre came into contact with the Second Chance School (a well known institution in Marseille). The school's director agreed to organise the "festival des informel", a creation festival, in the school buildings. The condition was that access to creation workshops should be open to participants from the Second Chance School, who were encouraged to participate. The initiative proved extremely successful (even though it did not lead the pupils to eventually go to the theatre).

Following these successful experiences, the theatre is looking for new ways to go out and meet people in situ in their locality. The new project consists of about thirty artists' residences (lasting a minimum of one month) per year taking place in private homes in a deprived neighbourhood, with the help of the local NGO Hotel du Nord (http://hoteldunord.coop). Young artists, but also established ones like Romeo Castellucci, have taken part in it. Artists are not asked to do anything different from what they would do in other settings, but simply to be receptive and open to communication. These residences have proven themselves useful not only in generating great fertility in artists' creation, but also in inspiring the hosts to develop their own projects.
In conclusion, to reach an audience that is not accustomed to participating in the arts, artists do not need to betray their practices – respect and mutual listening are the key components of success. The population should not be seen merely as potential spectators but should be at the centre of the creation, as potential agents/actors of cultural production.

EXAMPLE > NTGent (BE, Flanders)

NTGent ('Nederlands Theater Gent'), a theatre company, made a concerted effort to include vulnerable people in society. The management of NTGent acknowledged that a number of groups in society do not participate in the cultural offer provided by the theatre. For a start, therefore, they made enquiries into the specific needs of those vulnerable groups and the accessibility of NTGent and its productions. In 2009 they developed a network in order to identify the barriers for all the different minorities and they set up partnerships with organizations and institutions (inter alia social services, target group associations) of disadvantaged groups. NTGent addresses the issue of wider participation and better access on different levels, in an integrated way. They do not only focus on the financial barrier, but also on the information, social, cultural and practical thresholds due to which people are not able to access their basic right to culture. Moreover, they developed full support within the organization and at all levels by organizing workshops and a structural working group on diversity. NTGent offers tickets at 1 euro for every production every season to people living in poverty. Those tickets are identical to regular tickets in order to avoid stigmatization. NTGent has also gone to great lengths to support people with disabilities, such as the acceptance of assistance dogs, supertitles, accessibility for wheelchairs etc. Moreover they arrange guidance activities (workshops, introduction, guided tours, approachable theatre dictionary...) in general, but also for specific priority groups. These guidance activities are geared to the needs of each target group by changing the location, uncomplicated language, etc..

Over the last two years, NTGent staged a public 'panel' of disadvantaged people. The panel was invited to watch several performances of NTGent. Afterwards they assessed these productions (perception, attention to specific needs...) in a panel report. At the beginning of the new season this panel presented awards for best performance, theatre instructor, reception, etc. This way the theatre company wanted to draw attention to the difficulties some groups might experience in participation, and raise awareness within NTGent itself and the rest of the theatre sector in Flanders.

Finally, NTGent has started a two-year cooperation with a social-artistic organization, Platform-K, in Ghent. This organization develops creative art productions with a mix of people with and without

disabilities. They make stage plays together with the support of an NTGent actor and dramaturgist. Inspired by an exhibition in the Museum of Fine Arts of Ghent, Platform-K and NTGent made the dance performance 'Moving tales' with dancers with and without disabilities: http://www.platform-k.be/projecten/detail/minne_maeterlinck/

EXAMPLE > Portugal - ACERT (Cultural and Recreational Association of Tondela)

Founded in 1979, ACERT is a socio-cultural association born from a theatre company (O Trigo Limpio, Clean Wheat). It is located in the agricultural region of Viseu, which when the project started had very limited cultural practices and spaces. It is a transversal project, which roots professional theatre practice (with a permanent programming, training and artistic production) into broader community work. Its statutory aims include the promotion of access to culture in an area lacking in cultural offer, the education of different audiences, and the establishment and reinforcement of community links. It directly works with the farming population of the area, and it also aims to bridge the rural population and the urban audience.

ACERT promotes innovative artistic practices, encouraging enjoyment and cultural participation. It endeavours to find a balance between promoting experimentation and provocative changes, and taking account of the sensitivity of the community and the heterogeneity of the audience it wants to address. Thus, it promotes creation and artistic training in areas such as film, music, and the visual arts, but also sport activities. A large part of its work is conducted through a participatory approach. Examples of recent projects are the organisation of workshops on gender equality, leading to an itinerant performance aimed at raising awareness about the problems / potential solutions to gender imparity; the development of a Cultural Network with a group of seven municipalities interested in promoting cultural programming aimed at social inclusion the school of spectators, a cycle of sessions aimed at expanding the universe of reference of the spectators, with the aim of providing the public with theoretical knowledge (the sessions take place at the end of each event, as debates with the creators).

http://www.acert.pt

EXAMPLE > Trans Europe Halles - Independent cultural centres – key to wider participation

Old slaughterhouses, dairys, tram depots, cable factories, military barracks, rubber factories and paper factories all over Europe have all been converted into vibrant cultural centres by enthusiastic people active in their community. No one told them to do this and in many cases they were told NOT to do this, but the conviction of what such an art space could mean to the community was stronger than the hindrances. By doing so, they created their own access to and participation in alternative arts and culture that is off the main stream or is not offered by art institutions. Trans Europe Halles connects 52 of these centres in 29 European countries in a vibrant and strong network which promotes artistic exchange, mobility, professional development and mutual support.

All members are good examples of pioneers of wider participation and access to culture. Many have worked with developing neglected areas in the city together with the local community, be it Stanica in Zilina (SK) who created a park and a playground with architects students and neighbours and created a club and stage under a bridge, or Röda Sten in Gothenburg (SE) who pioneers a reconversion of the space around the centre together with their neighbours with a skate park, graffitti walls etc., or TNT in Bordeaux who created their community garden for all neighbours in the apartments next to the centre and while growing tomatoes also were invited to the theatre performances. They see their mission as to realise the potential of culture by developing communal life and then allowing and supporting creative expression, making people stakeholders rather than ticket holders in any cultural initiative. As the former director of TNT Eric Chevance expressed *We do not want everybody to be spectators, we want to be in a dialogue with them.*
See the video: Artist c/o Neighbourhood
http://www.youtube.com/watch?feature=player_embedded&v=G0l7mP6tzVg#!

www.teh.net

EXAMPLE > **Ireland - The Education, Community and Outreach (ECO) subgroup of the Council of National Cultural Institutions (CNCI)[10]**

The Education, Community and Outreach sub-group came together in 1998 at the invitation of the Council of National Cultural Institutions Directors.

Together they produced a policy document highlighting the importance of educational activities in cultural institutions. It was a breakthrough document, as prior to it, in Ireland there had never been a formal recognition of the importance of the educational role of cultural institutions. The initiative brought together for the first time key players in the education, community and outreach sectors and from the arts, cultural and heritage sectors, who then wprked together as a collective.

ECO is dedicated to the engagement of cultural institutions with the public they serve, and to the mutual enrichment of both parties. That engagement may be short- or long-term in nature and may take place within the cultural institution's own environment or, as the term 'outreach' implies, it may occur in places and contexts well beyond the more predictable 'reach' of the institution.

In 2004, the Council launched A Policy Framework for Education, Community, Outreach, referring to access and participation in the arts, culture and heritage sectors. As a result, the group subsequently organised seminars on Social Inclusion and Cultural Diversity in Ireland's Cultural Spaces, sharing current practices in Irish arts and cultural organisations with regional areas in Ireland. The Education, Community and Outreach sub-group sees the sharing of information as one of its key roles and intends to continue this work[11].

5. First step: removing barriers

The first, and most classic, approach to increasing access consists of identifying, and removing, the obstacles that may hinder participation. As shown by research[12], such obstacles may be physical (especially for disabled people), financial (e.g. entrance fees, public transport tickets), geographical (for people living in rural areas), but they may also be more intangible, like barriers in culture (interests, life choices, linguistic barriers), in attitudes (the institutional atmosphere), and in perceptions (e.g. perception of cultural institutions as exclusivist, refusal of some forms of cultural expression or low priority given to cultural participation). The group has examined and discussed a range of initiatives for tackling such obstacles.

5.1. Physical barriers: access for the disabled

In line with obligations deriving from the UN Convention on the Rights of People with Disabilities, and also as part of the efforts made in the framework of the Disability Action Plan 2004-2010 and of the Disability Strategy 2010-2020, several Member States implemented actions to ensure access to cultural services for peole with physical disabilities. In fact, statistics on cultural participation still show that differences are more marked for participation and attendance by those with a disability, who clearly are less engaged with cultural activity than the rest of the population.

Removing physical barriers to access to culture may go far beyond ensuring accessibility to buildings (even though basic accessibility is still an issue for many cultural premises, and is a particularly

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[10] See www.cnci.ie

[11] Council of National Cultural Institutions, A Policy Framework for Education, Community, Outreach (ECO), developed by the Education, Community, Outreach Working Group of the Council of National Culture Institutions. In association with Arts Consultants Martin Drury and Susan Coughlan. Published by the Council of National Cultural Institutions, 2004.

[12] See for instance Miles and Sullivan 2010, cit. in bibliography.

challenging one in the case of ancient buildings). It may require a deep revision of the delivery of cultural supply, to take into account the needs of all who may access it and understand it. As the "Design for all"[13] approach shows, an increased level of sensitivity with regards to diversity and to the possible needs of users with disabilities may greatly improve the enjoyment of cultural supply by all users.

The following examples also highlight the importance of involving final users (associations of people with disabilities) in the design of measures.

EXAMPLE > Sweden - Strategy for the implementation of disability policy 2011-2016

In June 2011 the Swedish Government adopted a strategy for the implementation of disability policy for 2011-2016, focusing on nine priority areas, including culture.

The strategy is based on the objectives in the national action plan "From patient to citizen" and it is built from a human rights' perspective, in compliance with the UN convention on the Persons with Disabilities and the Convention on the Rights of the Child.

The strategy contains indicative measures; in the field of culture for instance:
- The opportunities for people with disabilities to participate in cultural life will increase
- Disability perspective shall be integrated into the regular allocation of grants in the cultural field.
-Media services and films will more often be developed in ways and formats to improve access for persons with disabilities.

The perspective of access should be included from the beginning when activities and premises are being planned. One key part of the strategy is that objectives are to be followed up and the results of initiatives measured. A number of government agencies, of which two are from the field of culture, The Swedish Arts Council and the Swedish National Heritage board, have been given the task of working on interim objectives and report yearly to the government on measures and effects.

Thus the Swedish National Heritage board formulated the following target, on which it will report every year:
The agency shall be supportive and shall increase the pace at which it implements disability policy at a national and regional level, giving persons with disabilities the same opportunities to be active in the area of operation of the Swedish National Heritage Board and to have access to its services.

The Swedish Arts Council will report yearly on the following objectives:
- Cultural institutions within the areas of theatre-, music-, dance-, literature-, libraries-, and art exhibitions that receive government grants shall by 2013 have action plans to improve accessibility
- Cultural institutions that receive government grants shall have removed easily eliminated obstacles by 2016
- Cultural institutions that receive government grants shall have adjusted websites and e-services by 2016.
The reports from the agencies shall include a status report and a description of consultations with disability organizations and other stakeholders when implementing targets within their field of activity.

EXAMPLE> Germany – National Action Plan

On 15 June 2011, the Federal Government adopted a National Action Plan entitled "Our Path to an Inclusive Society" to implement the UN Convention on the Rights of Persons with Disabilities. This package of measures comprises more than 200 programmes, projects and campaigns encompassing all areas of life. In this context the Federal Government Commissioner for Culture and the Media called upon all the cultural institutions receiving ongoing funding under his purview to strive to implement the UN Convention on the Rights of Persons with Disabilities (especially Article 30) and the European Strategy within the scope of each institution's available resources. Thus in many buildings, for instance,

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[13] http://www.designforall.org/

entrances, sanitation facilities or special parking spaces have already been made accessible to the disabled, and job postings have been formulated accordingly. In addition, tours are provided in sign language as well as for the visually impaired and the blind. Discounted admission tickets are often available to persons with disabilities.

In the area of film, the 5th Act to Amend the Film Promotion Act provides for a relaxation of funding criteria for films with audio description and extensive subtitling for the hearing impaired. Since the majority of German films receive this funding, the Federal Government assumes there is increased availability of German cinema films with audio description and extensive subtitling.

EXAMPLE> Finland, Culture for All service

The Culture for All service is part of the ministerial programme for access to culture for all. The rationale for the service is that often the cultural service providers do not represent the diversity of different segments of society, and they do not always have working relations with different minority communities. So there is a need for mediators and experts in the field of art and culture who can provide tools, networking, and know how in creating inclusive cultural services.

The service, set up in 2003, evolved from the accessibility work that was initiated by the Finnish National Gallery. The Service offers information and support to cultural operators on questions connected with accessibility and diversity. The staff members represent different minorities themselves and they co-operate in national and international networks. Some of the work is very concrete and aims to find good practices like promoting audio-description in theatres or creating a set of symbols for public use in communication and marketing or trying out new methods in experimental learning, for example, taking so called middle class people to experience life in the suburbs etc.

There is a continuous and expanding flow of activity. The Service started with a focus on disability issues but it has opened up to include any sections of the population that are in vulnerable positions.

Experience shows that there is a continuous need to raise questions about even the very basics of inclusion work within the cultural sector. Modifying any existing structure or changing the old way of doing things takes time, willingness, patience, good argumentation and communication skills, financial resources etc.

EXAMPLE > Spain - Spanish cultural strategy for all: accessibility for disabled people to culture

On July 2011, the Spanish Ministries of Culture and Health, Social Policy and Equality, with the collaboration of the Spanish Committee of Disabled Persons and also representatives of special interest Centres, presented the plan "Spanish cultural strategy for all: accessibility for disabled people to culture". The plan aims to ensure that disability will not hinder access to culture. It includes the examination of the accessibility of cultural spaces, the promotion of subtitled films and accessible theatre, and the implementation of multimedia guides in museums, the adoption of lecture programmes for intellectual disability, financial matters, and the creation of one organism for looking over these initiatives - the "Inclusive Cultural Forum".

EXAMPLE> Italy - AD Arte project, analysing conditions of physical accessibility of 400 national cultural sites

The Italian legislation on culture sets as its key goal "enhancement/valorisation", that is "promoting the knowledge of cultural heritage and guaranteeing the best possible conditions for its public utilisation and enjoyment, also on the part of people with disabilities". Thus, the Ministry of Culture, through the Directorate General of Management and Promotion of Cultural Heritage (DGVal), pays special attention to the physical and cultural accessibility of State owned cultural sites.

However, developing accessiblility to cultural heritage sites is challenging as it requires balancing two different public interests: on the one hand, the need to adapt building and sites to allow accessibility, and on the other hand conservation policies, that tend to preserve as much as possible the integrity of historical buildings and sites. In order to find a balance, the Ministry set specific guidelines for the

accessibility of cultural heritage sites (D.M. 28 march 2008), in close cooperation between heritage experts and associations of people with disabilities. Nevertheless, any heritage site is unique and there is no solution that can be adapted for all sites, so there is a strong need to carry out detailed surveys. DGVal in 2010 launched the project "A.D ARTE- The information - An information system for the fruition of cultural heritage by people with specific needs", whose main purpose is to upload to the MiBAC web site all the necessary information regarding the real conditions of accessibility in public cultural sites. In order to provide information for the 424 Italian State owned heritage sites, a standard survey methodology was developed and 423 officers of the Ministry were trained. The project is jointly managed by the Ministry and Italian and European stakeholders' organisations.

The Directorate general has financially supported several pilot projects to improve physical accessibility such as "An Elevator for Michelangelo" in the monumental complex of the Medici Chapels of Florence; and facilities allowing access to the most significant sites of Rome's ancient history: the archaeological area in the Roman Forum and the Palatine.
Another relevant initiative is the "Manifesto for accessible culture for all" promoted by the Gruppo Culturaccessibile, formed by the Castello di Rivoli and Consulta for people with special needs in Turin.

EXAMPLE> France – Government measures to support access for people with disabilities

The law of 11 February 2005 on equal opportunities, participation and citizenship for people with disabilities lists different strands of action in relation to access to culture for people with disabilities:

-Ensuring the accessibility of cultural sites
- Ensuring the accessibility of cultural offers and of products of cultural industries
- Ensuring the accessibility of participation in artistic creation, and the development of arts practices in institutions for people with disabilities.

A national commission on "culture and disabilities" was created in 2001, and it is co-chaired by the Ministers in charge of culture and of people with disabilities. The aim of the commission is to create a platform of exchange between the Ministries, the main associations representing people with disabilities, and the artistic and cultural sector.

EXAMPLE > Sweden - The City Theatre of Gothenburg - An accessible theatre experience

The project "Wide open" was initiated by the head of marketing, who saw the potential for linking the perspective of access to that of market, service and audience. Better access means improved service for everyone.
Within the project, the theatre cooperated with several organizations and experts. These parties were very important to the theatre, as they functioned as a sounding board and brought self-confidence to the staff when discussing initiatives and measures to be taken. These parties also contributed to broadening the networks of the theatre. Besides working on the accessibility of premises, the theatre also worked on technological facilities, focusing on facilities for hearing, audio interpretation and texting for the deaf and others not helped by the hearing facilities (hearing facilities such as headphones for enhanced sound and audio loops for visitors with hearing aids; texting devices consisting of small displays, handed out to visitors before the performance; interpretation in sign language). Furthermore, the theatre worked on a reconstruction of the website, newsletters and information flyers, making them more user-friendly.
The theatre states that it is fundamental to establish a project like this in all departments of the organization, on the managing level and board in order to succeed. The staff increased their access and customer service competencies. Education and working with reference groups is considered to be essential in a long-term perspective.
When increasing access, language is an important dimension. The City Theatre of Gothenburg used their knowledge and their new techniques to give simultaneous interpretations of performances from Swedish to English, Kurdish and Persian and is now looking into the possibility of of continuing the project

5.2. Financial barriers: ticketing policies and free admission

One of the reasons most commonly indicated for low access to culture is the cost of entry tickets. Therefore, a classic measure to target such an issue in support of access consists of lowering the price of tickets or providing free admission for some groups. The group discussed at length if, and under which conditions, this measure is useful. It analysed several measures implemented in different Member States, ranging from the introduction of free admission to the distribution of tickets at a very low cost, and looked at under which conditions they reached their intended aims. All in all, it seems that, while free admission may represent a real cost, in terms of loss of revenues, for cultural institutions, its impact in terms of increasing participation, namely by disadvantaged groups, may be disappointing <u>unless the measure is framed in a wider strategy targeting the needs and expectations of the envisaged group.</u>

EXAMPLE > Initiative by the Louvre Museum, France[14]

The initiative, targeting young adults, took place as a priority for the Louvre in terms of Audience Policy, and it had a strong experimentation and evaluation component. The specific needs and behaviour of the target group were taken into account. It was felt that young people would have appreciated an initiative specially built for them, in a very dedicated time (not a "permanent free entry", but a selected one, once a week, "by night", which gave more value to the experience) and in a specific manner. Therefore, the museum opened in the evening, once a week and young people had free entrance; besides, the evening offered a programme of guided tours and informal meetings held by other young people, students in Academies in various fields (art history, music, dance, design, but also tourism or cultural management). The initiative was a great success and it led to the development of a larger programme including three other large museums in Paris, with a similar scheme (opening once a week in the evening, with tours and side initiatives). Again, it was a success – the visit to the museum had become part of the "going out" habits of a significant number of youths (at the Louvre, the young visitors represented more than 60% of the evening's attendance). The research department of the Louvre conducted an in-depth evaluation of the dynamics of the phenomenon, through a number of face-to-face qualitative interviews and questionnaires. It found out for instance that young people would go in groups, most of the times under the lead of a friend, often a girl, who would pull in the others. The replies to questionnaires showed awareness of the fact that free entrance is a costly measure, and that having it once a week was already considered a great opportunity: young visitors considered it to be a real "gift" from the Louvre, in order to help the younger generations. The visit to the museum would be part of a longer evening; after the museum the group would go to drink or have dinner. The initiative also attracted to the museum people that were not usual visitors, who came out of curiosity.

However, all in all, the impact of the initiative on changing the socio-economic distribution of the audience was modest, as most of the visitors were University students.
Eventually, on the basis of the success of the initiative, the French government decided to generalise free entrance in museums for all European young people, during the normal opening hours. The measure is still to be fully evaluated, but available data seem to show that it had a very small impact on audience building.

In short, the experience confirms that free entrance is not enough to increase attendance and participation. The key to the success of the evening initiative was the analysis of the behaviour and centre of interests of the target group, and the development of a tailor-made measure that responded precisely to those interests, aspirations and "lifestyle".

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[14] Thanks to Anne Krebs, Director of the Research department of the Louvre museum, for her contribution.

EXAMPLE > UK - "A night less ordinary"[15] makes free tickets available to young people under 26. The evaluation of the initiative was rather mixed. The most recent data from the programme showed that there were high levels of seasonal variation in the take up of tickets (participation). These fluctuations coincided with university and school holiday periods with the highest take-up during vacations (up to 91.7%) and the lowest take up in term time (61.1%). Unfortunately, the vacation period was also when the lowest number of free tickets was made available as venues could be sure of full (paying) audiences at these times.

Also, it is not clear how to shift from the distribution of free tickets to the building of a long term relation with the audience. There is a risk of creating a "habit of free", which might be counterproductive – evaluations show that free tickets do not create new audiences in the long term (people receiving free tickets do not eventually buy tickets.-"Free" risks being perceived as having no value.) Besides, a main barrier seemed to be the lack of immediacy – young people had to go to box office and ask free tickets, and this was intimidating (now there are thoughts about giving the possibility of home printed tickets). Because of these controversial results, a number of organisations have now decided to stop the programme.

EXAMPLE > Austria - Free admission for young people under 19 to museums in combination with "Cultural Education Programs with Schools at Federal Museums"

As of January 2010, the Federal Ministry for Education, Arts and Culture instituted free admission to the Austrian Federal Museums for young people under the age of nineteen, with the aim of creating low-threshold access to these cultural organisations for all children and young people.

However, current empirical studies provide evidence that in the long term, free entrance is not sufficient for increasing audience numbers or for reaching different audiences. Therefore, simultaneously with the introduction of free admission for young people, an accompanying cultural education initiative was launched in order to support the museums in fulfilling their educational missions, particularly with respect to diverse school classes.

The programs within the initiative address the full range of the pupils' diversity at different school levels in different school types and are specifically designed to lower the thresholds for accessing and using the educational possibilities available in these organisations.

With this initiative, a focus is being placed, for the first time, on the development of educational activities that are specifically oriented towards those children and young people who as a rule have, so far, taken little advantage of the possibilities offered:
- because their school is not located in the proximity of the Federal Museums in the centre of Austria's capital, but rather in an outlying district of Vienna or in another province altogether;
- because they come from families that are at risk of poverty and cannot afford to buy the public transport ticket necessary for a school field trip;
- because they, like almost half of Austrian young people, attend a vocational school where cultural education is not included in the curriculum;
- because their teachers, due to the language diversity in the class, are reluctant to involve their pupils in a German-language educational programme that focuses on verbal participation;
- because they are physically challenged and require not only barrier-free museum architecture but also an inclusive exhibition design;
- because their parents, due to their own educational background, do not consider a visit to a museum to be an educational or recreational activity.

The programme is proving to be a success. In the given period of two years, the number of visits by persons in this age group increased by 15.5%. From January 2010 to January 2012, over 1.8 million children and young people took advantage of this opportunity. Approximately half of them attended museums with their school class. From January 2010 to June 2012, free educational services in these organisations were intensified: 50 projects in the categories "diversity", "cooperation with multipliers"

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[15] Thanks to Vanessa Rawlings-Jackson, CEO of Cultivate, for her presentation.

and "media" have been subsidized with 432,000 young people taking part in 23,000 educational activities.

The sustainability of these newly developed programmes will be twofold, since they will become part of these museums' regular programmes of activities and at the same time can also serve as models for other museums.

EXAMPLE > BE (French community) Article 27

Article 27 is an NGO which draws its inspiration from Art. 27 of the Universal Declaration of Human Rights (the right to take part in cultural life). The NGO is based on a system that tries to match cultural supply with the demand. It collaborates with associations supporting people living in poverty and isolation.
840 partner organisations distribute tickets at the price of 1.25€ to entitled people. 770 cultural organisations that are partners to the initiative offer tickets for 6.25€ each. Article 27, which is subsidized as a continuing education association for its general action and day to day functioning, compensates for the difference thanks to subsidies it receives from public authorities in the framework of a programme supporting adult education.

Article 27 also develops projects of cultural mediation and education and support to people taking part in the activities. The organisation works with partners who directly operate with people living in poverty or exclusion (community centres, health centres, guidance services etc.).

The programme met a vast success, but one must admit that some barriers are particularly difficult to remove: mobility, feelings of guilt in dedicating time to pleasurable activities, fear of the unknown, resistance to change, the burden of other commitments, lack of information, interest, habit, difficulty to understand the relevance, the meaning of art works...

EXAMPLE > Italy – Revision of pricing policies

In co-operation with the Faculty of Economics of Rome (Tor Vergata) University, the Minsitry of Culture has completed a study revising pricing policies for State-owned museums, with the aim of removing financial barriers for access to culture. The study highlighted that pricing policies so far have only partially been used as instruments to support active cultural policies. The revision of prices should in the future focus on measures for the facilitation of access for key target groups (socio-economically disadvantaged, families) through some tools such as discount cards, fidelity cards etc. and some targeted opportunities for free entrance in given days (e.g. one day per month). Such a revision of prices should be accompanied by a revision of opening times, allowing for the targeting of the specific needs of the audience. The study forms the basis for the ongoing reform of the national regulation on tickets, that will allow for new solutions such as the hour-ticket, fidelity cards and integrated cards and will estabilish a new legal framework for ticket gratuity, more in line with European standards and the needs of socio economical disvantaged visitors.

Benchmarking of the gratuity policies in Europe 2012 - Faculty of Economics of Rome (Tor Vergata) University and Italian Ministry for heritage and cultural activities

Esame delle politiche di gratuità nel contesto europeo

		ITA	SPA	FRA	GER	GRE
ACCESSO	Cittadini UE minori di 18 anni, over 65	x	x	x	x	x
	Cittadini UE portatori di handicap e un famigliare o accompagnatore	x	x	x	x	x
	Disoccupati		x	x		
	Beneficiari minimo sociale			x	x	
RICERCA E FORMAZIONE	Personale Ministero	x		x		x
	Membri ICOM	x	x	x	x	x
	Gruppi e comitive studenti scuole pubbliche e private UE con accompagnatori	x		x	x	
	Docenti e studenti facoltà Architettura, Conservazione beni culturali, Scienze della formazione, corsi di laurea lettere o materie letterarie indirizzo archeologico o storico-artistico, facoltà e corsi corrispondenti nell'UE (esibizione certificato iscrizione)	x	x	x	x	x
	Docenti e studenti dell'Accademia delle belle arti o corrispondenti dell'UE (esibizione certificato iscrizione)	x	x	x	x	x
	Per ragioni di studio o di ricerca o per particolari e motivate esigenze	x				
PROMOZIONE — Puntuali	Guide turistiche UE (esibizione licenza)	x	x	x		x
	Interpreti turistici UE (esibizione licenza)	x				
	Operatori associazioni volontariato che svolgano attività di promozione e diffusione della conoscenza dei beni culturali	x	x			
	Giornalisti			x	x	x
	Membri di varie Associazioni legate al Museo		x	x	x	x
Spot	S. Valentino	x				
	Giorno compleanno	x				
	Festa Donna	x				
	Settimana cultura	x				
	Notte dei Musei	x				
	Giornate Europee del Patrimonio (25-26 settembre)	x				
	Giornata Internazionale Musei (18 maggio)		x			x
	Giornata Internazionale del Patrimonio (18 aprile)		x			x
Strutturali	Feste nazionali		x			x
	Un giorno a settimana		x			
	Prime domeniche del mese			x		x

5.3. Geographical barriers

Living far away from major cities may be a significant obstacle to cultural participation. Evidence shows that participation and attendance patterns for some specific activities are location-dependent, based on urban/rural classification. Geographical distance is tackled in a number of countries by bringing culture out of the main urban institutions.

Libraries and community centres play an important role as facilitators and disseminators (cfr houses of culture in Eastern Europe). Digital technologies have huge potential in helping to overcome physical distance, but in turn the access to such technologies is limited by financial and infrastructural (e.g. availability of broadband) obstacles.

EXAMPLE > France – Centre Pompidou mobile

The Centre Pompidou Mobile represents a new concept of museum, which aims at grnting access to all , and, in particular, those less exposed to culture, the experience of a direct contact with masterpieces of modern and contemporary art, belonging to the collections of the Musée National d'Art Moderne

Georges Pompidou. It is a nomadic modular structure, which allows national collections to be present in middle sized towns for a period of three months. The visit to the structure, open 6 days a week, is free. On weekdays, visits by schools are given priority; visits are supported by interpretation material adapted to different ages and audiences, and by a staff which has been specifically trained by the department of audiences of the Centre Pompidou and by a theatre director. Particular attention is given to people with disabilities – tactil tables are available for people who are visually impaired, and specific instruments facilitate access for people with different disabilities.

The aim of Centre Pompidou mobile is also to overcome prejudices regarding visiting museums: its location at the heart of the town and the free entrance contribute to giving an impression of openness and access. The objective is also to underline the value of the contact with the original work of art, which is increasingly challenged in the digital era.

Beyond its three-month presence, the aim of the project is to stimulate a permanent interest on local cultural offer, by creating a desire to renew the experience by visiting local museums. This is why the cultural project is adapted to each local reality and developed in partnership with local museums and live performance institutions, as well as with local schools and actors in the field of education and social inclusion.

http://www.centrepompidou.fr/pompidou/communication.nsf/0/46fd004752a36ae9c1257918002d3c01

EXAMPLE > Slovenia, THE CONCERT VISITS YOU

The project is run by Jeunesses Musicales Slovenia (JMS), which since 1969 has been supporting young musicians, offering them opportunities for their musical development, helping them build their first contacts with the audience and supporting them in performing.

The JMS realized that many schools from the rural areas in Slovenia suffer from a lack of quality cultural offer which should be supplementary to music classes. The expenses for smaller communities are always higher if they want to attend a good, nationally recognized music event, as those are usually presented in bigger cultural centres. The JMS believes that the aspirations of these children are exactly the same as of those from larger cities and should be treated equally, regardless of their geographical background. Therefore, JMS organises visiting tours, staging concerts in more remote locations at fixed prices, regardless of the location where the event is being held. The Ministry of Education, Science, Culture and Sport covers the additional expenses for musicians travelling to the remote areas.

http://www.glasbenamladina.si/

EXAMPLE > Hungary - Government policy to facilitate library services in small settlements

To overcome the geographical barrier in accessing culture, the Hungarian cultural policy has initiated a support program for small villages and municipalities that are distanced from the agglomerations and the reach of bigger cities. Settlements of less than 3 thousand inhabitants (occasionally around a few hundred) accommodate more than 20 % of the Hungarian population. If the local governments of these settlements conclude a contract with the county library on providing library and related cultural community services, they get a considerable amount of support from the central budget to this end. In the framework of the contract the county library regularly delivers books and documents for loan, organizes events in connection with reading and other cultural activities, and enables access to the internet and to the library's electronic services. For areas of scattered settlements the contract may extend to biblio-bus (mobile library) services, which are also to be covered from the aforementioned state subsidy. In 2011 over two thousand (76 %) small towns and villages decided to take advantage of the state support for facilitating access to culture on the basis of library and cultural community services provided by the county library.

EXAMPLE > Austria – Klangspuren Schwaz Tirol

KLANGSPUREN Schwaz Tirol was founded in 1994. Since then it has become the most important festival for new music in the western part of Austria. Since 2002 regular workshops have been conducted with apprentices and school children.

KLANGSPUREN MOBIL is a van full of musical instruments which has been touring Tyrol since 2010 with the aim of getting directly in contact with as many children and young people up to 16 years as possible and of motivating them to "touch and try every instrument". What matters the most is not knowlegde but curiosity and the courage to discover the world of instruments.

Two instructors are travelling with the KLANSPUREN MOBIL and offer workshops – mostly in schools which, due to distance difficulties, have difficulty in benefitting from the cultural offers of the cities.

EXAMPLE > Belgium (FR) - Art et Vie

In the Wallonia-Brussels region, the offer of live performances is mainly concentrated in the urban centers and especially in Brussels[16]. There exists a network of 115 cultural centers (non-profit organizations, co-managed by public authorities) which has a key potential for cultural decentralization in the region. Hosting performing arts is just one activity, in some cases a marginal one, in the mandate of such centres. The centres do encounter major difficulties in programming live performances without encurring a budget deficit. There are also issues concerning cost pressure (trading artistic fees at a discount, devaluation of performances) and also regarding pressure on prices (to approach breaking-even, the prices of the tickets would be too high to make them accessible to a large audience). Thus, hosting live performances may be a risky business, especially in rural areas, where it is more difficult to catch the attention of the public.

The Tournées Art et Vie promotes live shows in cultural venues throughout the territory of the Fédération Wallonie-Bruxelles by granting subsidies for performances. These grants (from 75 € to 770 €) can significantly reduce the costs of the distribution activities of cultural centers and, therefore, can increase access for the public.

Cultural centers apply for grants from the Fédération Wallonie-Bruxelles and its public partners. Art et Vie subsidies are paid directly to artists. Most recognized associations benefit from a drawing right granted annually which guarantees up to a certain amount of access to the Art et Vie facility.

In 2011, 2639 Art et Vie subsidies (average subsidy: € 476) were awarded to 819 arts groups for performances that took place with 324 organizers. These grants have enabled the network of cultural centers and other recognized organizers to offer performances for which access rights have remained very democratic: in the Walloon Region the average price for a performance in a cultural center is € 7.70 (unreduced price)[17].

The Observatoire des Politiques Culturelles conducted a study in April 2011 on distribution and support for the creation of performing arts within the cultural centers of the Fédération Wallonie-Bruxelles. The first part of this study showed that 82% of the cultural center of the Fédération Wallonie-Bruxelles felt that the impact of Art et Vie was "important" (41%) or "very important" (41%) on their programming choices.

5.4. Cultural and social barriers – barriers of codes and communication

Probably the most important barrier to access and participation in culture – which is also the hardest to tackle - is the social and cultural one; in short, the feeling that cultural offer is not "for the likes of you". This may be linked to interests, priorities and life choices, but also to a fear or dislike of the

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[16] 47% of the subsidies over € 250 000 given by the Administration générale de la Culture of the Fédération Wallonie-Bruxelles are granted to operators based in Brussels: Focus Culture : Faits et tendances : 2011 / Maud Cuvelier et Fréderic Lethé (conception et coordination). – Bruxelles: Fédération Wallonie- Bruxelles, 2012. http://www.culture.be/fileadmin/sites/culture/upload/culture_super_editor/Focus_culture_2011.pdf

[17] Diffusion et soutien à la création des arts vivants dans les Centres culturels de la Communauté française / Michel Guérin. - Bruxelles : Observatoire de politiques culturelles, 2011- (http://www.opc.cfwb.be/index.php?eID=tx_nawsecuredl&u=0&file=fileadmin/sites/opc/upload/opc_super_editor/opc_editor/documents/pdf/publications_OPC/Diffusion_et_soutien_a_la_creation.pdf&t=1342702087&hash=9a90076779d820c657c087aeab8c9fbeb06c0c1d).

institutional atmosphere, and by the perception of cultural institutions as exclusivist. Often, in fact, the fruition of cultural content is accompanied by codes of behaviour that may be intimidating for inexperienced users, and whose main raison d'être is often purely symbolic – a sign of initiation and belonging: how to dress, when to clap, etc. The barriers may also be linguistic – both for people speaking different languages and for native speakers who may have difficulties with the academic language used in some institutional settings.

While the issue of social and cultural barriers is closely linked to the following section on audience development, here we may recall some measures that may be taken to make the codes more explicit, language more understandable and communication more direct, and to create a different, more welcoming atmosphere.

EXAMPLE > Italy - Revision of communication strategies in museums

The Ministry of Culture, when creating a department for the "valorization", or promotion, of cultural heritage in 2009, identified as a key challenge the question of how to initiate a new, closer relationship with diverse audiences. They developed a set of strategies to improve the accessibility, comfort, quality of experience and cultural supply in state heritage institutions through better orientation systems, information services (from panels and captions to audio-guides), and ad hoc services for special audiences etc..

Communication in museums is being evaluated. Guidelines to improve the quality of museums' communication tools are being developed and tested (guidelines for accessible communication and information systems in heritage institutions, and guidelines for projects aimed at promoting cultural access in national museums and heritage sites). This is accompanied by research on visitors' needs and on non visitors.
A survey in 2011 demostrated that the attendance of museums by young people decreased by half in 10 years, so significant efforts focus on how to remove cultural barriers for the born digital generation through the project "Our culture week", developed with ThinkTagSmart platform, aimed at building cultural content in collaborative manner.

EXAMPLE > UK, "Not for the likes of you" focused on identifying the invisible barriers (motivation, fear of the unknown etc.) which could prevent people from attending some cultural events. A large part of the programme focused on attitudinal research: for instance, the lack of knowledge of codes (e.g., at a concert people would be intimidated by not knowing when to clap, and why that should be so etc.). This led to working with institutions to review their communication modes so as to make the audience comfortable – for instance, by providing clear and friendly information on why a certain piece of music was chosen for a concert etc..

EXAMPLE > Austria - "Hunger auf Kunst und Kultur" (hunger for arts and culture)

"Hunger auf Kunst und Kultur" is a nation wide initiative created 2003 by Schauspielhaus Wien in co-operation with the "Armutskonferenz". It focuses on the significance and accessibility of culture for all people.

The so-called "Kulturpass" offers people who are living in precarious financial circumstances the possibility to enjoy art and culture too. Using this "card" socially disadvantaged persons can obtain free entrance to numerous cultural organisations.

Having realised that tackling financial barriers was not enough to allow access, Hunger auf Kunst und Kultur initiated the "Kultur-Transfair" project. This project aims to foster partnerships between cultural and social organisations in order to develop accompanying educational programs for performances, concerts, exhibitions that help to minimize fears and barriers for a socially disadvantaged audience.

One of the Kultur-Transfair projects is a printed program guide to concerts, exhibitions, theatres, museums etc. in Vienna - the so called "Wurlitzer" (the word indicates an old jukebox, standing for very easy access to music). It includes information about tickets and instructions for booking, all written in a very clear and simple language with short sentences, without special previous knowledge needed, and without foreign words. This guide is easy to read and specially made for people who are not used to reading a lot, for people who do not know the German language very well, or for people that do not have any higher education.

www.hungeraufkunstundkultur.at/wien/der_wurlitzer.html

EXAMPLE > Ireland – The Chester Beatty Library Community Ambassadors

The Community Ambassador programme was set up as the Chester Beatty Library (CBL), and it recognises the need to broaden an offer for people not fluent in English. It provides an opportunity for local migrant communities to enjoy and appreciate the Library Islamic, East Asian and European collections. It also creates a platform for Irish citizens interested in the respective languages and cultures to meet native speakers and build a bridge between the two through the Library's exhibits. Tours open to the general public are offered on a monthly basis and promoted through the Library website/Facebook page and newsletter as well as through regular mail sent to various associations, embassies, schools, etc. Private tours are also available upon request (depending on the availability of the Community Ambassador in question).

6. Going further: reaching out /audience development

Experience shows that, even when there are no physical or financial barriers to cultural fruition, it may be very difficult to attract an audience with a different profile (socio-economic background or age e.g. young people) from the usual. The issue of access and participation seems to be much more on the demand than on the supply side.

Efforts around "audience development" are, therefore, above all about the creation of a demand, on the one hand by raising interest for the current cultural offer, mainly through education activities, but also by adapting the supply so as to take into better account the possible needs of the envisaged audience.

As argued in section 2, developing audiences is in some cases key to the very survival of arts and cultural institutions. While in the past funding authorities and arts and cultural institutions focused most of their efforts, attention and resources on the supply of artistic and cultural production, it is now evident that supporting the demand should be regarded as a vital task for cultural management.

6.1 Creating an interest and understanding through education

Educational activities, addressed to school-age children and young people or to adults, are the most obvious ways through which to allow contact with and raise interest in culture. This is why cultural education should be regarded as one of the core activities of the cultural field. Cultivating demand means first of all giving people the skills and the knowledge to allow them to appreciate the arts and to develop a desire to come back for more.[18] Thus, cultural education is also closely related to the sustainability of cultural institutions.

It should be noted however that education, together with family-background, is the most important demographic predictor of cultural participation. Arts and cultural education has a very limited place in

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[18] L.Zakaras, J. Lowell, Cultivating Demand for the arts, RAND, 2008.

primary and secondary education curricula across Member States. Therefore, it is important to analyse how the education system as a whole influences cultural participation. This is a point that should be tackled in more depth in the OMC group that will deal with the key competence of cultural awareness and expression (2013-2014).

Cultural education starts at an early age, already before children go into formal education. Children are open to culture and via children it is possible to reach different ethnicities, social classes, gender, learning abilities, religions and special needs.

6.1.1. Children and youth education activities

Schools, from pre-school to secondary, are the privileged field for the development of contacts between young people and the arts. Schools have access to the young, and a crosssection of groups (multi ethnic groups, social groups, different learning styles, multifaith, special needs), they may have the resources to teach them about the arts, and in most countries they have a mandate to do so. Importantly, working with school-age children also allows for some (at least indirect) contact with parents.

The group did not deal with artistic education in schools per se, but it focused on the way cultural institutions may co-operate with schools to raise an interest in culture from an early age. All across Europe, in fact, museums and performing arts institutions are increasingly committed to education programmes.

Possible challenges for the impact of such activities, nevertheless, are the low visibility of arts education in the curriculum, which makes them dependent on the good will of single teachers and school leaders. Besides, the recent budget cuts in most Member States have put cultural education under strain. Another challenge is that, while at primary level the curriculum is flexible enough to be able to allow substantial opportunities to engage with the arts and culture, at secondary level the increased focus on "core" subjects and tests leaves less space for framing cultural activities. The educational affiliation also plays an important role when it comes to cultural participation. Evidence shows that people in vocational training show lower cultural participation. This should lead to a reflection on including arts and cultural education also in VET curricula.

CROSSCUTTING INITIATIVES BY MINISTRIES

> **EXAMPLE > Denmark - The Educational Plan for Danish Museums - a National Strategy**
>
> The Educational Plan, implemented as from 2007, is part of the 2006 government programme "Culture for all". The purpose of the Plan is to strengthen the educational role of museums in a rapidly changing society. The paradigm shift taking place in society from being an industrial society to a knowledge society has also changed the focus and objectives of the museums and the the Danish Agency for Culture. From focusing mainly on protecting heritage today the museums and the agency also have a strong focus on how art and cultural heritage can be an active resource in society. It is the aim of the Danish Agency for Culture that educational programmes in Danish museums makes an important high quality supplement to all children and young people's formal education.
>
> The Government decided to spend 6 million Euros annually to develop the educational role of museums and 5 million Euros annually to compensate for free entrance for children and young people under 18 years old at government-approved museums and at The National Museum and The National Gallery of Denmark (Finance Act 2006).
>
> The plan has been implemented through funding programmes museums can apply for as well as national initiatives. A total of 350 projects have been funded since 2007. Every year The Educational Plan has supported between 40 and 50 new projects with approx. 12 million Euros since 2007.

The emphasis is on children and young people aged 15-30 since this group is heavily underrepresented at Danish museums in comparison to the entire population of Denmark.

In order to obtain a grant, museums and other cultural and educational institutions must collaborate or establish partnerships; users need to be involved in developing the projects; projects must be co-financed by the museums. The projects must be carried out by the museums' permanent staff to ensure that the knowledge end experience gained will be implemented in the museum.

Another strategic tool for the development of the educational role of museums is the Danish Agency for Culture's national survey on educational programmes and activities in Danish museums. The objective of this survey was to examine how museums understand and practice educational programmes and to pinpoint the challenges museums are facing related to a professional handling of their learning potentials in the knowledge society of the 21st century.

The Danish Agency for Culture's, together with the museums, has also established a National Network for Museum. The Danish Agency for Culture is collaborating with the Ministry of Education on a digital platform, www.e-museum.dk, for digital educational resources from Danish museums.
As part of the Educational Plan the Danish Agency for Culture is planning on establishing a National Centre for Research in Museum Education in order to strengthen national research on museum education and relations between research and practice as well as providing knowledge on international research in the field.

www.kulturstyrelsen.dk

EXAMPLE > Germany: "Culture is Strength"

Under the heading "Culture is Strength", the Federal Ministry of Education and Research will support out-of-school cultural education programmes for disadvantaged children and young people starting in the year 2013. Funding will be provided for culturally oriented summer camps and summer academies, for example, as well as for music and theatre performances or mentoring programmes which introduce young people to art, music, literature or new media. Civil society actors are to team up with established local "Education Alliances" in order to support the personality development of children and young people. Each of these local alliances is to be composed of at least three cooperation partners, such as adult education centres, libraries, choirs, music or theatre groups or other organizations. Alongside these endeavours, the German Arts Council will develop a dialogue platform, that is to say a digital and analogue cultural education network in Germany. A total of 30 million euros will be made available for this programme in 2013, and a further increase in funding is planned for the following years.

EXAMPLE > France - Les Portes du temps: an artistic and playful discovery of cultural heritage

The initiatve was launched in 2005 by the Ministry of Culture, in co-operation with the Ministry of urban policies and the national Agency for social cohesion and equal opportunities (Acsé). It is focuses on youths in less favoured neighbourhoods, and aims to create an interest in cultural heritage and history through a quality cultural offer. The initiative is organised after school hours and it proposes an exploration of cultural heritage centred on certain themes, combining the discovery of cultural heritage and direct participation in artistic creation. Artists are called to enrich the interpretation of cultural heritage by young people, so as to also expose them to artistic creation. Co-operation with living arts allows Les portes du temps to propose some new forms of appropriation of cultural heritage – depending on their specificities, heritage sites engage in co-operations with theatre, dance, music, visual arts, cinema, street arts etc. year after year, partnerships are renewed with different actors.

Concretely, the initiative Les portes du temps offers young people thematic workshops, lasting one or more days; activities of artistic practice; the possibility for each participating child or adolescent to become an ambassador of heritage: they receive an "Ambassador pass" which allows them to come back to the site with two more people.

In 2012, 35 000 young people took part in the summer workshops on 56 sites in 18 French regions.

http://lesportesdutemps.culture.gouv.fr/

EXAMPLE > **Hungary - Big Cul-TOURe** (Nagy KUL-TÚRA) **a cultural policy instrument** to promote museum and library visits amongst disadvantaged school groups.

The primary objective was to raise awareness of the significant role that access to culture plays in the social cohesion of socio-economically disadvantaged groups with special attention to young people.
The purpose of the initiative was to facilitate students and pupils becoming familiar with knowledge kept in public collections (museums, libraries, archives) through informal, enjoyable cultural programmes.

There were two pillars of policy instrument: on the one hand a call for proposals for museums, libraries and archives to put together complex educational packages they can offer for visiting school groups, and on the other grants for schools to cover the costs associated with visiting a museum, library or archive and participating in a pedagogical course offered by the institution.

Thus the initiative aims to match the offer of museums, libraries and archives with the subsidised demand of school groups for extramural educational activities. By funding schools to pay visits to museums and other cultural institutions, access to and participation in culture has been promoted, and at the same time these cultural institutions have gained additional resources of operation.

EXAMPLE > **Italy – a national strategy for education to cultural heritage in agreement with the Ministry of Education.**

The Center for Educational Services of the Museum and the Territory (S'ed), created in 1998 after the signing of a Framework agreement between the Ministry for Cultural Heritage and activities and the Ministry of Education, coordinates the system of state educational services for museums, libraries, archives, archaeological areas and parks, and monuments. This commitment includes a series of actions referring to the museum's relationship with the public and to promoting study and research and the dissemination of knowledge of cultural heritage. The most challenging objective of S'ed is to enhance the awareness of so-called "non-audiences" in the field of cultural heritage, promoting initiatives to raise awareness of the social strata that for various reasons is not aware of the museum and its educational policies.

http://valorizzazione.beniculturali.it/en/sed--center-for-educational-services-for-the-museum-and-the-territory.html

EXAMPLE > **Sl**ovenia: THE CULTURAL BAZAAR – PRESENTATION OF CULTURE

Since 2009, in the framework of the National Programme for Culture 2008-2011, the Ministry of Education, Science, Culture and Sport (before the Ministry of Culture and the Ministry of Education and Sport) and the National Education Institute of Slovenia have organized the Cultural Bazaar – Presentation of Culture. It is a one-day national event in which more than 200 Slovenian cultural institutions and numerous cultural creators present themselves. The purpose is to inform the professional and general public about the programmes for children and youth offered by cultural institutions, and thus to promote the accessibility and popularisation of culture among young people.

The Bazaar is organised as a form of professional training for workers from educational institutions (kindergarten teachers, teachers of all school subjects, school librarians, school psychologists...) and from cultural institutions (pedagogues who are responsible for cultural education). Its programme includes professional discussions, lectures and presentations of individual fields of culture, as well as shows and performances of creators, artistic groups, and implementations of artistic workshops. More than 400 cultural workers prepare more than 50 cultural events in "Cankarjev dom" cultural centre in one day. In the afternoon, the Bazaar is open to the wider public (children and youths, their parents...).

In 2012, more than 2,000 children and youths visited the event. As a result, a catalogue is published, in which each participating cultural institution presents its offer for kindergartens and schools in the current school year. The catalogue indicates which projects can be hosted at the school (mobile projects), and marks the projects that are free of charge. Most projects, especially the mobile ones, are also suitable for children and young people with special needs.

Such professional training contributes to better cooperation between educational and cultural institutions. It is especially important for kindergartens and schools from remote locations. As a result, the number of cultural institutions that prepare mobile cultural projects grows every year and so does the number of quality projects of this type.

www.kulturnibazar.si

EXAMPLE > Germany - "Cultural Agents"

"Culture Agents for Creative Schools" is an initiative by the Federal Cultural Foundation (*Bundeskulturstiftung*) that is mostly financed by the Federal Commissoner for Culture and the Media) in cooperation with the Stiftung Mercator. The programme seeks to stimulate children's natural curiosity about art, teach them more about art and culture, help form and strengthen their personality and perhaps give them the opportunity to become future artists in a culturally-minded society. We can reach a large number of these children by going directly to schools. Over a period of four years, this project will send "Culture Agents" to schools, where they will collaborate with pupils, teachers, head masters, parents, artists and cultural institutions in creating a comprehensive, cross-disciplinary cultural education programme and in establishing long-term cooperative ventures between schools and cultural institutions. The central partners of the programme are the cultural institutions and the artists associated with them. The programme began in the 2011/2012 school year with a total of 50 agents at schools in Baden-Württemberg, Berlin, Hamburg, North Rhine-Westphalia and Thuringia. As each agent will supervise a local network of up to three schools, it is possible that a total of 150 schools could participate in the programme. All the participating states have pledged to co-finance the programme and are closely involved in its implementation. The schools should develop artistic projects in collaboration with regional cultural institutions and artists. They may also apply for art funding (*Kunstgeld*) to finance their implementation.

"Culture Agents for Creative Schools" is a model cultural education project with a super-regional and national impact. The Federal Cultural Foundation and the Stiftung Mercator have each allocated 10 million euros to fund the programme "Culture Agents for Creative Schools" from 2010 to 2016.

INITIATIVES BY INSTITUTIONS

1) MUSEUMS

EXAMPLE > Germany, "Stiftung Preußischer Kulturbesitz Berlin"/"Prussian Cultural Heritage Foundation"

The Foundation is one of the world's major cultural organisations. Altogether the 16 Berlin State Museums form the largest and most multi-faceted museum complex in Germany, and one of the largest in the world. Together with the State Library, the Secret State Archives Prussian Cultural Heritage Foundation, the Ibero-American Institute and the State Institute for Music Research, these 16 museums are linked to form a close network for cultural transmission.

Since 2004 the Prussian Cultural Heritage Foundation has increasingly been turning its attention to children and young people. Within the framework of this educational campaign the Berlin State Museums are now offering a special educational programme. New approaches to the collections in the departments of archaeology, ethnology and art, especially orientated towards children, are being developed and used. Since 1 April 2004 these measures have been reinforced by a new policy allowing visitors up to 16 years of age free admission to all State Museum collections. This pro-education signal is

already achieving concrete positive results. The foundation offers a special website for children: www.mit-paul-im-museum.de

EXAMPLE > Czech Republic, Jewish Museum in Prague

The museum is in charge of five historical buildings (synagogues) and the world famous Old Jewish Cemetery. Education is central in the activities of the museum; programmes target both children, and adults and families. To this day the Department of Education and Culture of the JMP offers nine types of lectures with 15 interactive art and drama workshops. Its programmes deal with various aspects of Jewish life, including traditions, customs, biblical history and the history of Jews in Bohemia and Moravia, with a significant focus on anti-Semitism and the Shoah. Once a month, the museum organises Sunday afternoon workshops for children and their parents. Moreover, the museum organises seminars for teachers on the topic Jews, History and Culture. Programmes and seminars are also held for foreign students, as well as for Czech visitors.

A successful and awarded project was Neighbours Who Disappeared – the programme invites young people to search for their neighbours, who disappeared from their vicinity mainly during the Second World War. It continues as a co-operation between schools and as a travel exhibition. Among the outcomes of the project are exhibitions, publications, a collection of archival material and testimonies from survivors and eyewitnesses. So far, the project has involved the participation of almost 200 schools and more than a thousand young researchers.

Besides, the CINEGOGUE project, based on a combination of film, music and architecture ('cinema' + 'synagogue') - an ongoing series featuring a unique film premiere each year. Its main aim is to introduce present-day audiences to little known silent classics of world cinema, screening them with live music in a venue that to some may resemble the dreamlike interior of an old nickelodeon. The project also seeks to encourage new ways of looking at Jewish culture and at the filmmakers of the 'post-emancipation' period – a time that saw the beginnings of the international Zionist movement and waves of Jewish immigrants moving to the New World from Central and Eastern Europe, as well as the turbulent development of avant-garde art and film.

EXAMPLE > Germany - "Jüdisches Museum" Berlin/"Jewish Museum" Berlin

Defining itself as a museum and an educational institution, it sees the relaying of German-Jewish history to pupils of all ages and from all types of school as an important task. The extensive educational programme is diverse, ranging from interactive tours through permanent and temporary exhibitions to activity-based workshops lasting several hours. Over 50,000 school pupils enjoy the programme each year. Teachers can download teaching aids and worksheets. The special educational programme, "On.tour" is a "mobile museum" on a bus which visits schools all over the country.

EXAMPLE > Austria - Die Wissensakademie (Knowledge Academy)

Wiener Kinderfreunde (an organisation for day care facilities for children) initiated together with cultural organisations a range of workshops for children in kindergarten and day care centres. The workshops cover all different disciplines like archaeologies, music, theatre, dance, physics, chemistry, astronomy, English, sports, etc.. In the summer semester 2011 nearly 700 children took part in around 80 Workshops.

The Belvedere Museum, for example, offers workshops for aesthetical and creative elementary education where the little ones discover the fascinating world of the museum. Children from underprivileged families are able to benefit from a scholarship financed by a big insurance company that covers the costs of the workshops. The idea is thus to make the knowledge academy accessible to all children regardless of their social background.

2) PERFORMING ARTS

EXAMPLE > **the Netherlands, Educational activities of the Amsterdam Concertbouw**[19]

The theatre has an intense educational programme, connected to the main programme. The main aim of the programme is, rather than building audiences for the future, to respond to the mission of the Concertgebouw to make music available to everybody, thus sharing and reaching out.

Each year the theatre receives 40,000 visits by children; the programme is specifically conceived for those children who would not visit the theatre otherwise. The activities are tailor made for participants. Children are invited 3-5 times per year, and for each visit a preparatory lesson is conceived, to be given in the school. Nevertheless, in several cases there have been some difficulties related to a lack of time and lack of skills on the part of the teachers to prepare pupils for the trip. For this reason, the Concertgebouw is also supporting a programme of training of teachers (especially in primary schools), based on a creative learning methodology.

Other projects focus on adult education and participation by adults: Open house, an event involving amateur musicians (750 at a time) and prepared in co-operation with music schools, community centres, and with a strong focus on cultural diversity; and Sing along adults. Next year the concert hall will work with teenage mothers, to teach them lullabies.

http://www.concertgebouw.nl/educatie

EXAMPLE > **Austria Wiener Konzerthaus**[20] **(Vienna Concert Hall) - Education and Outreach programs**

Children in Vienna are singing and painting less and less. One reason for this is that in schools where a large part of pupils are of immigrant origin the emphasis is placed on literacy and basic skills, and less space is left for creativity. Experience shows that cultural organisations need to find projects that work independently of cultural and language background. Therefore it emerged for the Wiener Konzerthaus that there was a need to initiate activities to support the creative potential of children.

The first project that the Wiener Konzerthaus promoted was the "Sing along Blauli" project. The purpose of the project was to show teachers, how music can support their work. Musicians go to schools and ask children to sing famous songs – the first reaction may be of refusal, but little by little children start enjoying it and most teachers co-operate with the project. Teachers are encouraged to start each day with singing, which is also very helpful for language learning. The children are then invited to perform in a concert. Performing in the concert hall has an important symbolic value for the children, as they feel accepted and appreciated. Many of the children participating have not even been to the centre of the city and it is thus a magical experience for them and their families.

www.konzerthaus.at

3) LITERATURE

Several members outlined the importance of initiatives to encourage reading amongst children.

EXAMPLE > **Poland, The Koziołek Matołek EuropeanTale Centre in Pacanów**

The European Tale Centre (ETC) is a cultural institution promoting intangible cultural heritage. The ETC presents a multimedia and interactive exhibition "World of Fables", on Polish and European fairy tales, fables and legends. Visits are guided by an animator disguised as a fairytale character, who fosters play with the group.

The centre was established by the local government of the Świętokrzyskie Region and the municipality of Pacanów. The first initiative was taken in 2003 - as part of the action "The whole of Poland reads to kids" when the idea of the festival of children's art and culture came up. An inspiration was the

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[19] Thanks to Anja van Keulen for her presentation.
[20] Thanks to Monika Jeschko for her presentation.

celebration of the 70th birthday of the Koziołek Matołek - a cult character of Polish children's literature, who, according to the text, lived in Pacanów. Pacanów is a village of 1200 inhabitants; to have a large cultural institution, focusing on intangible heritage, established out of a major urban centre was a breakthrough. The initiative has had a major impact, in terms of cultural opening, on the town of Pacanów – the centre has 110 thousand visitors per year. The example of the ETC is an exemplification of the objectives of the Social Capital Development Strategy (SCDS) associated with the creation of conditions for the strengthening of identity and participation in culture at local, regional and national level (SCDS priority 4.1.1).

EXAMPLE > Germany (Lower Saxony) - Bookstart

Since 2008, literature has been one of the four priorities of the governmental support for culture in Lower Saxony. The project was launched as a consequence of the results of a survey, showing that in 2/3 of all German families with children between zero and ten the parents don't read books to their children at all.

The project (inspired by a similar initiative in the UK) was coordinated by the "Stiftung Lesen" (a trust which initiates and financially supports projects about books, literature and reading) and it was set up in co-operation with "Büchereizentrale" (a library association) the "Akademie für Leseförderung" at the Gottfried Wilhelm Leibniz Library in Hannover, and organised through the support of 140 public libraries. It developed "Bookstart-Sets" containing a picture book, a poster, a guidebook for "reading out loud" and a reading diary. The most important information is translated into Turkish and Russian. The Bookstart-Sets are distributed by the libraries to paediatriciancs, general practitioners, midwifes, family education centres etc.. The libraries serve as contact points: they organise information and reading events in the libraries for the parents and their children and for the partners (medical staff etc.). The aim is also to make parents realize that public libraries provide free services and that they are a place where they (and their children) can spend their leisure time. The project has also involved regular training for librarians. In 2010 32,000 Bookstart-Sets were distributed (2/3 of all children in Lower Saxony got a Bookstart-Set).

EXAMPLE > Slovenia, The Reading Badge

The Slovenian Reading Badge Society is an important cultural and educational movement for the development of reading amongst youths. The Reading Badge (RB) movement was born 52 years ago when two teachers had the idea of rewarding readers with badges. The movement is thus based on a motivational system, developed through teacher-mentors who work with children and parents from the pre-school period until the completion of their secondary education. A young reader who decides to take part is given full guidance over a number of years. The teacher-mentor presents the participant with an extensive list of the best and most suitable books for his or her age group. The reading is followed by conversations or some other kind of presentation guided by the mentor.

The RB spread as a movement all over Slovenia and also abroad. Nowadays the programme includes up to 150,000 young participants each year (mostly primary school and preschool children and a smaller number of secondary school students), in a nation of two million people. It also includes parents and families, as the development of family reading is a key goal of the programme.

The coordination of the project is entrusted to the Board of "The Slovenian Association of Reading Badges", which operates within the Slovenian Association of Friends of Youth, a non-government organization. The Board is connected with schools through a network of community branches. In some schools, the RB activity is included in the teachers' or librarians' timetable workload. It has helped mentors with their work by organizing lectures, workshops with inventive teachers, librarians, supervisors, and specialists in the field of children's literature.

The movement tries to find ways to develop reading among various disadvantaged groups: children living in poverty, children with disabilities and children from different ethnical-cultural backgrounds.

The RB consists of various basic programs and actions that usually take place during the school year. The Preschool RB promotes family reading and is carried out by preschool teachers and librarians in

public libraries. The RB in primary school encourages pupils aged between 7 and 15 to read in their free time and it is carried out by teacher-mentors in cooperation with school libraries. In Secondary schools the RB encourages reading, talking about books, and literary creativity. These activities take place at debate clubs, at meetings with authors, at literary performances, etc..

4) CINEMA

In some countries, specific attention is given to media and film literacy through large initiatives that specifically target schools

EXAMPLE > Germany Vision KINO "Vision Cinema"

"Vision Cinema" is a film and media competence network set up in order to bolster educational film work inside and outside of schools. Founded in 2005, this project is financed by the Federal Government Commissioner for Culture and the Media as well as by public promotion funds (German Federal Film Board) and the private film industry. The objective is for young people to perceive films as cultural heritage and heighten their awareness of cinema as an experimental and educational medium. "Vision Cinema's activities include networking between institutions and initiatives, projects, evaluation, and programmes such as "Cinema weeks in schools". The ministries of culture invite schools to participate, the cinemas reduce the cost of their participation, and the film publishers charge only minimum fees or provide support for the preparation of backup materials. In 2010/2011, 6.2% of all German pupils and 21.7% of all German schools participated in the network. 786 cinemas – roughly 70% of all German cinemas – participated as well. The most popular films included "Le Petit Nicolas" (France, 2009), "Vincent will meer" (Germany, 2009) and "Kuddelmuddel bei Petterson und Findus (Germany, Sweden, Denmark, 2009). Further projects have meanwhile followed from this network, such as a school project of the International Film Festival Berlin "Berlinale" and "Children Make Short Films".

EXAMPLE > Slovenia: Kinobalon

Kinobalon is a programme started by the city cinema Kinodvor (in Ljubljana, financed by the City of Ljubljana). The programme adresses young audiences (from pre-school to secondary school) through film screenings, workshops and booklets for children, discussions with invited guests and teaching materials for each film. The cinema offers free school screenings with accompanying programmes (discussions, materials, workshops, etc.) for about 4,000 children per year. With the support of the City hall of Ljubljana the cinema offers free weekend/vacation workshops for children as well. Kinobalon provides a school catalogue, which includes all the relevant data on the educational film programme. Kinobalon also provides teaching materials online free of charge and to be used in other cinemas across the country. Kinobalon received the Best Young Audience Activities Award 2010 by Europa Cinemas.

6.1.2. Adult education activities

Activities organised by cultural institutions are often conceived from an adult education perspective, in many cases targeting specific groups suffering from situations of disadvantage. Addressing adults may be challenging because of the lack of intermediaries (such as the school in the case of children) which may facilitate the encounter. On the other hand, work with adults is increasingly important in consideration of demographic factors, such as the ageing of population and of the importance of cultural participation for a positive active ageing.

The role of "keyworkers"[21] may be of great importance. Keyworkers (called also intermediaries, guides, volunteers, advocates, animateurs, facilitators, mediators) are either professionals or

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[21] Schanner, Roman (2009): What is keywork? – An Introduction. In: Cultural Participation and Creativity in Later Life. A European Manual. Remscheid, 2009.

volunteers not employed by a museum (or another cultural organisation), who act as mediators between the organisation and a wide and representative adult public. In short, they are people who can help to open the door between audiences and museum/cultural organisation.

Keyworkers act across sectors in support of learning for adults in general and culturally excluded groups in particular. They have influence and responsibilities that are recognised by the target audiences cultural organisations seek to reach. They may bring knowledge, skills, experience and resources that cultural organisations and staff in general do not have. They understand the barriers to access – such as cost, cultural differences, poor educational experience, literacy difficulties, language barriers, peer pressure and low self-esteem – experienced by many adults. To differing degrees they may also bring their networks, a potentially important means by which access can be achieved and partnership developed.

> ### EXAMPLE > Italy - Brera: another story. Intercultural trails in the museum
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> ''Brera: another story" is an education project aimed at an adult audience, which by the end of 2012 will result in the development of new intercultural trails and permanent audiovisual aids for visiting the Brera gallery in Milan. The main goals are:
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> •   to open the museum to a currently under-represented audience (adults with an immigrant background);
>
> •   to tap into the intercultural potential of collections;
>
> •   to acknowledge museum mediators as key actors in the reinterpretation of the museum's heritage in an intercultural perspective;
>
> •   to promote new ways of looking at the collections in all visitors (whether regular or potential, "natives" or "migrants").
>
> By bringing into dialogue their different perspectives, experiences and knowledge bases, museum mediators and the staff of Brera Education Services will develop intercultural trails intended to help all visitors to explore and interpret the complex layers of meanings – as well as the evidence of past and present cross-cultural encounters– hidden in the museum collections.
>
> The intercultural trails will revolve around key themes with a highly evocative and intercultural potential; through storytelling, they will explore the relationship between personal biographies and the biographies of objects.

> ### EXAMPLE > Ireland - IE National Concert Hall of Ireland's active education programmes addressed to people with disabilities
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> Education is of fundamental importance to the work of The National Concert Hall, inspired by Article 27 of the Universal Declaration of Human Rights, "Everyone has the right freely to participate in the cultural life of the community". The aim of the activities are to engage or re-engage people with music; enhance people's understanding and appreciation of music and music-making; drive personal, community and social development through music. All outreach projects are intended to be inclusive of those with disabilities, but the following are targeted more specifically at people with disabilities:
>
> Health in Harmony: a number of series of musicians' visits to nursing homes, hospitals and rehabilitation centres throughout the country, in particular to create events that engage people with dementia. This is performance-based outreach, but the musicians are highly responsive to the audience's reactions, continually creating opportunities to connect and interact with the audience in meaningful ways.

National Rehabilitation Hospital: a duo of musicians (both trained in music in healthcare settings) go into the National Rehabilitation Hospital fortnightly, to play in common rooms and in wards, with feedback that 'of all the activities we run in the hospital, this music project is the one that you can see has the most instant positive impact on the patients.' The effect lasts beyond the performance itself – it fosters relationships by creating a social situation based on the shared experience of culture, rather than the shared experience of hospitalisation.

The Samba Sessions: These are hands-on music workshops led by professional percussionists for groups with special needs, encouraging self-esteem, creative expression and cooperation. Past Samba Sessions groups have included visually impaired young people, children with autistic spectrum conditions, and adults with intellectual challenges. Sometimes the group's leader will request that we run the session onsite at the Concert Hall, to allow the participants to learn skills for independent living, from the practical experience of travelling here by bus, visiting an unfamiliar building, finding the box office, etc.. Samba is ideal as it is an inclusive, cooperative activity in which each person's contribution is very clearly important to the whole, and anyone who can vocalise or sound out a rhythm can take part.

EXAMPLE > Greece – The Historical Archive of the National Bank of Greece

NBG owns an extensive historical archive whose time span coincides practically with the history of the Modern Greek state. Most of the key moments in the economic history of the Greek nation, as well as important events in the political, cultural and social history of the country are reflected in the archival material of NBG. The NBG/HA built up its valuable material in such a way that it can be used not only by scholars and researchers, but also by the wider public through the organization of exhibitions, educational programmes and various other events. Since 2005, the NBG/HA has participated in the celebration of International Museum Day in the framework of the European programme Nuit des Musées, organising each year a range of events in cooperation with various agencies (Therapy Centre for Dependent Individuals [TCDI], immigrant community organisations, the Association of Greeks Born in Egypt, groups of young artists, and others) engaged in social and cultural activities that aim at enhancing public awareness of the issues and concerns of diverse social groups.

The events aim at encouraging and enhancing public awareness of the social groups involved in the activities of each collaborating agency, as well as at the people of the neighbourhood where the events are staged. Through such cooperation, the archive aims to become a meeting point for people of diverse identities and cultural backgrounds, a place where stories are told and group memories become a shared possession

In other words, the Historical Archive's participation in the celebration of International Museum Day not only opens up the Archive to the general public, but also adds a social dimension to its cultural work.

EXAMPLE > Belgium (FR) - ALPHA-CULTURE

A ministerial act of 2007 gives grants for co-operation between artists and adult literacy education centres, to support cultural and arts practices in the framework of adult literacy activities. The rationale is that they may improve self-confidence and the capacity of expression, as well as a positive attitude to learning. The supported projects relate to training in arts practice, collective creation, and promotion and dissemination of arts works. Most of the beneficiaries are women, mainly with a migration background, and an economically disadvantaged background. The programme was very successful, and supported more than 120 projects in four years

EXAMPLE > Sweden - Culture and health – Konstfrämjandet

Konstfrämjandet is an organization founded in 1947 which works with art education and focuses on bringing art to people in their everyday lives.

Since 2004 the regional department of the organization, Konstfrämjandet Skåne, coordinates the project "Art and health" in the southern part of Sweden, aiming to spread art and exhibitions to retirement homes. The organization offers collaboration with municipalities in the region and puts together a

package consisting of works of art from one selected professional artist, information about the artist and an introduction to his or her artistry. Konstfrämjandet Skåne then organizes for the packages to be brought to the municipalities or directly to the retirement homes. The packages also include a manual for the staff at the retirement homes, with suggestions about how to introduce the artist and topics to discuss with the elderly. This is one key part of the project, making not just the exhibition but also the communication about the art an important part of the experience. Konstfrämjandet Skåne also provides art material to the retirement homes, for the residents to make work of art themselves. Twice a year the staff at the retirement homes is offered seminars on specific artists, but also on how to talk about art and on research in the field of art and health, to develop and deepen their knowledge. Each residence evaluates the project and gives feedback to Konstfrämjandet Skåne.

EXAMPLE > Belgium - LA "S" GRAND ATELIER ASBL

La Hesse is an NGO whose main aim to give visibility and recognition to the art work of people with mental disabilities, and thus favour their inclusion. It operates within a structure supporting people with mental disabilities. It organises workshops and artists' residences which associate professional artists and artists with disabilities.

At the same time, the association works for the cultural development of the rural region where it operates. The region has few cultural structures and the visibility of the operation at a national and international level has also had positive repercussions for access to culture for local people.

6. 2. Being local and close to people

Arm's length services and institutions may play a major role in the creation of a demand for culture. In many regions, local public libraries and community cultural centres are the most intensely used cultural institutions. Together with local civil society associations, they are key actors in continuous education, and may act as intermediaries to facilitate the overcoming of social and cultural barriers linked to the lack of familiarity with "high arts" institutions.

In East and Central Europe (but also elsewhere, for instance in Belgium, both in the Flemish and French Communities) there exist institutions whose primary function is to endorse access to culture. These "houses of culture" often date back to the 19th century, and are genetically related to the movements of adult education (folk high schools) in Scandinavia and Germany/Austria. They constitute important nationwide networks regulated by parliamentary acts. Before the regime change this type of institution played a central role in the communist conception of democratisation of culture, and operated under strict political control. In the past twenty years there have been attempts to turn the surviving institutions – ranging from small houses of culture in villages to large municipal cultural centres – from outposts of top-down outlets of dissemination of culture into genuine community centres and homes of local culture.

In several regions, towns and villages across Europe, libraries, community cultural centres or museums of local collections represent the main or only point allowing access to information and culture. Their future will necessarily pass via an increased recognition and understanding of the major social role that they may play. This is also why most such institutions are undergoing a deep reflection on their role. In some cases, the full recognition of such role needs to pass not only via a change in perspectives by funding authorities, but also by a revision of job descriptions and training for professionals. Where libraries, community cultural centres and museums of local collections have been given a central role in supporting education and social inclusion, results have been remarkable

and these institutions have repositioned themselves as central elements in support for social cohesion and economic development.

EXAMPLE > Bulgaria - The revival of the *Chitalishte* Network

The traditional model of local cultural centres in Bulgaria is the Chitalishte: the name suggests a reading club or circle. The UNDP Project BUL/00/002, Community Development and Participation through the Chitalishte Network 2001-2004, was among the most important grant schemes to develop the Chitalishte-infrastructure in Bulgaria. By building on the Chitalishte's existing network, the project envisaged an expanded and sustainable role for the Chitalishte. By building on its traditional strength, the potential exists for increasing grass-roots participation and local development. Some of the strategies for improving the capacity of the Bulgarian Chitalishte include ICT grants for "model projects which demonstrate good practice" and public awareness initiatives.
http://www.culturalpolicies.net/web/bulgaria.php?aid=842   and
http://www.chitalishte.bg/index.php?set_language=2

EXAMPLE > Poland - Library Development Programme (FRSI)

 In Poland, the rural/urban gap is considered to be the most consequential for both Poland's competitiveness and social cohesion. An important component of the rural/ urban gap is the digital factor. Although Internet accessibility in households is growing (51,7% in 2011 in comparison to 22,4% in 2007), residents in rural areas are still the largest group amongst non-Internet users (only 48% uses Internet regularly). They are exposed to the danger of digital exclusion, especially because of lack of skills and motivation.
 Poland has a network of more than 8,500 public libraries (more than 6,500 in rural areas and small towns). The libraries provide some IT infrastructure. And, librarians enjoy a high level of public trust. In many communes a library is the only public institution open for all – regardless of age, education or income – and making use of its offer is free. This network, however, needed support to transform local rural libraries to modern, multi-functional information, education, cultural and civic activity centres capable of improving peoples' lives, increasing quality of human/social capital, and contributing to local development and the modernization of Poland. That is why the Library Development Program in Poland (2009-2014) was initiated. The programme is being implemented by the Information Society Development Foundation. It is a result of the partnership between the Bill & Melinda Gates Foundation and the Polish-American Freedom Foundation and it engages many partners, including the Ministry of Culture and National Heritage and the Book Institute developing the "Library+" initiative; the Microsoft Corporation offers software for libraries free of charge; the Orange Poland Company provides all Polish public libraries with a free connection to the Internet as well as the library institutions, e.g. the National Library, the Polish Librarians' Association. Moreover, a National Partnership for Library Development was established, gathering more than 100 important individuals supporting advocacy for the development of rural libraries.

 The Program, with a budget of $28 million, serves more than 3,300 libraries located in more than 1,100 rural communes and small towns. The Program does not only focus on infrastructure: the psychological access (motivation and interest), skill-related access and usage access (or usage opportunities) are equally important. The funds are earmarked among others for providing libraries with modern computer equipment (c. 2,770 computers, 2,700 printers, 281 laptops and projectors with screens, 3,310 digital cameras delivered to libraries for public use) and for a cycle of practical training sessions for librarians. In total, c. 3,100 librarians took part in the library development planning workshop.

 Some of the obstacles that the project encountered were the stereotypical image of a library as a cultural institution/book lending place only, and the relatively low position of libraries in authorities' priorities and/or strategic development plans.

Nevertheless, the initiative had a remarkable impact, allowing the revitalized libraries to play an important role in the local community - bringing together resources, people and ideas to serve the community as a whole, its different groups as well as helping to transform the lives of individuals. The libraries have become a "third place" – apart from work and home – which provides library users in the access to information, culture and education and helps in social integration of the local community.

EXAMPLE > Belgium – Library decree

The new Decree of 30 April 2009 aims to make libraries a support available to everyone. It does not deal with libraries as institutions, but with reading practises. Thus, it shifts the focus from the institution to the project that needs to be adapted and takes into account the reality of a territory. The fight against poverty and social division is recognized as a main mission of libraries. This decree has deeply impacted on the job description of librarians; it encountered some resistance and it required a long training process for librarians.

EXAMPLE > Hungary, Literary Memorial Houses

The primary objective of the project was to develop a network of literary memorial houses and revitalise them, so that each memorial house would be a living, cultural centre for the given community. The majority of the memorial houses are situated in small vilages and minor towns where the local inhabitants feel very of proud of their great personality.

The project was initiated and lead by the Petőfi Literary Museum which laid down the basis of the revitalisation of literary memorial houses in rural and urban areas so as to encourage local community identity creation and strengthen social cohesion. By reopening or repositioning literary memorial houses, new opportunities have emerged to increase access to culture and participation in culture for people living in disadvantaged areas. The scope of activities includes the involvement of target audiences in the events: summer readers' camps at the birthplace of the writer or poet, museum related drama courses in the memorial houses, geo-caching of certain museum objects and other entertaining activities which deepen the knowledge of the participants about a given literary personality.

In Hungary there are 66 literary memorial houses of which 31 have been renovated and furnished with renewed exhibits. The most important users, visitors of the literary memorial houses are school children (including handicapped and disadvantaged pupils), however the sites attract museum professionals, staff of other memorial houses, self-government representatives and policy makers, local organisations and NGOs.
The project started in 2008 and is still ongoing. Memorial houses are sort of a mix of museums and culture houses meeting the needs of the 21st century both through their looks and their conservation of exhibits and through their presentation of a living cult, in a living institution for a live local community.

 (www.emlekhazak.hu)

EXAMPLE > Local networks (BE-Flanders)

In the framework of the Participation Decree (previously outlined) a specific measure concerns support for a system of local networks. The measure is aimed at stronger field cooperation between the local cultural, youth and sports administrations, local welfare organisations, local associations and organisations working with and in favour of people living in poverty. The main objective is the development of a network of access for people living in poverty in the domain of culture, youth and sport. The networks establish proper activities in order to achieve this aim; mostly these actions are focused on accessibility, consciousness-raising, broadening of the social network and direct response to supply. For example: the development of a reduced-fare pass for leisure activities, the development of community work in some areas of the municipality, accessible and comprehensive communication on supply... In 2012 the Flemish Government subsidized 73 local networks in Flanders.

The main advantage of the initiative is that it encourages new co-operations among the local administration of culture, youth and sports, local welfare organizations, local associations and

organisations working with and on behalf of people living in poverty, and thus a better understanding of each other's organisations and actions. Through their cooperation, they develop joint objectives aimed at the increasing of participation in culture. Such valuable co-operation, however, poses challenges of coordination and use of time. Another strength of the measure is that it involves the target group in the development of the offer, thus enabling the organizations to adjust it to the group's preferences and precarious situation. This implies a mentality change: from a supply-driven to a demand-driven method of working in the context of leisure policy.

EXAMPLE > Germany - "Home Game"

Under the heading "Home Game", the German Federal Cultural Foundation financed by the Federal Government Commissioner for Culture and the Media has established a fund to promote theatre projects that address the urban and social reality of the city and seek to attract a new audience to the (city) theatre. Artistic directors and festival organisers, playwrights and producers, stage designers and musicians are encouraged to pick up the city's pulse by reaching out into previously unfamiliar parts of town and learning through the everyday life stories of those who live there. New fora are to be created for a genuine exchange between theatre and people. More than 50 individual projects throughout Germany have received funding so far.

EXAMPLE > Belgium (FR) - Decree on associative action in the field of continuing education

The 2003 decree recognizes associations and provides subsidies for their operations. It targets cultural, socio-cultural, socio-political associations developing a local, regional or general action in Wallonia and Brussels. Its main goal is to allow the structuring, critical expression, questioning and action of civil society and social movements as well as to contribute to the development of interactive democracy and the meeting of various cultures. The decree stipulates that the actions of the associations must fit into the perspective of equality and social progress, in order to build a more balanced and fair society, with stronger democracy and solidarity. The decree defines as its main priorities:
- Participation, civic education and training
- Specific training for cultural animators, trainers and social actors at large
- Production or cultural services analysis and studies
- Raising awareness and information

EXAMPLE (Institution) > Belgium – Library of Sambreville

In partnership with the local Public Social Welfare Centre (CPAS), the library launched a project consisting in a series of recurrent workshops and activities, aimed at attracting new groups of people to develop alphabetisation and integration among a specific public. The initiative aimed at gathering and facilitating the meeting of regular library users, and aid recipients from Public Social Welfare Centre (CPAS). They were invited to take part to different workshops, for instance on storytelling for children, written expression, craftwork, drama courses, meetings with writers, reading lessons, films… The library, however, found that motivating underprivileged people to take part in the workshops was hard (as they put it, the social divide is not easy to cross). Those (68) people who took part were highly involved and made major improvements of their reading, speaking and telling skills. The project is now over but most of the activities are still organized because of a continuing demand.

6.3. Adjust the offer to the needs of the audience (from a supply-driven to a demand-driven method of working)

Education is the classic tool to build a demand, the idea behind most educational programmes mainly being to create a taste for the existing cultural offer. This often implies an image of society in which

there is "culture" encapsulated in particular institutions and somewhere else there are people trying (or not trying) to get access to this kind of "culture" .

 A more radical approach to audience development involves, however, questioning the relevance of the offer to the envisaged public, taking into account its needs and interests.

Users' surveys analysing the audiences of cultural institutions show that socio-economic disadvantage is not always the main reason for not visiting. In particular, young people, almost regardless of social background, seem to show disaffection not for culture, but for the institutional places where culture is celebrated and conserved. Increasingly, people consume culture at other places and in other forms. This should lead institutions and funding authorities to a deep reflection on their relevance and on strategies to maintain relevance in the future. Thus, the condition to drive interest and engagement might be to ensure the relevance (to individuals and the community) of cultural products. This might involve re-interpreting or re-positioning cultural services, chainging programming and the context (e.g. location - taking culture out of its traditional setting or bringing social activities into the cultural space) of the offering.

Doing this means revising the overall approach and mandate of the institutions, also questioning and revising decision-making processes and modalities. It may be argued that such a process might lead to a whole revision of what "culture" is – shifting from the provision of appropriate programmes of professional cultural institutions to "enabling people to articulate and to express different cultures in different environments".

While this approach is the deepest and most promising in terms of impact, it may also be the most challenging and complex in terms of definition and implementation. The main questions are how to define relevance, who decides what is relevant to whom, and how to identify what is really relevant. The process of determining such relevance may be demanding in terms of resources.

Also, the process of involving the audience in the programming may be perceived as threatening by some cultural institutions. The fear is that asking the audience may lead to being obliged to compromise on quality, opening to amateur or popular taste etc.. It should be clear, however, that a participatory approach which asks the users about their preferences has the main purpose of identifying and better understanding their needs; it does not need to involve delegating artistic authorship. Keeping the ultimate responsibility for artistic choice also ensures that the institution may keep the balance between suiting the interests of new audiences and maintaining traditional, core audiences.

In order for institutions to be effectively able to speak to diverse audiences, it would also be necessary to make an effort to reach in, reflecting on internal organisation and recruitment policies. The issue of management of cultural institutions is central: it is difficult to hope for a better dialogue with diverse audiences when the people making the decisions do not reflect the diversity of society.

> EXAMPLE > **Spain - The Reina Sofia Museum**[22] has undergone a process of change so as to engage more with the contemporary societal debate. The museum, hosting Picasso's "Guernica", played an important role in democratic Spain – the return of "Guernica" to Spain had been the symbol of the end of Franchism. However, in latter years some fatigue was felt – the museum lived on the fame of its collections

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[22] Thanks to Jesús María Carrillo Castillo, Head of Culture Programmes Department, for his presentation.

but was rather indifferent to what was happening outside. In 2008 there was a change in management. For the first time, the choice of management was not directly decided by the Ministry but happened through an international competition. The new management embarked upon a deep reflection on social engagement and on the meaning of cultural heritage from a contemporary perspective. Such reflection had to overcome a deep inertia, and was implemented through a series of debates with civil society, artists, municipalities and the broad audience. The museum developed transversal itineraries from a social perspective (e.g. the role of women in art) and gave more space to exhibitions that contributed to the current political debate. It also increased the focus on education and developed a programme of mediators to support communication and debate with the public

EXAMPLE > Sweden, Swedish National Touring Theatre (Riksteatern)[23] – The theatre, which has about 1, 2 million spectators/year is engaged in diversity-related issues and is present in social debates. Its reflection focused on how to recognize power dynamics and to understand whose point of view is reflected in cultural production and participation. The question is - who is the norm? Who is sitting around the table?
The turning point for the theatre was a modernized staging of Sophocle's Elektra. The theme of the play was chosen when a second-generation migrant woman was killed by a family member because she had "shamed" the family. The decision was then to focus the plot around the situation of immigrant families and women and men caught between diverging norms. It became obvious that there was a need to involve groups that traditionally are not part of the culture production processes, while continuing to speak to the traditional white middle class audience as well as reaching to new audiences. A group of teenagers were invited to participate in reading and reediting the script – speaking about "honour", culture clashes, construction of culture and gender etc.. They met twice a week, writing and sharing diaries. This led to a deep and complex but healthy debate with the outside world; the audience, journalists and families. The finalized script was staged at various venues, both those considered as "high quality" theatres and those seen as "low quality" or amateur stages. These visits provided an opportunity for a broad dialogue with a great variety of interlocutors. There was a flood of calls for new initiatives, such as Electra, from young people; so the theatre started to collect their stories and develop new scripts.
This experience showed the possible impact of theatre on reality; and the impact of reality on theatre.

Since 2005 the ambition of Riksteatern has therefore been to involve the communities in the culture production processes. This has been done for instance through co-operation with the largest migrant groups in Sweden. The theatre has for example offered a platform for the celebration of folkloric festivities. The celebration of the Iranian fire fest (in conjunction with the New Year) in Stockholm's city centre was a big success. Sometimes such work may also encounter obstacles from within the minority groups themselves; for instance, regarding the decision of what is representative, typical or even accepted as the "true" culture of the community.
The experience of the theatre showed how an engaging dialogue between artists and audience can be extremely enriching. As long as it is not seen as a charity project it will be beneficial for all parties.

According to Riksteatern´s experiences, three conditions make dialogue possible:
- each party must feel that their perspective has been identified
- each party must be able to see the perspective of the other
- each party must retain the right to change perspective

One should also recognize that such processes are difficult; they require a lot of work and time. It is equally important to recognize failure and talk openly about it. There is a need to go beyond access and participation, and move to the right and need to influence the process. Most boards of cultural institutions represent a very specific segment of the population – white, middle aged, and middle class. This has important repercussions on priorities and programming. Changing roles and bringing more people to the table does not, of course, mean ignoring or losing the traditional audience and artists; it just means being open to different possibilities and experiences. There is always room for more and more various narratives.

EXAMPLE > The Netherlands - The Van Abbemuseum

The Van Abbemuseum in Eindhoven has undergone radical efforts to open up to audiences. This earned it

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[23] Thanks to Birgitta Englin, executive director and theatre director, for her presentation.

the Princess Margriet Award in 2012 for "opening as a public space of active engagement that reaches out to both local and international communities."

The museum finds that the friction that occurs between challenging the visitor while at the same time embracing his or her needs is something that brings a unique energy. Visitors always find a person to talk to in the museum - but the talks do not necessarily lead to answers. More often, new questions and discussions arise. This is a delicate moment that can lead – when used well - to a feeling of knowledge and empowerment. The Museum set for itself a mission to bridge the opposing needs of the local and the global. While the museum has a good international reputation, it is aware that in the city the local communities do not always feel embraced by the museum's programming. Therefore, new outreach to local networks is currently being developed. This requires a new way of embracing the city's structure (with a focus on technology), demographic developments (geragogics as addition to pedagogics), and funding (shift from public to private money, after the considerable cuts in public funding).

EXAMPLE > Belgium (FR) "Another Carmen", collective project of expression and creation in collaboration with the Royal Opera of Wallonia

This is the result of the meeting of the world of youth organisations and the opera. The first objective was to involve the public of the network of youth centres in the region in a process of creation taking its inspiration from famous operas. Carmen gave the inspiration for a wide debate on societal issues such as the role of women in our society, gender mixity etc. At the same time, the youth organisations and the opera house organised workshops to discover the world of the opera and stimulated young people to discover different art forms. Given the wide success of the production, a new project has been launched, around La Traviata.

EXAMPLE > Poland - Museum of Modern Art in Warsaw – Temporary Activities
www.artmuseum.pl

As from January 2008, the Museum of Modern Art in Warsaw has been running its programme of activities in a temporary space on Panska 3 Street in central Warsaw, in close proximity to the future construction site of the Museum's building, which is due to open by 2016 and will be approximately 35000 sq. m. in size. The Museum's future building's attendance is forecasted to reach 800,000 visitors p.a. and it is the mission of the Museum is to expand as broadly as possible access to contemporary culture, both for the inhabitants of the Warsaw metropolitan area as well as for visitors. The current phase of a museum without a proper building allows for experimentation in programming and testing audience building strategies.

One such experimental initiative is the Sculpture Park inside the Bródno Park in the Bródno Housing Project (Targówek Borough of the City of Warsaw), a working class district built in the 1970's to provide housing for the workforce of the now defunct Warsaw Automobile Plant. The project, initiated by artist Paweł Althamer, is an example of a local initiative supporting artistic interventions outside the traditional spaces of galleries and museums, in order to engage the local communities.

The concept of bringing art to people rather than the other way round corresponds to the Museum's outreach agenda, paired with the aims of the Borough Council such as social animation and engagement of the local community and re-shaping the public space of the park into a place of socialisation.

A key success factor was the engagement of the initiator, Paweł Althamer who earned respect from the most underprivileged teenage and youth adult groups. After initial vandalisations the local youth groups began to engage in guarding the artworks as well as in events programmed for and by the park users.

The highly unconventional concept of the Sculpture Park results in procedural obstacles which demand creativity and responsiveness from all the parties involved. Workshops with local opinion leaders helped to spread the extra-aesthetic value of what "sculpture" stands for. The confrontational dimension of the project – the actual clash of art with a community not used to facing art – was taken rather as an aim than a risk for the initiators of the Park.

6.4 New opportunities in the digital era

New media and online services offer key opportunities to boost participation levels. They may change and increase access to culture at many levels.

First of all, access to information is dramatically boosted. This means both a possibility for cultural institutions to better reach their audiences, and greatly increased opportunities for cultural education, giving the plethora of knowledge and tools for digital learning that are made available. Tools like Europeana[24] or the Google Arts project allow unprecedented opportunities to overcome geographical barriers and offer invaluable support to formal and informal educational institutions.

Secondly, the consumption of culture may be made easier and improved in many different ways. In most member States, operas have established agreements with cinemas for live broadcasts, which allow them to overcome both the financial and the "codes" barriers, while ensuring a lively and direct experience.

The V&A Museum in London, for example, has 2 million visitors to the museum but 20 million visitors to its website last year. The V&A has its own online TV channel called the "V&A Channel" which has programmes on a wide variety of issues. They have a Facebook page and Twitter account to encourage audience interaction away from the museum.

Finally, and perhaps even more importantly, digital technologies and social media may more easily allow people to be creators of culture. They also allow better hybridisation of genres[25] and the emergence of a new popular culture.

The possibilities offered by the networked information may ultimately have a revolutionary impact on the very notions of "access" and "participation", blurring the boundaries between producers and consumers of culture. They may involve shifting from a model in which the arts and cultural professionals and organisations hold the chain of creation/distribution/critique, to one in which anybody can create, anybody can be an art critic, and the content is controlled by users.

This is particularly challenging for cultural institutions. As highlighted in the study summarized below, the increased access to culture allowed by the Internet may also involve making less use of the cultural institutions as intermediaries.

Therefore, it is vital for cultural institutions to understand the challenges and the opportunities that are brought about by the digital shift, and see how to position themselves. Several cultural institutions are increasingly making use of e-bulletins, Twitter accounts, websites, LinkedIn pages and RSS Feed. Also popular were YouTube channels, Flickr accounts, blogs, pod-casts, Facebook pages, "livechat" online systems, MySpace, Foursquare accounts and "What's On" sites. For the moment, however, participation and integration of web 2.0 technologies has yet to be adopted extensively by many cultural institutions to enable greater collaboration with an outside audience.[26]

Another issue related to the impact of digital technologies is whether or not they do have an impact on the socio-economic composition of the audience – that is, on the likelihood of access to culture for a

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[24] Europeana.eu is a major European collaborative project giving access through the Internet to millions of art objects and documents that have been digitised throughout Europe.
[25] Some interesting examples in this sense have been gathered by the civil society platform on Access to Culture: http://www.houseforculture.eu/upload/Docs%20ACP/DraftCompendiumofBestPractices.pdf
[26] A. Bamford, cit.

given group. According to recent studies[27,] for instance, the Internet has not yet changed the composition of the audience for museums – the Internet audience has the same socio-economic background as the audience who visits thhe museum premises.

EXAMPLE > **AUSTRIA - Festival ARS Electronica** – ARS Electronica Linz

Ars Electronica made its debut in 1979 and is comprised of four divisions: Festival, museum, competition, research & development. By its specific orientation and long-term continuity, it is a unique interdisciplinary platform for digital art and media culture, technology and society.

Amongst other things this festival is a good example of the impact of technology, new media and online tools both in the creative process – access to artists – and in the access and engagement of the audiences with the artistic objects.

Ars Electronica Center is the Museum of the Future - the place where all the diverse blends of artistic genres, scientific domains and technological directions are displayed and processed. All exhibitions focus on issues which are related to how people deal with their environment, and offer a variety of perspectives on our nature, our origins and our world, inviting the visitor to enjoy a hands-on experience.

Ars Electronica Festival once a year invites artists, scientists and researchers from all over the world to a conclave in Linz to confront a specific, interdisciplinary theme in the context of speeches, workshops, exhibitions and symposia.

With 48,939 entries since 1987 and internationally renowned artists participating from over 70 countries, the Prix Ars Electronica calls for entries in seven categories, including a youth competition (u19 create your world). All applications are made using online tools and all awarded projects can be seen online which not only gives creators easy access to the work of their peers but at the same time increases access to artistic objects for an audience of an age range which can more easily be drawn to new media than to "traditional" cultural objects.

www.aec.at

EXAMPLE > **House of Alijn (BE, Flanders)**

The Ghent based Huis van Alijn (House of Alijn) is a museum that offers a startling introduction to our common inheritance with ordinary objects and curiosities that reveal the spirit of the time as well as the customs. The museum presents a striking portrayal of the evolution of 20th century everyday life (http://www.huisvanalijn.be). Therefore the museum, with a long-standing tradition of public participation, proved to be the perfect partner for a crowdsourcing-project. As crowdsourcing is still largely a terra incognita for both the Flemish institutions and public, the museum (in close consultation with the ministry of culture) opted for a tagging-project.
This project was divided in two parts, the first one being connected to the exhibition 'Trots op mijn auto' (Proud of my car) and the second one being an online collection of pictures called 'Anonieme snapshots' (Anonymous snapshots). The public was offered the opportunity to tag the pictures online, thus aiding

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[27] Chinn, M. D. & Fairlie, R. W. (2004). The determinants of the global digital divide: a cross-country analysis of computer and internet penetration, *NBER Working Paper Series*, National Bureau of Economic Research, Cambridge, august 2004 ;
DiMaggio, P., & Hargittai, E. (2001). From the 'Digital Divide' to 'Digital Inequality': Studying Internet Use As Penetration Increases, *Working Paper #15*, Center for Art and Cultural Policy Studies, Princeton University; Shah, D. V., Kwak, N. & Holbert, R. L. (2001). "Connecting" and "Disconnecting" with Civic Life: Patterns of Internet Use and the Production of Social Capital", *Political Communication*, 18, 141-162; Spiezia, V. (2010). Does Computer Use Increase Educational Achievements? Student-level Evidence from PISA, *OECD Journal: Economics Studies*, OECD Publishing, vol. 2010 (1); Caro, F., Evrard, Y. & Krebs, A. (2011). *Analysing two modes of access to Art museum: the real/virtual orientation scale*, 11th International Conference on Arts and Cultural Management (AIMAC 2011), Antwerp, Belgium, 3-6 July 2011.

the museum in gathering metadata and describing the material at hand. The museum also provided different computers in the exhibition that could be used for tagging purposes. These tags could be connected to both tangible objects found in the picture in question and to a certain idea or concept.

The project proved more successful than either party had conceived. The 'Trots op mijn auto'-exposition resulted in 418 tags for 743 pictures in a mere 3 month period, whereas the 'Anonieme snapshots' garnered 13,295 tags for 1,500 pictures (april to december 2011) and is still open to tagging. An important lesson to be learned is that the public is eager to participate as long as the institution invests in sustained communication and feedback concerning the project and its results. Corrections to previous tags as well as commentary were possible, thus creating a constant interaction between the institution and the public.

EXAMPLE > Austria-Belgium-Germany-Slovenia-UK - mi@ges – intergenerational bonding via creative new media

mix@ges promotes understanding and dialogue between younger and older generations throughout the European Year of Active Aging and Intergenerational Solidarity and encourages intergenerational bonding through media arts.

The project invites young people (14 – 20) and older people (50+) to create innovative media products, under the guidance and support of professional artists and media trainers, such as iPod movies, audio guides for museums, video blogs on exhibitions, tagtool performances and digital photographs.

Five organizations from Austria, Belgium, Germany, Slovenia and the UK joined together for this EU funded initiative within the Lifelong Learning Program.

As a central outcome of the partnership, a handbook will be published in 2013 that will inspire media educators, trainers, artists and practitioners, transferring knowledge to stakeholders and others who are interested in the intergenerational dialogue.

www.mix@ges.eu

STUDY – Poland, Report youth and media

The report observed, through ethnographic methods, how culture is increasingly escaping from the influence of institutions. According to the study, digital media make the concept of "cultural participation" less useful, while key questions now relate to cooperation in the production of cultural texts, to making sense of the floods of information, images and narratives, or to conditions for the networked communities around cultural practices. The study brings the example of Anka, a 17 year old resident in a city in central Poland.

Anka loves Werner Herzog's films. However, her path to discovering the German director's oeuvre is - especially for the older population - rather atypical. It all started with music: Anka intensely listens to David Bowie. Reading up on the artist online, she noticed his so-called 'Berlin era,' a period when the artist lived in West Germany and recorded three albums inspired by local electronic music: Low, Heroes, and Lodger. Anka downloaded the three albums as mp3 files. Looking at her idol's sources of inspiration, she noticed the band Popol Vuh - she borrowed a CD of theirs from her uncle. It made a strong impression, and she began reading about the band online, where she learned that the German group recorded music for Herzog's films.

She is now a cinephile, but does not spend much time at movie theaters. (Besides, the city does not host many Herzog festivals.) Instead, she is active in the discussion forums of a large movie portal, where she interacts with moviegoers who watch more and better films than her friends. It is these online acquaintances who suggest other Herzog films to her, and the names of several other directors, whose films she downloaded, watched on her computer screen and saved to her hard drive. Today, Herzog is her favorite filmmaker.

Anka's example illustrates the various processes now entangled with what is commonly known as "cultural participation." The tips and suggestions for new movies is "crowd-sourced," and it is the knowledge of anonymous or nickname-disguised forum members, who do not represent any cultural institution (unless the forum itself can be considered a 'cultural institution'). These are movie lovers who write about cinema, but they are not subject to any hierarchical verification. The knowledge and recommendations come from people like Anka, who are removed from hierarchical relations and from the teacher-student model.

Her interest in Herzog was also not a conscious choice of a "work of art," but rather the result of following the path of a music idol - a very simple practice for anyone moderately comfortable with using the Web. The method of reaching the text is also far removed from traditional cultural patterns - the fact that Herzog's movies were not shown in any of her city's cinemas was no obstacle for Anka, as she has unlimited access to cultural output thanks to the Internet. After all, the computer plays many roles in her life, and "cultural participation" is just one of them.

Because of Herzog and other directors, Anka is learning Russian, because, as she says, Russian-language websites have a great selection of movies. After watching several of Herzog's films, she is no longer just a consumer of culture; she takes part in forum discussions, recommending movies to her online peers. She is affecting their cultural choices and the texts which they use.

In a digital world, cultural texts (such as Herzog's films) become computer files - circulating on the web to be downloaded and copied. Their audience is also different from the typical cinema crowd - it is a networked audience for whom an interest in Herzog's films is more important than their physical location (cinema) or time (showing). In this way, Herzog and his films gather people from all around Poland. This, however, is not reflected in the film distributors' statistics, or in studies on Polish youth's interest in cinema, or scientific terms which deem Anka as either a consumer of official, institutionalised culture or as a non-participant.

7. From audience to actors: how to involve people in creating art? What roles are there for arts and cultural institutions?

In general, the numbers of those who directly participate in the creation of artistic and cultural activities are lower than the numbers of people who attend cultural events. There is a qualitative difference between taking part in and observing and consuming culture. Both are important, but they are fundamentally different experiences, and they are not necessarily linked – i.e., direct involvement in community arts may or may not lead individuals to attend more cultural events in institutions.

It should be noted that, speaking about arts and social change, it is often direct participation in making the arts that has the greatest transformative potential and can lead to life changes.

However, given the limited time available, the group was able to focus on this topic only briefly; a more thourough analysis of opportunities and challenges would be necessary.

The deliberations of the group focused on the possible role of cultural institutions in promoting involvement in non professional arts. It was highlighted that a partnership between professional cultural operators and amateur arts may ensure quality and enhances the value of the experience for all participants. At the same time, it was also underlined that professional artists need specific training and a certain mindset in order to understand the needs and be able to succefully operate with amateur artists, especially in challenging settings; a mediation may be necessary. In part, this topic will be dealt with in the forthcoming OMC group on Creative partnerships.

A key issue for activities focusing on direct participation in creation, especially when addressed to people in weaker life circumstances, is sustainability, or duration in time. Projects aiming at participation in the arts may have an empowering, and sometimes even healing, effect. However, letting people down because the project has ended may produce the opposite result, and produce disappointment and loss of trust.

Here below are a few examples of initiatives that were indicated by the members as interesting.

EXAMPLE > Community operas

Community operas are initiatives in which an opera is created, developed and performed by or with the participation of local communities. The aim is to engage local communities in the geographic vicinity of the opera house, often also from disadvantaged cultural backgrounds, with this form of art, actively involving them in the different steps leading to the stage performance. This includes participaton on stage during the performance, the co-development of scenic elements, the story/libretto, musical elements, as well as possibly involvement in other related activities such as costume design, the orchestra or the writing of the programme.
Studies show that the involvement in community operas not only encourages ownership of the opera organisation by commmunities and furthers their interest in and understanding of this art, but also proves benefits e.g. for community cohesion and personal development (e.g. the results of the evaluation study of the community projects of the Opéra de Lyon).
Ultimately, rather than a uniquely "one-way" approach, with opera houses providing an offer they esteem beneficial for audiences, the opera house and participating professionals benefit enormously from community operas, as they provide a possibility to experiment with participatory forms of creation, confront themselves with different perspectives, and allow them to "reengage" with their own artistic experience.
A specificity of community operas is the long-term involvement they imply, with process-oriented work lasting 2 to 5 years from the beginning to the final performance in order to fully involve amateurs-rather than impose a "ready made" artistic vision and end product. This time scope necessitates a high level of commitment of the opera house, involved artists and amateurs.

Community operas originated in the United Kingdom, well known recent examples being the work of the Glyndebourne education department with local rural communities in the vicinity of their opera house (e.g. "Knight Crew" in 2010 http://glyndebourne.com/discover/knight-crew or the upcoming trans-generational performance Imago, to be premièred in 2013 http://glyndebourne.com/discover/imago). Another example is the "Rim of the World", co-produced and performed in 2009 by the respective local communities of Scottish Opera, Royal Opera House, Welsh National Opera and Glyndebourne.
This successful model has been expanding to other European countries via links established between the opera houses' education departments through RESEO, the European Network for Opera and Dance Education (www.reseo.org). Community operas were thus performed, inspired by the UK model, and adapted to the local environment, e.g. in France by the Opéra de Lyon in their "Kaleidoscope" project www.opera-lyon.com/opera-citoyen/developpement-culturel/kaleidoscope/ or in Belgium with La Monnaie/De Munt's "Brussels Requiem" www.lamonnaie.be/en/concerts/39/ to be completed (RESEO).

EXAMPLE > Czech Republic - Funding programme aimed at non-professional art

It is a system supported by the Ministry of Culture through its organisation NIPOS. Its origins date back to 1924, with the establishment of the Masaryk's Institution for Adult Education, whose main mission was to support cultural activities in the form of public libraries, informal education and via support of non-professional art. Amateur art communities (guilds) signed up as founder subjects of the institution and created a so called 'matice' /a mother/ that became, in fact, the administration board of the institution. Thanks to that democratic concept the institutions, festivals, education and publication activity were subject to public control. During the Communist period, the Masaryk's Institution was transformed into the Institute for Culture Activities, and it was further the Central House of Folk Creativity, which dealt with festivals. Festivals spread out into other branches of non-professional art, e.g. choral singing, puppet theatre, photography, brass music or scenic dance. Festivals were organised at three levels of self-management: the groups passed from the first – district (organised by the District Centres) festivals, to regional festivals, and the best of them went further to the national level.

After the Velvet Revolution in 1989 the interconnect system of regional and national festivals was endangered. Amateur groups ensured the preservation of regional festival on their own forces.

In 1991 the National Information and Consulting Centre for Local Culture (NIPOS) was established under the Ministry of Culture; it maintained the care of the non-professional arts area and of festivals.

Currently accredited professional workers are in charge of artistic branches. Every artistic branch is under the supervision of a so called professional council, a group of professionals from all over the republic who also deal with organising regional festivals and/or competitions. These professional councils are an important advisory body of NIPOS.

NIPOS is currently in charge for 22 national festivals (by deputy of the Ministry of Culture), in addition to that it carries out the professional direction and coordination of the array of other festivals and competitions of non-professional art in the Czech Republic and it organises professional educational training courses

EXAMPLE > Belgium VL Social-artistic organisation

Globe Aroma vzw is a social-artistic organisation that tries to actively include in artistic projects people who are excluded from social life, because of poverty or refuge. The starting point is the intrinsic strength and artistic expression of people and the support of a professional artist who has the skills to deal with special needs groups. Globe Aroma offers an atelier for refugee artists and brings them into contact with other artists and cultural organisations as a result of which they are able to build a network. The project 'home and away' is an exhibition where asylum seekers, homeless, expats and contemporary nomads explain what 'home' means for them via artistic expressions and meaningful objects. An artist who fled from Rwanda, for example, exposed a decorated coffin by and for himself, because he is afraid of dying abroad and not being buried properly. This temporary exhibition was the result of cooperation between Globe Aroma vzw, the artist Ann Van de Vyvere and the Jubelparkmuseum. Another outcome of the social-artistic process with the participants was a documentary film. This film was presented in another cultural institution, the Kaaitheater, where the exhibition was repeated. The key success factor for the Jubelparkmuseum was the support for the project at every stage (ticketing, hosts…) of the organisation. Moreover, the museum has built on a strong network with several organisations (social-artistic, self-organisations of target groups) and has broadened its public.

EXAMPLE > Belgium FR - Centre de Formation d'Animateurs asbl – (CFA)- Training of animators in performance arts

The centre organises training for "animators", in co-operation with NGOs working in the social field. Beneficiaries are both social workers who desire to acquire skills in theatre and unemployed youth with motivation and talents, even without any previous qualification or diploma. Mixing these two groups is very positive, as it allows for a deeper exchange and understanding. The training allows for the acquisition of technical knowledge and at the same time for an opportunity for self expression and mutual enrichment. The training leads to a qualification with good opportunities for employment.

EXAMPLE > Austria Initiative Macht|schule|theater (Power|school|theatre)

The Austrian Federal Ministry for Education, Arts and Culture initiated a range of activities linked to the prevention of violence in Austria's schools. One of them, the nation-wide theatre initiative Macht|schule|theatre (Power|school|theatre) was launched in 2008 by the Austrian Federal Ministry for Education, Arts and Culture in cooperation with KulturKontakt Austria und DSCHUNGEL Wien because the arts offer a valuable approach for focusing on the subject of violence and preventing the development of a willingness to engage in violence.

Since 2008, 65 theatres in Austria concentrated on tight collaborations with schools in the process of writing and creating a theatre performance together.

A key aspect of this initiative is the collaboration between theatres and schools for the duration of a school year dealing with the subject of violence and violence prevention with the aim of enabling pupils to prepare theatre pieces for performance under professional guidance and to give them artistic experience on stage. Not only creative aspects are focused upon, but also the fostering of social skills and the empathy of the pupils. For the theatres the initiative is additionally an excellent opportunity for networking.

In the school year 2011/2012 approximately 1,000 pupils from 63 schools collaborated with 26 theatres/groups, presented 163 performances, seen by an audience of nearly 15,000 people.

www.machtschuletheater.at

EXAMPLE > Germany (Lower Saxony) - Food bank theatre (Tafeltheater)

„Die Tafel" is a German organisation for free food distribution for people in need like a food bank. The idea of the "Food bank theatre" was to give people not just "Food for the body" but also "Food for the soul". On the basis of acting and talks, participants can learn creative ways of communication and social interaction. The aim was to change the self-perception of the participants and also their perception of others and to increase self-confidence.

The project was initiatied by the "Land und Kunst e.V." in Arbste-Asendorf ("Land and art association"), which was founded ten years ago. Asendorf is a small municipality in Lower Saxony with less then 2,000 inhabitants. The aim of "Land und Kunst e.V." is to maintain the historical building of the farm "Arbste 7" and to organize cultural events like concerts or theatre plays and to arrange workshops, courses and conferences. As an institution in the countryside, one aim is to bring together people from the cities (Hamburg, Bremen, Hanover etc.) and the countryside.

For the „Food bank theatre" "Food for the soul", the participants are the clients of the food bank in Syke, which is in the municipality of Asendorf. Further participants are friends, family-members and neighbours of the food bank clients and also volunteers who work there. The group consists of citizens with a different social background, disabled and not disabled people as well as people with and without migration background.

The "Land und Kunst e.V." group cooperates with different social and educational institutions of the region, like the community college (Volkshochschule), the church, schools, the social counselling service and also with musicians and extern consultants. The development of the project started in 2007, the first theatre performances were staged in 2009 and the project is still running.

Several members highlighted examples focusing on **intensive music education for children**.

EXAMPLE > Austria – ((SUPERAR))[28]

((Superar)) is an organisation founded in 2010 by Wiener Konzerthaus (Vienna Concert Hall), Vienna Boys' Choir and Caritas Wien. It takes its inspiration from the Venezuelan "El sistema" and promotes music, dance and orchestra education with children, especially in deprived areas. For the moment five primary schools in Vienna with approx. 600 children as well as community centres are involved. ((Superar)) provides intensive music education: children benefit from lessons by professional musicians/tutors four days a week. Twice a year, the children perform in the Wiener Konzerthaus (Vienna Concert Hall). These performances are key because they help to keep high quality standards which is important for the pride and satisfaction of the young singers; they contribute to reducing the distance towards the cultural organisation and to fostering identification with the Wiener Konzerthaus.
For ((superar)) it is of fundamental importance to work with the children on a long term basis. That is why the provided music education is not limited in time.
Even though a systematic evaluation of ((superar)) is not yet available, teachers identify positive side effects on the overall performance of the pupils and the schools are happy to provide extra space in their curriculum.
www.superar.eu

EXAMPLE > Sweden - El Sistema and the Gothenburg Symphony Orchestra

El Sistema, the Venezuelan project founded in 1975 by José Antonio Abreu has inspired organizations to use music as a tool for social and human development, focusing on the high quality of the music. There

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[28] Thanks to Caroline Rota Niknafs for her presentation.

are now El Sistema projects in 13 European countries, and additional organizations have shown interest in starting up.

In Sweden the project started in Gothenburg thank to the music school of the municipality and has now spread to other parts of the country. El Sistema offers teaching in the field of music at schools but also as an after school activity.

The project aims at reaching children of different backgrounds and has a strong social dimension. The training takes place in the neighborhood and the fee to participate is low, aiming to give every child, no matter what their economic and social situation, the possibility of participating. Activities are available for children from four years of age. The idea is that children should learn together and that their families should be involved.

Every Wednesday in Gothenburg the participants join together with music teachers and family members to sing, play instruments, prepare and have dinner together. The local El Sistema groups visit each other, giving participants from different areas a chance to meet. Once a month musicians from the Gothenburg Symphony Orchestra join these meetings. The children and the professionals then play music for each other and together and talk about the meaning of the different pieces of music. One idea of the participation of the Symphony Orchestra is to assign role models from the classical music tradition to the children. Founded by the region and the state, the orchestra has the task of making classical music accessible. El Sistema gives the institution the opportunity to meet a potential audience they otherwise have had difficulties in reaching. Involvement in the El Sistema project also gives the Symphony Orchestra an opportunity to contribute socially to the development of society, a perspective that is also emphasized by the musicians.

Besides the visits of the orchestra at the Wednesday meetings, the children visit the orchestra at the yearly kick off meetings, but also for concerts with the orchestra, something that has shown itself to be very popular amongst the audience of the institution.
The upcoming year will be the third year of collaboration between the music school and the institution.

EXAMPLE > **Portugal, "Orquestras Geração"**

"Orchestras Generation" is a project involving the Ministry of Education and Science, municipalities, the Calouste Gulbenkian and businesses. The initial goal was to prevent students leaving school in communities with a large immigrant population. The project is open to all children, and it is implemented in schools in residential areas of risk. The programme addresses young people from the age of 6, who are given musical instruments and lessons in a school or in community facilities. At the same time there are regular performances in order to establish links with families. The repertoire consists of works of classical music and arrangements of popular tunes of the cultures of origin of children. The assessment some years after its launch (2007) shows that there has been progress at school, but also in the evolution of cultural consumption of the young people involved and their families whose contact with the local cultural production was virtually nonexistent.

EXAMPLE > **Germany - Jedem Kind ein Instrument**

This project started as part of the programme for the European Culture Capital 2010 in the Ruhr region of Germany. The initiative is dedicated to promoting cultural and musical education for children. By making music together, all 200,000 pupils in the region between the ages of 6 - 10 years will learn to play an instrument. "An Instrument for Every Child" is financed with 10 Mil. Euros by the Federal Government Commissioner for Culture and the Media. It has been developed by the Federal Cultural Foundation, the State of North-Rhine Westphalia and the Foundation for the Promotion of Education in the GLS Treuhand e.V. The example of the Ruhr region of Germany shows how aesthetic education, the most important resource for passing on our cultural heritage and strengthening the level of commitment to culture, can be systematically expanded upon on a large scale and fortified. Many other regions in Germany are following this example.

Since 2011, this programme with a funding volume of 8.1 million euros per year has been financed solely by the *Land* North Rhine-Westphalia. To implement the programme in the Ruhr region, cooperation ventures are launched at a local level between music schools, primary schools and special

needs schools. Programmes similar to JEKI have meanwhile been developed in nearly all of Germany's *Länder*.

A wide variety of musical instruments are made available to first-grade pupils each year, including at least the following: violin, viola, cello, double bass, trumpet, trombone, French horn, flute, clarinet, guitar, mandolin, accordion, recorder and a range of percussion instruments as well as at least two instruments from other countries of the world, such as baglama and bouzouki. Guitar, violin, flute, recorder, clarinet, cello and trumpet are the most popular instruments.

Through this programme the schools have opened themselves up to new forms of cooperation. Community support for JEKI and for cultural education as a whole has also been strong: To raise money for JEKI instruments, for example, bakeries sell "JEKI rolls" (50% of the proceeds go to JEKI), volunteers sell mulled wine to fund purchases of musical instruments for music schools, philharmonic orchestras perform charity concerts to benefit JEKI, and Rotary and Lions clubs co-finance instruments.

http://www.jedemkind.de/

8. Evaluation

Throughout its work, the group highlighted the importance of supporting action with a sound evaluation methodology.

Designing evaluation as part of the activities from their very beginnings is essential for accountability purposes, so as to be able to provide evidence of the efforts made. To this end, it is necessary that the aims of initiatives desgined to increase access and participation are clear (why are the actions carried out? Who were the target groups?).

As a minimum, therefore, evaluation should look at the process and allow monitoring.[29] This should include monitoring trends in access to and participation in culture, and the monitoring of implementation (how is it done, in relation to set standards; what were the factors for success or failure in implementation?).

Ideally, it should also look at the impact ex post, in terms of effects and effectiveness. Typical indicators of impact would be a change in the number of visitors over time. Even more ambitiously, it might look at how the action was effective in attaining the aims (for instance, better integration of a given group) that it had set out.

A word of caution is nevertheless necessary. One should not hide the fact that impact evaluation in this field can be extremely complex, both because of the difficulties of assessing the strength of correlations, and because of the difficulty in working with indicators around culture. One should recognise that some things are more difficult to measure than others, but this does not mean that they are less important. While it is important to try to develop evaluation techniques that may better at capturing the complexity of cultural values, the difficulty of doing so should not be a reason to diminish the importance of action in the cultural field.

The group looked at some interesting experiences of evaluation activities, both initiated by institutions and commissioned by governements.

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[29] Thanks to Teunis Ijdens for his contribution

EXAMPLE > **France – The Studies and Research Department of the Louvre Museum** conducts surveys and research covering Sociology, Statistics, Economy and Marketing. An important task consists in evaluating the performance of the Museum's cultural and educational offering. The department's activity also includes prospective research to predict trends likely to affect attendance or changes in publics and social uses.

EXAMPLE > **UK – The Arts and Humanities Research Council** funds research on culture and creativity. A large part of its activities focus on the social and economic impact of culture. In particular, the AHRC seeks to build the evidence base through a range of reviews, case studies, and papers that demonstrate the economic impact of research in four key areas: benefits to the UK economy, providing highly skilled people, improving public policy and public services, and improving quality of life and well-being. It also aims to develop new approaches to impact assessment across a range of activities to demonstrate the value and impact of arts and humanities research.

EXAMPLE > **Latvia, Study on economic value and impact of public libraries**

The study served the purpose of analysing and quantifying the economic impact of public libraries in Latvia and to produce indicators of the return on investment in public libraries. Consequently, it provided an assessment of the monetary and non-monetary value and benefits generated by libraries. A comparison of these benefits with costs allows for the estimation of the ratio of benefits to cost in the public library system. It covers all public libraries in Latvia (more than 800) and it is based on a substantial dataset – the survey sample comprised 0.14% of the population in all regions of Latvia. This allows for the making of inferences at a regional level. The data collected allows estimation over a 3-year period (2008-2010) and the results can be analysed from both national and regional perspective. This makes the study the first of its kind and establishes a framework for future evaluation of the impact of public libraries. The data sources for this study are twofold – part of the data comes from the annual national statistics provided by libraries; the other part of data has been assembled using specially conducted surveys. Altogether 596 heads of public libraries and 1,246 librarians took part in the survey. In order to estimate the benefits generated by public libraries in Latvia the contingent valuation method was used with the aim of identifying a monetary estimate of the subjective value of a good or service consumed or enjoyed by an individual in a given quantity. Two ways of approaching this valuation were used: willingness to pay (WTP) that represents what a person would be willing to pay to ensure that he/she continues to enjoy the good or service rather than go without and the willingness to accept (WTA) that represents how much a person has to be compensated to leave well-being the same without the service as it is with.

9. Conclusions and recommendations

Some key messages emerged from the exchanges within the group. They are articulated throughout the report with the support of examples, and they are summarized below.

- While in some countries the issue of how to increase access to and participation in culture has been under discussion for a long time, in others it is relatively new. Developing a **platform for the sharing and exchanging of experiences, both at the European and national level,** would therefore be highly beneficial.

- The **agendas behind measures to increase access to culture may be diverse and equally legitimate**. They may originate from a will to ensure that public funding benefits a wide part of the population, or from considerations linked to social inclusion and social engagement, or from a simple need to sustain and increase numbers of users (without necessarily changing the socio-economic profile of the audience). **It is vital therefore to be clear about <u>why</u> measures to develop access are being devised.** Depending on the agenda, target groups, and measures to address them, may differ. Being clear about the reasons why measures to

increase access are being envisaged may help devise the most efficient strategies and is indispensable in evaluating results.

- A strategic approach to access should cover **the full chain**: identification of objectives – analysis of the habits of users and the reasons for not using the cultural offer – design and delivery – monitoring - evaluation.

- A full analysis of audiences should ideally also cover **non users**, even though it may be challenging. Addressing non users may require working with intermediaries at a local level. Analysing the needs of non-users may allow for a deep revision of practices, depending on the objective to be achieved.

- The patterns of **cultural consumption of young people** are particularly worth analysing. Surveys and research indicate that while young people are highly interested in cultural production (music, cinema etc), they are underrepresented within the audience of cultural institutions. Analysing the new patterns of cultural consumption may be vital for the sustainability of cultural institutions.

- **Partnerships are key.** Measures can be **better designed through a participatory approach**, via a consultation of potential audiences. For instance, co-operation with organisations representing disabled people is key in order to efficiently respond to accessibility issues etc.

- In relation to **financial barriers**, all experiences pointed to the same conclusions. Removing financial barriers by offering free entrance is effective **only if accompanied by other measures** addressing the specific interests or needs of the targeted audience.

- While removing physical or financial barriers to access is important, it is often not enough to drive audiences with different socio-economic background or age (e.g. young people) from the usual. The **issue of access and participation seems to be much more on the demand** than on the supply side. **Supporting the demand** should thus be regarded as a vital task for cultural management.

- **Cultural education** plays a major role in such creation of demand. On the one hand, cultural institutions should regard education as a core activity, a vital one also for their own sustainability. On the other hand, in consideration of the key importance of culture for personal development and creativity, arts and cultural education should be part of the curricula of all school types, including vocational training.

- Apart from what can be done through education, a key challenge for cultural institutions may be **how to be relevant to the needs and interests of diverse communities.** This may involve re-interpreting or re-positioning cultural services. Doing this means revising the overall approach and mandate of the institutions, and it may also imply a revision of internal organisation and recruitment policies. This approach is the deepest and most promising in terms of impact, but it may also be the most complex in terms of definition and implementation – the key questions being how to define relevance, and who should decide what is relevant to whom.

- Because of their complexity, initiatives aimed at increasing access **may be successful only if they are "owned" by the arts organisation**, rather than felt as an imposition by the funding authorities. It is therefore fundamental that the objectives are discussed and shared by funding authorities and institutions.

- A deep work on audience development **requires long-term support** - projects need to have longevity if they are to lead to a change of culture within the organisation. In particular, integrating the perspective of access in institutional culture requires a **substantial investment in the training of staff.** The experience of staff should be treasured and capitalised upon, and networking among cultural institutions may help enhancing and giving value to such experience.

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ASSITEJ (International Association of Theatre for Children and Young People http://www.assitej-international.org
ECHO (European Concert Hall Organisation) http://concerthallorganisation.eu/
EMC (European Music Council) http://www.emc-imc.org/
Platform Access to Culture
http://www.access-to-culture.eu/accesstoculture/12/access/

Platform for Intercultural Europe
http://www.intercultural-europe.org/site/
Recommendations of the German Council of Culture: http://kulturrat.de/detail.php?detail=2169&rubrik=4