Access to Culture - Policy Analysis

Final Report

Fotorechte: Eyelab / Fotocase

kpy

IRMO

inter arts

Telemarksforsking

NCK

EDUCULT

Culture

Table of Content

Foreword 3

Discourses about *Access to Culture* 6

Access to Culture and Political Power 6

Politics of the 1970s towards the implementation of cultural democracy 7

Homogeneity versus plurality – Towards the marketisation of cultural institutions 8

Is the private sector taking over? 9

It's the media 9

Towards a re-politicisation of cultural communication? 10

Access to Culture – Literature review on the policies at the European level 11

Introduction 11

Overview of the EU policy framework 12

Review of research reports and studies 17

Concluding remarks 26

Comparative Study: Polity—Politics—Policy—Practice 31

National constitutions and culture 31

Institutional Frameworks influencing *Access to Culture* 33

Access to Culture as subject of politics 35

Actors and Agents of *Access to Culture* 37

Translating politics into policies 39

Influence of EU documents 42

Current issues—Trends 43

Conclusion 45

Areas of *Access to Culture* 48

Democracy and *Access to Culture* 48

On Access to Heritage 66

Digital Access: sharing or selling? 73

Access to Culture from the perspective of Social Inclusion and Diversity 87

Arts Education 100

Indicators for Cultural Participation 113

Relevance of evidence-based policy-making 113

An EU Framework on Cultural Participation 114

Data Collection on the National Level 124

Conclusions and Recommendations 132

Conclusions 132

Recommendations 137

Foreword[1]

Because the development of modern societies is closely connected with the idea of nations, cultural policy has been mainly a domain of nation states. Constructing a nation depended on constructing a common culture. The bourgeoisie, as the main bearer of this process, supported the creation of a national identity by building a particular cultural infrastructure. However, the resulting infrastructure excluded the biggest part of the national societies, due to social, ethnic or educational backgrounds. Today, this traditional emphasis on a cultural infrastructure is increasingly challenged. In times of growing demographic changes, the use of cultural infrastructure by an exclusive minority of the population is understood as an increasing challenge to democracy.

One answer to this challenge is the boom of professional cultural institutions providing education and mediation programmes intending to enable access for citizens who had previously been excluded. This development goes together with a comprehensive, mostly market-driven introduction of digital media that is believed to overcome traditional barriers of access. Another more fundamental response is to try questioning the dominant definition of 'culture'. Homi Bhabha, for example, questions the timeless and eternal cultural essence of a nation. In a more deconstructivist approach, they follow the argument of Benedict Anderson that nations can be defined as 'invented communities'. The so-called unity of nations is constructed by particular discursive strategies which—and this is the crucial point—can be changed through cultural policy.

To use policy to redefine 'cultures' according to socially pluralistic, multi-ethnic and multi-religious realities of European societies, theoreticians such as Bhabha therefore warn against continuing national cultural policies that try to maintain (cultural) identities (to which it wants to provide access) based on concepts of cultural diversity. Instead, Bhabha pleas for the construction of 'third spaces' in which cultural negotiations and translations are possible.

This is the point where the European Union comes into play and from where the present study departs. As a transnational political construct, the EU might be able to at least relativise the traditional, exclusively national approaches of more or less homogeneous cultural identities. Only in 1992 did European primary law first touch upon the field of cultural policy, which had followed the subsidiarity principle of only belonging to the competence of the nation states.[2] The Treaty of Maastricht stated that the European community shall 'contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity, and, at the same time, bring their common cultural heritage to the fore'.[3] Already after a first reading, the cautious formulations make clear that the EU at this stage did not intend to intervene significantly in this delicate national policy field or had not even tried to formulate something like a European cultural policy approach based on a common definition. As a result, we can recognise that much of the old terminology involves 'identity' or 'diversity'. Nevertheless, as a new player, the EU entered the cultural policy domain by emphasising the importance of a new culture of governance that opens new spaces for negotiations among cultural actors as well as decision-makers on all political levels.

---

[1] The foreword has been written by researchers Michael Wimmer and Angela Wieser from EDUCULT, the coordinating partner of the *Access to Culture* project.

[2] Mokre, Monika. 2006. *European Cultural Policies and European Democracy.* Retrieved from: http://eipcp.net/policies/dpie/mokre/en, wep page last time visited: 28/05/2015.

[3] Article 151 in the Treaty of Amsterdam that is now in Article 167 TFEU, now Treaty of Lisbon. Retrieved from: http://www.lisbon-treaty.org/wcm/the-lisbon-treaty/treaty-on-the-functioning-of-the-european-union-and-comments/part-3-union-policies-and-internal-actions/title-xiii-culture/455-article-167.html, web page last time visited: 22/06/2015.

Parallel to the EU becoming active in cultural policy, the relevance of cultural policies (in western as well as in eastern Europe) decreased as a driving force for overall democratic development of the national societies. The general trend of democratisation did not include a high priority on how citizen have access to and can actively take part in social and cultural development. Throughout the last twenty years, disenchantment with the field of cultural policy narrowed the means of access to organising a professional cultural sector. In this respect, one observes a decreasing relevance of *Access to Culture* as an explicit priority of cultural policy. At the same time, one can notice a growing ambiguity about the meaning of *Access to Culture*. Therefore, the present research sought to reflect upon cultural policy developments as a whole and to detect what implicitly defines the meaning of *Access to Culture*. Accordingly, in **Chapter 2,** this report starts by surveying the existing discourses about this issue. In particular, it considers the different historic contexts in which *Access to Culture* has been negotiated and has led to very different results.

Following the assumption that cultural policies are still mainly nationally based, **Chapter 3** attempts to define the status quo on the European level. It reviews the relevant policy framework as defined in the key EU documents as well as a summary of selected research reports on the European level. The overview reflects on the increasing rhetorical importance given to *Access to Culture* on all political levels. However, the rhetorical commitment does not seem to be supported by actual developments. In this respect, for example, the final report of the European Platform on *Access to Culture* states 'there is a notable gap and a lack of political and public debate on and between principles and commitments, and everyday practices of fostering *Access to Culture.*'[4]

In a next step, the research seeks to more closely examine the gap between social reality and political normativity in the area of *Access to Culture*. Building on the insights of Chapter 3 and the meaning of *Access to Culture* on the European level, the research then focussed on investigating the meaning of *Access to Culture* and the political objectives defining it in a national context. Following the method of policy field analysis, **Chapter 4** investigates how and why definitions and instruments of *Access to Culture* differ among countries; in which way *Access to Culture* is addressed in the national constitutions, in the actual political decision-making or in designated cultural policy; and how national implementations interlink with European cultural policy setting. This chapter also looks at the status of data collection on *Access to Culture* in the countries under consideration to see how and in which way this kind of input influences cultural practices.

Chapter 4 also illustrates the comparative character of the research project. It specifically compared meanings, instruments and actors addressing *Access to Culture* in six different countries, four of them EU member states (Austria, Croatia, Spain and Sweden) and two non-EU member states (Norway and Turkey). Due to all these partners from different countries the comparison looked at a broad range of diversity in terms of traditions, definition, implementation strategies but also generation of evidence for *Access to Culture* in these countries. The comparison was further defined by an open process of data collection with relevant national stakeholders. This form of exchange also enabled in-depth discussion of cross-national issues, which characterised the next level of comparison. The comparison between the six countries builds on six national reports on *Access to Culture* prepared during this research project.[5]

[4] Civil Society Platform on *Access to Culture*. 2009. *Access to Culture. Policy Guidelines.* Brussels, p. 3 of 186 pp. Retrieved from: http://www.interarts.net/descargas/interarts604.pdf, web page last time visited: 22/06/2015.

[5] The six national reports on Access to Culture can be found in the Annex of the online version of this report as well as on the websites of the project partners.

Assuming that particular contexts greatly influence the European discourse on *Access to Culture*, **Chapter 5** identifies five aspects which might be of significant importance. During the process of applying for the project, these topics were selected according to specific expertise of each project partner and the relevance of the topics democratisation, heritage, digitalisation, social inclusion and diversity and arts education. By these means, Chapter 5 looks specifically at the different thematic areas, while at the same time attempting to illustrate their interconnectedness.

From the insights and results of the policy field analysis and the comparison along the five thematic areas, **Chapter 6** then moves to an overview on the existing indicators on (selected) national and on European levels that give evidence on respective input and output/outcome figures relevant for *Access to Culture*. As our findings suggest there is no comprehensive format of indicators and evidence based policy but several, often unrelated, pieces of a puzzle. Expectations in the direction of a more systemic evidence based policy in our research field should therefore not be overestimated at current state.

To overcome this void and to be able to grasp the vague reality of *Access to Culture* policy, the report concludes with a **list of recommendations** for policy-makers on national as well as on European levels; these recommendations aim to improve European thinking on *Access to Culture* and to link national discourses and the European dimension. Therefore, the recommendations include suggestions for further development strategies, the improving of legislative commitments, the enabling of a new generation of (trans)national cooperation to construct third spaces as well as proposals for implementing specific programmes and projects. The report's annex also includes detailed national analyses on the situation of *Access to Culture* in the project-partner countries.

The project and this report were carried out by the Cultural Policy and Management Research Centre (KPY)/ Turkey, the Institute for Development and International Relations (IRMO)/Croatia, interarts/Spain, the Telemark Research Institute (TRI)/Norway, the Nordic Centre for Heritage Learning and Creativity (NCK)/Sweden and EDUCULT—Institute for Cultural Policy Research and Management/Austria. All these institutes are experts in cultural policy; at the same time, their backgrounds in specific countries enabled the consideration of different national approaches to cultural policy and the relation to European developments.

As the leading partner, EDUCULT wants to thank the other partners for accepting the invitation and for the inspiring and fruitful cooperation during which we learned greatly from each other and through which we produced results that might be relevant for further efforts in the fields of theoretical discourse, policy-making or cultural activism. EDUCULT also wants to thank the European Union for enabling this project and hopes that the results might be useful for further policy-making on the European level. We wish an inspiring reading for all others.

Discourses about *Access to Culture*[6]

Access to Culture and Political Power

Scholars have pointed out that culture is not a good starting point for a political project; especially not a project of integration, since the evocation of cultural differences can strengthen antagonisms within a state and between them.[7] It is also not a good starting point because it can serve as a force of exclusion, as a ground for separation and differentiation between people along the lines of cultural identity. Culture and cultural identity are two-edged swords that can foster solidarity while also emphasising difference on the other. Culture is the main category of difference, essential for defining the 'us', and at the same time excluding the 'other'.

Culture has therefore always been subject to political power, serving the interest and purpose of politics. For example, cultural institutions first developed with the main political purpose to serve those in power. They were the privilege of feudal elites running them and established the symbolic distinction between those belonging to the ruling class and others. With the bourgeois revolution, the political power changed and so did the representation of power through cultural institutions. In the fight for political influence, the emerging middle class celebrated its social importance by establishing new cultural institutions. Particularly in Central European countries, these cultural institutions tried to compete with the glamour of the aristocratic institutions. Because access to the institutions was restricted to the bourgeoisie, the basis for the cultural infrastructure of many European countries was laid on very political and exclusive grounds.

This example shows that cultural institutions and *Access to Culture* historically mirrored political power and the dominant political processes. By these means, they were always a mirror of the exclusiveness or inclusiveness of a society, as well as a subject for those demanding access to power. As indicated in the introduction, *Access to Culture* has always been a reflection of inherently exclusive nation-building as well as inclusive efforts of democratisation. In other words, *Access to Culture* has been at the heart of the relationship of nation states and democracy.

In terms of nation states, a common cultural identity was crucial in building up a political identity and loyalty in linguistically and culturally diverse societies.[8] The role of culture for a political community went even further. Not only has culture become a crucial factor of a political identity, it has itself become the political stage, defining the conditions and possibilities of a society and its political reality. This means that culture frames our societies and the perception of political reality.[9] By these means, the definition of culture and cultural identity shapes the inclusiveness or exclusivity of a society. This is also the reason why democracy and the pursuit of freedom, equality or social justice today seem to be culturally defined.[10]

---

[6] The following chapter has been written by researchers Michael Wimmer and Angela Wieser from EDUCULT, the coordinating partner of the *Access to Culture* project, reflecting on discussions and input received during all project phases and the project partners meetings.

[7] Mokre, Monika. 2006. *European Cultural Policies and European Democracy*. Retrieved from: http://eipcp.net/policies/dpie/mokre/en, web page last time visited: 28/05/2015.

[8] Mokre, Monika. 2006. *European Cultural Policies and European Democracy*. Retrieved from: http://eipcp.net/policies/dpie/mokre/en, web page last time visited: 28/05/2015.

[9] Buden, Boris. 2006. Kulturelle Übersetzung. In: *Kulturrisse*. *Zeitschrift für radikaldemokratische Kulturpolitik*. Retrieved from: http://kulturrisse.at/ausgaben/022006/oppositionen/kulturelle-uebersetzung, web page last time visited: 28/05/2015.

[10] Buden, Boris. 2006. Kulturelle Übersetzung. In: *Kulturrisse*. *Zeitschrift für radikaldemokratische Kulturpolitik*. At: http://kulturrisse.at/ausgaben/022006/oppositionen/kulturelle-uebersetzung, web page last time visited: 28/05/2015.

Again, access to cultural institutions serves as a relevant example. After the bourgeois revolutions laid the grounds for nation-building in Europe and thereby also developed the grounds for national cultures and identities by supporting the creation of cultural infrastructure, another class then demanded access to power and access to cultural institution.

The working class now requested its share of material resources as well as part of the cultural field. An emerging class demanded equal access to cultural institutions that had been only used by the 'sophisticated' part of society. The democratic argument is obvious: When all citizens have the duty to maintain the traditional cultural infrastructure, they should also have equal rights to take part in cultural offers. The demand for access to cultural institutions went even further. Although these highly selective cultural institutions had been taken over by democratic regimes, they nevertheless continued to represent a cultural hegemony of an elite, that finds symbolic ways to exclude most citizens from the institutions, some even demanded the abolishment of the institutions. One of the most prominent examples was the famous musician and composer Pierre Boulez who demanded in the 1970s to 'slaughter the holy cows'.

The 'cows were not slaughtered' and still today mainly an educated elite uses the offer of cultural institutions while the rest do not feel addressed. Bearing this in mind, the urgency of access in the cultural policy debate has strong links to expansion of the welfare state after the Second World War. A new and more comprehensive political approach towards culture in the 1970s and 1980s increased pressure on the dominating cultural conservatisms. By cleansing 'culture' of its selective and exclusive character, culture could become part of everyone's life.

Politics of the 1970s towards the implementation of cultural democracy

Hilmar Hoffmann created the influential concept of a wide definition of culture (breiter Kulturbegriff) relating to the theoretical ancestors of the Birmingham School of Cultural Studies or even cultural policy approaches of the 'Red Vienna' in the 1920s. With reforms to assure social welfare came the idea of developing 'cultural democracy'. Cultural policy became a major force for changing not only cultural institutions (and their rules of access) but the whole society. Progressive politicians particularly supported the idea that political reforms should lead from 'rule of law' to 'welfare state' (Wohlfahrtsstaat) and from there to a 'cultural state' (Kulturstaat) with more equal distribution of symbolic goods. Nevertheless, this paternalistic concept gave the state—despite a lot of emancipatory rhetoric—not only the power to guarantee the law, but also to redistribute money and material goods according to the principles of solidarity and justice. This also entailed immaterial goods such as culture, well-being, even happiness not just for the working class but—at least theoretically—for all members of society.

This approach was not completely different to cultural policies in the Eastern European socialist countries. Socialist cultural policies in the East attached great importance to maintaining an official cultural infrastructure, which should be accessible to the majority. Obviously, organising such an open access was bound to the political compliance of all involved, enabling some to have a very privileged position while greatly oppressing all kinds of 'dissident' cultural production and consumption.

In the actual cultural policy discussion in Western Europe, 'access' did play a major role in at least two aspects. On the demand side, it was indeed about the political intention to improve access to traditional cultural institutions (which should not be reserved anymore for a well-educated bourgeois audience having been prepared by special schools). Everybody should have equal access, particularly to the publicly funded cultural institutions. However, a new awareness developed of the supply side, when a new generation of artists, who had been discriminated against, benefited from a new cultural policy and access to the funding system.

Nevertheless, it soon became clear that the main cultural policy priority was about opening up the traditional cultural institutions to social groups suffering from discrimination, while not realising broader concepts of a 'culture of the people'. Therefore, a new generation of cultural workers tried to implement new cultural initiatives to get closer to the people. In these efforts, some connected with early 20th century avant-garde aesthetic concepts of combining 'art and life' and disposing of all kinds of representative art stored and displayed in the 'old cultural temples'.

This political attempt to improve *Access to Culture* did not significantly increase audiences in the traditional institutions. What really changed is the character of legitimation from the 1970s when the funding state saw these institutions as a reference to 'culture'. Today these institutions have lost their monopoly of decreeing cultural norms and they must find new justifications for being favoured by the state in a pluralistic society

Homogeneity versus plurality – Towards the marketisation of cultural institutions

Along with the political intent to increase access, a second wave of cultural policy approaches was based on the changing character of European societies that had increasingly lost cultural homogeneity (if it ever existed) in nation states. In the late 1980s, Western European societies (and after 1989 also the eastern European ones) faced an economic change. The economic challenge also included cultural sectors, specifically traditional cultural infrastructure, which until then saw itself as a stronghold against the market forces rather than an actor in the cultural markets.

With the implementation of new cultural management strategies, public cultural institutions became economic entities that have been not only measured artistically, but increasingly also in terms of efficiency. In order to justify public funding, one of the most important criteria of efficiency became the numbers of visitors. Unsurprisingly, a new set of cultural policies advocated that publicly funded cultural institutions look for new audiences (particularly within socially disadvantaged groups). The institutions implemented new strategies of audience development that expanded existing marketing programmes to include education and the media.

At least on a structural level, the results, up until now, are modest. Obviously the 'history of exclusion' is still present in the architecture, in the programme but also in the staff of the institutions (with remarkable exceptions) and impedes regular access for people who cannot find a proper relation between what happens on the stage and their everyday life. The limits of special mediation programmes can also be found in potential users who do have the necessary knowledge and attitudes to simply understand the aesthetic languages of the cultural offers. This also has to do with decreasing efforts in schools to provide students the necessary educational prerequisites for becoming lifelong users of cultural productions.

Is the private sector taking over?

The privatisation of cultural production created a new context in which traditional cultural institutions lost their position of exclusivity. Compared to the political efforts to enable access in the 1970s, the market has created many non-profit as well as profit-making cultural enterprises searching for potential consumers. In principle, this has greatly demolished ideological barriers hindering access and has made evident the emancipatory character of the market forces: As a consumer, everybody can take advantage of the offers on the market—if he or she has the necessary means. Nevertheless, even under market conditions, culture continues to have the ambiguous character of individual social groups trying to identify with particular cultural expression forms that repeatedly lead to new forms of exclusion and integration (temporary scenes).

In terms of cultural policy, this has enabled a partial redirection from the supply to the demand side. Throughout the last century, cultural policy primarily focussed on the production and representation of the arts, while the users and visitors were seen as an unavoidable necessity. With the increasing marketisation, public policy inevitably encountered an increasing importance placed on those for whom arts production took place. It became increasingly evident that—compared to many businesses—cultural policy did not know very much about (potential) users and how to include their cultural interests in policy-making.

What we can experience is a reorientation of cultural policy in the direction of cultural economic policy. As cultural and creative industries have become the new interests, the aspect of access turns to the hope of a new economic sector (which is also strongly motivated by the rhetoric of the European Commission). In comparison with the new sector, which follows the economic leitmotiv of the recent years, the traditional cultural institutions just look outdated. Consequently, strategies enabling *Access to Culture* tend to forget about the traditional cultural infrastructure (which—in the minds of more educators—has less to say about the realities of today). On the contrary, they concentrate more on developing qualified people to become thriving forces in the cultural and creative industries.

It’s the media

With the widespread use of digital media, a further paradigm shift can be observed. Digital media is highly commercialised and follows the rules of the markets in a globalised world; however, it still offers free access to most of the offers negotiated within the net. As with previous introductions of new media (book, film, television), digital media will fundamentally transform all we have discussed up until now in terms of culture. Now that most traditional cultural offers can be mediated virtually, this has many consequences for *Access to Culture*. Digital media also creates new cultural spaces, which will require a rethinking of existing concepts of culture. In addition, cultural policy has not yet found an effective role in these new cultural places (dominated by a few multinational companies that incite fear that they will re-establish a new feudal system at the global level).

To sum up, the comprehensive marketisation of the cultural infrastructure produced a significant re-profiling of public cultural institutions; to justify further public funding, they were forced to develop new ways of communication with the (potential) audiences. Until now, there is no evidence of a significant change of the social structure of the users. This is even more remarkable when considering that European societies with their long tradition of migration and integration have become increasingly diverse, while audiences of traditional cultural institutions seem to remain comparably homogeneous and often mourning their former hegemonic dominance apparently gone forever.

At the same time, art production and reception have unprecedented high levels. It takes place in many new cultural places, which temporarily decide upon affiliation and non-affiliation. With the multiplication of cultural places (together with the increase of education standards), the general attitudes towards *Access to Culture* might be shifting; the characteristic of the traditional 'univores' (just interested in one cultural shaping) slightly changes in the direction of 'multivores' who might be interested in one cultural offer today and in quite another offer tomorrow without being connected to social background.

Towards a re-politicisation of cultural communication?

During this current European crisis, a third wave in cultural policies is underway. In comparison to the 1970s, the state is systematically withdrawing because it is not seen as strong enough to steer cultural developments. The apparent lack of alternatives to the comprehensive marketisation of the cultural sector means that we can witness an increasing trend of 're-politicisation' with consequences. Primarily, members of civil society suffer from the current lack of opportunity and are taking the initiative. Following new concepts of cultural citizenships (*Kulturbürgertum*), they try to find a political standing somewhere between state authorities, commercial businesses and private engagement. As such, they want to engage actively in current societal developments. They are not content only with having access as user and/or consumer but also demand access in relevant decision-making. As a consequence, new governance strategies, also in cultural policy, are tested. In this respect, some cultural institutions and even cultural bureaucracies are trying new ways of integrating their communities not only in the programmes but also in the decision-making about their programmes.

This trend of soft re-politicisation directly relies on an increasing number of young artists not satisfied with becoming prepared for the art market, but who want to actively engage in society. Everywhere we are confronted with strategies of repositioning the arts in society. Against rampant hopelessness, artists express their willingness to compete to change existing concepts of arts production, which cannot be reduced any longer to the production of artefacts, but must also be understood as a means of communication. This interpretation is not new, but follows the tradition of the avant-gardes such as in the early 20th century. It celebrates a renaissance of the arts as a political factor implying once more the redefinition of access. When the work of the artists relies on social intervention, communication with communities is a condition sine qua non. As a result, 'access' could get rid of its top-down connotation of authorities granting access, but instead be a bottom-up procedure in which both artists and the other members of the communities take an active role and influence each other.

Access to Culture – Literature review on the policies at the European level[11]

Introduction

Different policy documents reveal how Access to Culture is present in EU level discourse about cultural policies. Even though the EU has not been involved in formulating an explicitly common cultural policy, as this was considered politically inacceptable, it has been indirectly contributing to the creation of a common cultural policy framework by introducing 'soft cultural policy instruments and mechanisms'. Based on the principle of subsidiarity, Member States decide on their own cultural policies and its financing. Culture was first explicitly mentioned with the introduction of 'article on culture', that is, Article 167 of the Treaty of the Functioning of the European Union—TFEU.[12] Thereafter, the EU developed a certain focus in this field that was oriented mainly to cultural exchange and cooperation between Member States. Subsequently, these priorities, as defined in the previously mentioned article, also entered onto the agenda of national cultural policies, and were, in different formats, adopted as part of particular national strategic and policy documents (e.g. cultural diversity and intercultural dialogue). However, an implicit strategic orientation of EU towards specific cultural policy issues can be discerned through EU programmes and projects such as *Culture* and *Media* programmes (now *Creative Europe*), the long-standing *European Capital of Culture* programme, and currently through the *Creative Europe* programme. With the introduction of the Open Method of Coordination (OMC), the EU engaged in more explicit forms of coordination of cultural policy issues but still within the framework of voluntary coordination rather than through compulsory adoption of common policy and legal documents, which created space for the introduction of 'structured dialogue' platforms to include cultural sector as well.

To provide a general outline of the current context of *Access to Culture* policies at the European level, this chapter summarises the positions on *Access to Culture*—first, as stated in official policy documents and policy papers; and second as presented in selected research studies and reports. The analysis of documents considered approaches taken, definitions of access proposed and possible indicators used. The first section reviews the relevant policy framework as defined in key EU documents. The second section summarises selected research reports and studies from civil society actors: representing their responses to the growing need for raising awareness on *Access to Culture* as a policy domain as well as providing a more succinct and grounded definition that policy documents sometimes lack.

[11] This chapter is a result of the work in the Working Package 2, undertaken in the initial phase of this project with the aim to identify and analyse recent documents addressing policies for *Access to Culture* at European level. Project partners from the Nordic Centre for Heritage Learning and Creativity (NCK), the Institute for Development and International Relations (IRMO) and the Interarts Foundation were involved in preparing this literature review. Researchers who contributed to this chapter are: from NCK—Henrik Zipsane and Anna Hansen, from IRMO—Paško Bilić, Jaka Primorac and Aleksandra Uzelac; from Interarts—Jordi Baltá and Mercedes Giovinazzo. Comments received from the internal peer review of the project partners have been incorporated into this chapter.

[12] Former Article 151 of the Treaty of Amsterdam, and thus Article 128 of the Maastricht Treaty, that is now in Article 167 TFEU, Treaty of Lisbon. At: http://www.lisbon-treaty.org/wcm/the-lisbon-treaty/treaty-on-the-functioning-of-the-european-union-and-comments/part-3-union-policies-and-internal-actions/title-xiii-culture/455-article-167.html, web page last time visited: 22/06/2015.

Overview of the EU policy framework

On the European Union level, the policy definition of *Access to Culture* has slowly evolved over the years; these changes often reflect the broader societal challenges, as well as the changes within the EU long-term strategic considerations. The development of the *Access to Culture* concept is reflected in policy documents ranging from the European Commission's *European Agenda for Culture in a Globalising World,* to respective and relevant Council conclusions, specific intergovernmental policy exchange method such as the Open Method of Coordination and a 'structured dialogue' platform directly related to *Access to Culture*.

The starting point of EU political emphasis on the *Access to Culture* is thereby given by the European Commission's ***European Agenda for Culture in a Globalizing World***[13]**.** In 2007, the Agenda defined the main objectives of the EU in the area of culture focussing on the promotion of cultural diversity and intercultural dialogue; the promotion of culture as a catalyst for creativity and the promotion of culture as a vital element in the European Union's international relations. It thereby perceives globalisation as an opportunity for cultural exchange and curiosity about different cultures, and also as an opportunity to question European identity.[14] *Access to Culture* is not the main topic of this document but provides an integral part of it, not always clearly and explicitly separated from other policy areas. When considering Article 167 of the Treaty on the Functioning of the European Union (TFEU) and the subsidiarity principle, the European Union is seen as a social and cultural project where culture should be the driver of economic success and democratic development.

Explicitly, the Agenda targets *Access to Culture* only in the strategic objective number three that focuses on the European Union's international relations. It is specified in the following way: '[c]ulture is a resource in its own right, and Access to Culture should be considered as a priority in development policies'.[15] The role of culture in international relations regarding *Access to Culture* is integrated into a set of specifically defined objectives in this document: the promotion of market access; preservation of and access to cultural heritage; and ensuring that all cooperation programmes take into account local culture and contribute to people's *Access to Culture*. It emphasises the importance of education, including advocacy for the integration of culture in educational curricula.

Taking this into account, the Agenda, as one of the main relevant EU documents in the field of culture, does not explicitly emphasise *Access to Culture* in the EU's internal culture policies, but clearly refers to *Access to Culture* in the European Union's external relations. Therefore, in the Agenda's context *Access to Culture* has a distinct emphasis in processes of globalisation, international relations and development policies.

---

[13] European Commission. 2007. *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalizing world*. Brussels, 15 pp. At: http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF, web page last time visited: 29/08/2013.

[14] European Commission. 2007. *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalizing world*. Brussels, 15 pp. At: http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF, web page last time visited: 29/08/2013.

[15] European Commission. 2007. *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalizing world*. Brussels, p. 10 of 15 pp. At: http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF, web page last time visited: 29/08/2013.

Reacting to the European Commission's Communication on the European Agenda for Culture, the Council of the European Union adopted a ***Resolution of the Council of 16 November 2007 on a European Agenda for Culture.***[16] The Council shares the view that culture should be better recognised in the Lisbon Agenda, considers the fact that culture should play an important role in EU's external relations, underlines the strong link between culture and development, and stresses the importance of deepening intercultural dialogue.

Access to Culture is mentioned in the introductory part in 'taking note of the suggestion by the Commission to enhance mobilization and diversification of funding in favour of increased access of local population to culture, and of cultural goods of those countries to European markets'.[17] The document outlines six priority areas for the period between 2008 and 2010, *Access to Culture* being one of them. It states that it should be given higher priority through the promotion of cultural heritage, multilingualism, digitisation, cultural tourism, synergies with education, especially art education, and greater mobility of collections.

Apart from responding positively towards the European Union's Agenda for Culture document, the Council also gives specific guidelines for the Open Method of Coordination (OMC) that had been formulated as a policy-exchange methodology in the Commissions' Communication in context of the Agenda's objectives. OMC offers an intergovernmental, non-binding framework for Member States to exchange policy experiences and cooperate in the field of culture between the. With its resolution, the Council added specific guidelines carrying out the OMC. These included using a flexible approach, minimising financial and administrative burdens, setting up triennial work plans, ensuring continuity through the leading role of the Council, preparing Member States' progress reports and informing cultural actors and the public. Regarding the horizontal aspects of cross-sector policy-making, the Council invites the Commission to improve cultural statistics; it welcomes the creation of an inter-service group, and recommends strengthening the interface between cultural aspects and other Community policies.

The first Open Method of Coordination working group dedicated to the issue of *Access to Culture* was set up by the national ministries of culture following the initiative from the Council and Commission in 2008.[18] In carrying out this intergovernmental method, every four years, EU Member States agree about the themes on which the OMC should focus in the Council Work Plan for Culture. Since 2008, there have been two such work plans—from 2008 to 2010 and 2011 to 2014; within these work plans, EU Member States selected 14 important topics for OMC discussion, and *Access to Culture* was among them. The report of the first working group entitled ***Working Group on developing synergies with education, especially arts education. Final report***[19] focused on developing synergies with education, especially arts education, and the final recommendations, have placed special focus on formal compulsory education and a tendency to primarily look at the arts. The report results in recommendations about promoting trans-disciplinarity, heritage education, media literacy and creative media use, as well as to evaluate the creativeness acquired by children's use of new media, promote and invest in cooperation and

---

[16] Council of the European Union. 2007. *Resolution of the Council of 16 November 2007 on a European Agenda for Culture*. In: *Official Journal of the European Union. OJ* C 287, 29/11/2007, 4 pp. At: http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:32007G1129%2801%29:EN:NOT, web page last time visited: 29/08/2013.

[17] Council of the European Union. 2007. *Resolution of the Council of 16 November 2007 on a European Agenda for Culture*. In: *Official Journal of the European Union. OJ* C 287, 29/11/2007, p. 1 of 4 pp. At: http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:32007G1129%2801%29:EN:NOT, web page last time visited: 29/08/2013.

[18] Council of the European Union—Open Method of Coordination (OMC). 2010. *Working Group on developing synergies with education, especially arts education. Final report*. Brussels, 62 pp. At: http://ec.europa.eu/culture/documents/mocedu_final_report_en.pdf, web page last time visited: 14/08/2013.

[19] Council of the European Union—Open Method of Coordination (OMC). 2010. *Working Group on developing synergies with education, especially arts education. Final report*. Brussels, 62 pp. At: http://ec.europa.eu/culture/documents/mocedu_final_report_en.pdf, web page last time visited: 14/08/2013.

partnerships between schools and cultural organisations and strengthen training of teachers, artists and other professionals in the field and relevant evaluation approaches. On the level of policy measures and instruments, the report recommends that actions should be taken to raise the status of arts education and to establish a European observatory aimed at monitoring the development in the respective areas. Particular emphasis is placed on the access to arts and culture education, rather than access to education through the arts and culture. The potential synergy between education and culture is used in close relation to youth policy in a broader sense and especially with an ambition to stimulate more creativity in children and young people.

Another OMC group was set up in 2010 with the purpose to collect and analyse good practices in policies as regards *Access to Culture* that resulted in the ***Report on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture.***[20] Its main areas of interest, as shown in the best practices collected and the recommendations produced, included (1) defining whose access (identified as non-users), (2) removing obstacles, (3) building an audience through both formal and non-formal education, (4) digital access and (5) special attention to stimulation of creativity.[21] The concept of 'access' focusses on enabling new audiences to use the available cultural offer, by opening the doors to non-traditional audiences, so they may enjoy a cultural offer or particular heritage item/venue that, because of a different set of barriers, they had difficulties in 'accessing'. By putting the emphasis on participation (to decision-making, to creative processes, to construction of meaning) this OMC group recognises the audience as an active interlocutor, to be consulted or at least involved in planning and creating the cultural offer. The report also refers to the key European lifelong learning competence of cultural awareness and expression and many of the best practice examples collected in the report are interpreted as stimulating participation. The report highlights this key competence as a precondition for personal fulfilment and development, social inclusion, active citizenship and employment. Thereby 'cultural awareness and expression' becomes a broker or facilitator for other elements of other key competences in lifelong learning, as identified by the EU. The report recommends that Member States should have a clear view on why particular measures to increase *Access to Culture* are devised.[22] It is also recommended that studies and assessments on *Access to Culture* policies cover the full chain of defining the users and non-users, design, delivery, monitoring and evaluation. It is stressed that assessment of indicators should also focus on partnerships which are seen as key to success on increasing access. Cultural education is considered important in order to develop what is referred to as the 'demand side' of *Access to Culture*.[23] By putting the first key competence of 'cultural awareness and expression' in relation to the second one dedicated to 'learning to learn' the OMC group illustrated the interdependency of these key competences for the lifelong learning. By stressing the fact that including more groups of people in arts and culture through enabling access actually means growth in demand, the OMC group has indirectly related the concept of access to the political strategy of growth in the cultural and creative sector.

---

[20] Council of the European Union—Open Method of Coordination (OMC). 2012. *Report on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture*. Brussels, 120 pp. At: http://ec.europa.eu/culture/our-policy-development/documents/201212access-to-culture-omc-report.pdf.

[21] Council of the European Union—Open Method of Coordination (OMC). 2012. *Report on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture*. Brussels, 120 pp. At: http://ec.europa.eu/culture/our-policy-development/documents/201212access-to-culture-omc-report.pdf.

[22] Council of the European Union—Open Method of Coordination (OMC). 2012. *Report on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture*. Brussels, 120 pp. At: http://ec.europa.eu/culture/our-policy-development/documents/201212access-to-culture-omc-report.pdf.

[23] Council of the European Union—Open Method of Coordination (OMC). 2012. *Report on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture*. Brussels, 120 pp. At: http://ec.europa.eu/culture/our-policy-development/documents/201212access-to-culture-omc-report.pdf.

When dealing with *Access to Culture* issues, apart from the above-mentioned documents that tackle the topic in more general terms, it is necessary to mention documents referring to access issues to specific audiences. In this way, one has to note that the ***Council conclusions on access of young people to culture***[24] were adopted. This was done in the wake of the EACEA-commissioned *Study on the Access of Young People to Culture*[25] and it also followed issues raised by the *European Year of Creativity and Innovation* in 2009 (among others). Young people are particularly seen here as users/consumers and as participants/creators. The Council conclusions invite the Commission and Member States to take into consideration all the recommendations made in the study commissioned by EACEA. In addition, specific recommendations are made, among others, to ease access for all young people to culture, reducing relevant obstacles and fostering opportunities particularly in the educational system; to promote long-term coordinated cultural, youth and education policies; to deepen the knowledge on how young people get access to culture; to exchange and promote experiences, practices and information of all relevant stakeholders on how young people get access to culture; to support quality education, training and capacity building of youth workers and youth leaders; to promote access for young people to culture as a means of promoting social inclusion.

Another relevant document for tackling *Access to Culture* issues—***The Council conclusions on the role of culture in combating poverty and social exclusion***[26]—partly draw inspiration on policies related with human rights issues, by arguing that 'everyone has the right to have access to cultural life and to participate in it, to aspire to education and lifelong learning, to develop his/her creative potential, to choose and have his/her cultural identity and affiliations respected in the variety of their different means of expression'.[27] The document highlights the ways in which *Access to Culture* can foster social inclusion, stating that 'it is important for a cultural dimension to be incorporated into national and European policies against poverty and social exclusion'.[28] This mainstreaming of cultural aspects refers both to their tangible dimension, but also to a more anthropological notion of culture. Council proposes that steps should be taken to develop a comprehensive, coherent and participative approach to promote the cross-cutting contribution of culture; strengthen links between education, training, economy, employment and culture; mobilise the potential of culture to combat stereotypes and prejudice against particular social and cultural groups experiencing poverty or social exclusion; remove obstacles to *Access to Culture*, including by promoting greater awareness within the cultural sector, circulating easily accessible cultural information, improving access to new information and communication technologies and pursuing policies designed to cut the cost of *Access to Culture* for specific target groups and increase participation in cultural life and cultural expression.

---

[24] Council of the European Union. 2010a. *Council conclusions on access for young people to culture*. 4 pp. At: http://www.consilium.europa.eu/uedocs/cms_Data/docs/pressdata/en/educ/ 117876.pdf, web page last time visited: 13/09/2013. Web page is no longer available.

[25] Laaksonen, A. (dir.) et al. 2010. *Access of Young People to Culture*. Brussels: European Commission's Education, Audiovisual and Culture Executive Agency, 178 pp. At: http://ec.europa.eu/youth/documents/study-on-youth-access-to-culture-full-report_en.pdf, web page last time visited: 13/09/2013.

[26] Council of the European Union. 2010b. *Council conclusions on the role of culture in combating poverty and social exclusion*. 4 pp. At: http://www.consilium.europa.eu/uedocs/cms_data/ docs/pressdata/en/educ/117797.pdf, web page last time visited: 13/09/2013. Web page is no longer available.

[27] Council of the European Union. 2010b. *Council conclusions on the role of culture in combating poverty and social exclusion*. 4 pp. At: http://www.consilium.europa.eu/uedocs/cms_data/ docs/pressdata/en/educ/117797.pdf, web page last time visited: 13/09/2013. Web page is no longer available.

[28] Council of the European Union. 2010b. *Council conclusions on the role of culture in combating poverty and social exclusion*. 4 pp. At: http://www.consilium.europa.eu/uedocs/cms_data/ docs/pressdata/en/educ/117797.pdf, web page last time visited: 13/09/2013. Web page is no longer available.

Another set of ***Council conclusions on the contribution of culture to the implementation of the Europe 2020 strategy***[29] refers to the role of culture for the achievement of the *Europe 2020* strategy, and it particularly draws inspiration from recent policy documents on the potential of the cultural and creative industries for enhancing growth and for advancing regional development. This document does not provide particular reference to *Access to Culture* issues. However, when referring to culture's contribution to inclusive growth a reference has been made to the role culture in promoting intercultural dialogue and strengthening social cohesion. The document includes several recommendations addressed both to EU institutions and to Member States. In particular, it stresses the need to promote partnerships between education, culture, research institutions and the business sector; to explore the role of tangible and intangible cultural heritage in community development and in promoting active citizenship; to promote the digitisation of and access to cultural heritage and contemporary cultural content, including audio-visual works, in particular through the Europeana project, thus also promoting and preserving cultural diversity and multilingualism in full respect of the copyright and related rights; and to explore how to strengthen a strong cultural component in lifelong learning in order to help develop key competences. The conclusions also call Member States and the Commission to deploy the statistical framework being developed by ESSnet culture.

The 'structured dialogue' mechanism has been used to include the cultural sector itself, thus to also include the field experts as well as citizens in the discussion resulting from the introduction of the Open Method of Coordination. In this frame, three Platforms were created: Intercultural Europe; Potential of Creative Industries; and *Access to Culture*. Thus, the formal answer to the political question about *Access to Culture* from the sector of arts and culture itself was formulated by the 'structured dialogue' platform on this issue initiated by the European Commission in 2008.

The *Access to Culture* Platform produced its first tangible output entitled ***Policy Guidelines*** in the summer of 2009. The participants in the platform predominantly contributed from the perspectives of learning, creativity and participation.[30] The document uses a definition of *Access to Culture* that highlights understanding the needs of the public for getting access (e.g. linguistic barriers, information and communication technology and mobility), and improving access by developing the audiences (audience development and learning through culture).

The political profile of the document is predominantly on access to arts and culture as a form of public and individual development. *Access to Culture* gives 'access' to other parts of life. The document also highlights the needs of professionals in arts and culture (easier funding opportunities, stronger political positioning of arts and culture). Recommended indicators are data collection, overcoming linguistic barriers, resources and regulations for professional development, funding procedures, mobility, ICT facilitation, stimulation of learning through culture, *Access to Culture* policy positioning in political landscape and actions for awareness-raising on *Access to Culture*. The document points out the necessity to understand that the concept of access includes both a perspective about the right to access for all and also an implication that *Access to Culture* is important because of positive impact on individuals and society.

Access to Culture Platform provided the cultural sector with the opportunity to contribute their own views on the issue, including an identification of challenges and needs among individual professionals and organisations and

[29] Council of the European Union. 2011. *Council conclusions on the contribution of culture to the implementation of the "Europe 2020" strategy*. 5 pp. At: http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/122102.pdf, web page last time visited: 13/09/2013.

[30] Civil Society Platform on *Access to Culture*. 2009. *Access to Culture. Policy Guidelines.* Brussels, p. 3 of 186 pp. At: http://www.interarts.net/descargas/interarts604.pdf, web page last time visited: 22/06/2015.

a reflection on obstacles and difficulties hindering access. In addition to this, a more in-depth view of the *Access to Culture* issues from the cultural sector and researchers connected to it will be outlined in the continuation of the text.

Review of research reports and studies

In the continuation of this text, we will look at selected research reports of civil society organisations and independent researchers, which have been commissioned by either intergovernmental organisations, cultural networks or have in other ways been relevant to the discussions on *Access to Culture* policy at the European level. This selection of research reports and studies is a selective one, and it tries to cover key issues of the *Access to Culture* debate in the recent years. A preliminary review of reports executed by cultural sector organisations and networks is followed by the analysis of reports prepared for the CoE Moscow Conference devoted to the topic of *Access to Culture*, and reports devoted to issues of digitisation and *Access to Culture*.

Reports from/for cultural sector

The study on the ***Access of Young People to Culture*** by Annamari Laaksonen and a group of European experts and national correspondents[31] collected data on cross-country trends in this field and was financed by the European Commission. The study bases its analysis on references to *Access to Culture* in international law and other international standards, including the *UNESCO Recommendation on Participation by the People at Large in Cultural Life and their Contribution to It,* published in 1976, where *Access to Culture* is defined as: 'concrete opportunities available to everyone, in particular through the creation of appropriate socio-economic conditions, for freely obtaining information, training, knowledge and understanding, and for enjoying cultural values and cultural property.'[32] Among the key issues identified by the study that have policy relevance are the following: financial constraints, geographical constraints (e.g. rural vs urban areas, transport limitations, etc.) and time, which remain the main obstacles in terms of access for young people to culture. The study suggests that digitisation can be used to encourage cultural participation and stresses that better knowledge of youth participation and *Access to Culture* should be developed. Furthermore, it points to the need to promote information and research in this field, in order to respond to the need to promote access to information on cultural opportunities for young people, and to the need to improve the media image of young people.

The study highlights that no indicators on *Access to Culture*, or on the impact of policies aiming to foster access, have been found. Thus, the study's recommendations include the need to '[develop] a set of indicators and follow-up systems to measure the access of young people to cultural institutions, activities, equipments, education, cooperation and intercultural communication'[33] as well as to measure the impact of policies in this field.

[31] Laaksonen, A. (dir.) et al. 2010. *Access of Young People to Culture*. Brussels: European Commission's Education, Audiovisual and Culture Executive Agency, 178 pp.
At: http://ec.europa.eu/youth/documents/study-on-youth-access-to-culture-full-report_en.pdf, web page last time visited: 13/09/2013.

[32] United Nations Educational, Scientific and Cultural Organization (UNESCO). 1976. *Recommendation on Participation by the People at Large in Cultural Life and their Contribution to It.* Nairobi, p. 4 of 13 pp.
At: http://www.univeur.org/cuebc/downloads/PDF%20carte/79.%201976%20UNESCO%20Recommendation.PDF, web page last time visited: 22/06/2015.

[33] Laaksonen, A. (dir.) et al. 2010, *Access of Young People to Culture*. Brussels: European Commission's Education, Audiovisual and Culture Executive Agency, p. 176 of 178 pp.
At: http://ec.europa.eu/youth/documents/study-on-youth-access-to-culture-full-report_en.pdf, web page last time visited: 13/09/2013.

In another independent study, based on the recognition of cultural rights in international law, commissioned by the Council of Europe called ***Making Culture Accessible. Access, participation and cultural provision in the context of cultural rights in Europe***[34]***,*** Laaksonen analyses provisions for *Access to Culture* in the legislation of European countries, as well as policies and programmes in this field. Specific reference is made to individual groups in society, such as people with disabilities, ethnic, national and linguistic minorities, the ageing and the young. The study does not provide a common definition of *Access to Culture*, but rather examines the issue from a range of perspectives and analyses the prevailing approaches in legislation, policy and academic literature. Among the key policy issues identified by the study one can highlight: the need to make cultural provision universal, by addressing inequalities and basing policy on values and principles that have equity, non-discrimination and dignity at their root; the need to promote research and discussion on different forms of access and participation in cultural life; the need for cultural policies that answer the needs of 'users', including young people, cultural minorities, etc; the need for fostering dialogue between different actors, also including interdisciplinary networking and cooperation; the need to make successful experiences more visible and accessible; the need to have better and more accurate statistics; the need for capacity-building for professionals working in the cultural sector and the need for good legal instruments and follow-up of their implementation.[35]

The study presents a list of indicator fields for the evaluation of a cultural rights approach to policy. The list includes 13 fields—all of which could be assessed with regard to their legal development (structural), administrative level (process), civil society (outcome) and cultural institutions (process/outcome). The fields identified include 'specific groups (people with disabilities, minorities, women, groups in danger of social exclusion, people in institutions, children and young people)', 'access to heritage' and 'access to other cultures'. Rather than identifying specific indicators, the list serves as a general framework and a checklist (i.e. is there legislation/policy/structures/procedures in the relevant field) which may later inspire more specific indicator suites.[36]

The issues of cultural statistics, the obstacles with measuring and developing indicators are among key challenges for cultural policy in general and for measuring *Access to Culture* in particular. ***Measuring Cultural Participation***[37]**,** a UNESCO handbook, is one of a series of handbooks commissioned by the UNESCO Institute for Statistics (UIS) to help carry out the **2009 UNESCO Framework for Cultural Statistics** by exploring the key topics behind the issues raised therein and presenting existing methodologies to measure them. By comparing existing approaches to the measurement of cultural participation, the document does not aim to present a reductionist vision, but rather to lead to a deeper understanding of cultural participation and what it involves.

The handbook focusses on cultural participation rather than access, although various references to access are made in the document. Rather than providing a single definition, the authors prefer to examine previous definitions of cultural participation and identify common elements. Relevant aspects include the agreement that

---

[34] Laaksonen, A. 2010. *Making culture accessible. Access, participation and cultural provision in the context of cultural rights in Europe*. Strasbourg: Council of Europe Publishing, 194 pp.
At: http://www.coe.int/t/dg4/cultureheritage/culture/Moscow/Laaksonen.pdf, web page last time visited: 13/09/2013.

[35] Laaksonen, A. 2010. *Making culture accessible. Access, participation and cultural provision in the context of cultural rights in Europe*. Strasbourg: Council of Europe Publishing, 194 pp.
At: http://www.coe.int/t/dg4/cultureheritage/culture/Moscow/Laaksonen.pdf, web page last time visited: 13/09/2013.

[36] Laaksonen, A. 2010. *Making culture accessible. Access, participation and cultural provision in the context of cultural rights in Europe*. Strasbourg: Council of Europe Publishing, 194 pp. At: http://www.coe.int/t/dg4/cultureheritage/culture/Moscow/Laaksonen.pdf, web page last time visited: 13/09/2013.

[37] Bollo, A. et al. 2012. *Measuring Cultural Participation*. Montreal: UNESCO Institute for Statistics. 128 pp.
At: http://www.uis.unesco. org/culture/Documents/fcs-handbook-2-cultural-participation-en.pdf, web page last time visited: 13/09/2013.

cultural participation is part of everyday life, something that improves quality of life, and a conscious act.[38] Given the handbook's main focus on the measurement of cultural participation, the key policy issues identified refer to refining definitions and improving research and measurement tools, rather than actual measures to support access to and participation in culture.

The handbook also presents a draft checklist to measure cultural participation. This checklist identifies a dozen relevant topics or areas of focus, which involve both actual attendance/participation and non-attendance/non-participation. Each issue is complemented with one or more suggested indicators, sample questions to be used and examples of countries or contexts in which these indicators have been applied. Most indicators suggested are of a quantitative nature, although a few qualitative examples are included as well (e.g. 'Reasons for participating/attending', 'Reasons for not attending', 'Meaning of participation', etc).[39]

Access to Culture Platform has produced some relevant documents related to different aspects of the access issue. The study ***Arts and Human Rights*** conducted by Laurence Cuny and Richard Polacék[40] has been produced within the *Access to Culture* Platform. It analyses the legal framework of the field of human rights and artistic freedom. The study analyses the artists' right to expression and protection of artistic freedom when it comes under attack. It reviews the possibilities and actions of the UN special rapporteurs on cultural rights and human rights defenders, UNESCO, the European Parliament and the external action service, the Council of Europe and OSCE. The study analyses to what extent real and legal censorship as well as self-imposed censorship bring limitations to *Access to Culture*. The study demonstrates through different examples how governments, industry and religious groups can all be regressive actors in terms of *Access to Culture*. Therefore the study primarily proposes to look at the amount and seriousness of critical reports on limitations to artistic freedom and reviewing policy standards.

The *Access to Culture* Platform through the Work Group on Education and Learning collected best practice examples on learning and educational experiences through arts and culture from different fields all over Europe: ***We are more! The overlooked potential of learning through cultural engagement*.** The examples were analysed by the Nordic Centre of Heritage Learning and categorised from the perspective of the eight European key competences. The analysis provides the key results; first, it shows that experiences with arts and culture—when of best possible quality—are relevant for all the eight different key competences and that experience with arts and culture is highly relevant in a lifelong and life wide learning perspective. Second, the study shows that arts and culture do have the competence to produce and offer relevant and attractive learning experiences that address the European lifelong learning agenda.[41]

---

[38] Bollo, A. et al. 2012. *Measuring Cultural Participation*. Montreal: UNESCO Institute for Statistics. 128 pp. At: http://www.uis.unesco.org/culture/Documents/fcs-handbook-2-cultural-participation-en.pdf, web page last time visited: 13/09/2013.

[39] Bollo, A. et al. 2012. *Measuring Cultural Participation*. Montreal: UNESCO Institute for Statistics. 128 pp. At: http://www.uis.unesco.org/culture/Documents/fcs-handbook-2-cultural-participation-en.pdf, web page last time visited: 13/09/2013.

[40] Cuny, L./Polacék, R. 2012. *Arts and Human Rights*, *Access to Culture* Platform. Brussels, 29 pp. At: http://ec.europa.eu/culture/our-policy-development/documents/report-arts-and-human-rights.pdf, web page last time visited: 13/08/2013.

[41] Zipsane, H. 2011. *We are more! The overlooked potential of learning through cultural engagement*. *Access to Culture* Platform. Brussels, 19 pp. At: http://www.access-to-culture.eu/upload/Docs%20ACP/WEAREMORE-THEOVERSEENPOTENTIAL.pdf, web page last time visited: 14/08/2013.

Another study related to the transversal issues of *Access to Culture* in the educational sector is the document entitled ***Untraditional Creative Partnerships—Seven Wonders of Arts and Culture in Education.***[42] This study analyses seven different arts and cultural activities emphasising cooperation, and it illustrates some factors, which seem to be important for success. These factors are: It is important for cultural institutions to really recognise partners with competences and capacities which can give added value to a product from arts and culture; it is equally important that the potential of the arts and culture in relation to learning become more widely known; and in that respect it is especially the potential of individual and social capacity building through self-esteem which grows when arts and culture go into partnerships with private companies and public authorities and institutions.[43]

This study also uses the perspective of *Access to Culture* as a facilitator of learning for some people who may be difficult to reach by formal education and as a stimulator of learning more or better in some areas which are natural for arts and culture, which can be the case for almost all learners. *Access to Culture* is seen as a way to overcome social and economic barriers for participation in learning and educational activities. The key point in this study is that *Access to Culture* in relation to learning and education should not be limited to formal education only and that it should not be exclusive for children but should be recognised as a learning tool and learning facilitator in a lifelong and life wide perspective and as an asset in both formal, non-formal and informal learning.

Research in the Context of the CoE Moscow conference

In April 2013, a Council of Europe Ministerial Conference held in Moscow focused on *Access to Culture* and (cultural) participation issues. It was an important moment for putting this issue on the policy agenda. In the preparations for the conference, the CDCPP (Steering committee for culture, heritage and landscape) delegates stressed how 'the conference theme is politically relevant in a period of economic crisis threatening the current models for the financing of culture in many Member States and with new factors influencing participation in cultural life by Europeans linked to demographic and societal changes, as well as new technologies'. Thus, for the preparation of the Conference entitled **'Governance of culture—promoting *Access to Culture*',** some papers and studies were prepared. Here we review some of these reports, outlining the issues important for the understanding of the *Access to Culture* problematic.

Cultural Policies in Times of Change is the report for the Council of Europe prepared by Péter Inkei to summarise the findings of a survey sent to ministries in charge of cultural affairs in 49 countries covered by the Council of Europe's programmes, in preparation of the Ministerial Conference held in Moscow in April 2013.[44] Evidence was obtained from 21 countries. Its questions addressed existing policies to foster *Access to Culture*, relevant initiatives in this field, and the role of the digital technologies to improve access and participation and current models of financing in the cultural field.

---

[42] Zipsane, H. 2012. *Untraditional Creative Partnerships—Seven Wonders of Arts and Culture in Education*. *Access to Culture* Platform. Brussels, 20 pp. At: http://www.houseforculture.eu/upload/Docs%20ACP/UNTRADITIONALCREATIVEPARTNERSHIPS2012formated.pdf, web page last time visited: 14/08/2013.

[43] Zipsane, H. 2012. *Untraditional Creative Partnerships—Seven Wonders of Arts and Culture in Education*. *Access to Culture* Platform. Brussels, 20 pp. At:http://www.houseforculture.eu/upload/Docs%20ACP/UNTRADITIONALCREATIVEPARTNERSHIPS2012formated.pdf, web page last time visited: 14/08/2013.

[44] Inkei, P. 2013. *Cultural Policies in Times of Change. Findings of the survey in preparation for the Moscow Conference of Ministers of Culture*. Strasbourg: Council of Europe, 14 pp. At: http://www.coe.int/t/dg4/cultureheritage/culture/Moscow/MinConfCult2013_8Survey_EN.pdf, web page last time visited: 13/09/2013.

The document does not present a clear definition of *Access to Culture*, but rather focusses on governments' identification of policy priorities and existing measures in this field. However, the case is made for *Access to Culture* to be considered a fundamental aspect in the promotion of democracy and something, which contributes to tackling social challenges and fostering social inclusion. In this respect, several examples of public and private programmes are presented aiming to foster *Access to Culture* by disadvantaged groups, including people with disabilities, the elderly, disadvantaged sectors among children and young people, the homeless, migrants, marginalised Roma communities, women at risk of poverty and social exclusion, etc.

The following areas of policy focus are identified throughout the document: exploratory research, including analyses of existing patterns of cultural access and participation; measures aimed at enhancing active participation in cultural life; measures aimed at reaching people who are prevented from participating in culture for social reasons or to use culture in various ways to alleviate social problems; specific measures to foster *Access to Culture* among children and young people, both through cultural education at schools and through initiatives by cultural institutions; specific measures to foster cultural participation among the elderly; specific measures to address other social groups, including women (although this only featured in the replies of two governments), the unemployed and people with disabilities, including among others the setting-up of consultative panels of disadvantaged people; specific measures with regard to cultural minorities, including both autochthonous ethnic minorities and migrant groups and new opportunities brought about by the new digital technologies, including through the setting-up of new databases and library catalogues, content digitisation, digital displays, new media literacy schemes, etc.

Another item prepared for the 10th Council of Europe Conference of Ministers of Culture held in April 2013 in Moscow was a background paper by Di Federico and others entitled **'Governance of Culture—Promoting *Access to Culture*'.**[45] The authors take a cultural democracy approach claiming that culture is vital in promoting and maintaining healthy democratic societies, particularly in enabling bottom-up approaches through involvement, equality and diversity. The authors recall the 2005 Warsaw Summit where the political leaders of Europe agreed on the standard-setting potential of the Council of Europe in suggesting cultural policies to Member States that would reflect various democratic values.

The authors define culture as a basic human right and state that '[t]he right to culture implies equal access, regardless of gender, ethnic and other cultural differences, and requires special attention to the needs of the young, the excluded, the disadvantaged and the disabled'. And at another place in the paper it is stressed that: '[a]ccess to culture—whatever the definition—is always unequal as it depends on the necessarily unequal distribution of cultural opportunities (institutions, venues, facilities) and personal ˝resources˝ (skills, schooling, interests, income, information, leisure time, and household facilities)'.[46] Greater autonomy of citizens in defining their cultural priorities and habits; giving people a say in matters of public culture; local communities as key arenas of cultural democracy; the need for more convincing proof of supporting the role of culture for democracy; more focus on non-participation. The following indicators for understanding non-participation are suggested: Physical barriers, Psychological barriers, Economic barriers, Social barriers and 'The alternative', i.e. what people do *instead* of culture: 'What activities can be considered informal Access to Culture?', 'What activities belong to a broader anthropological conception of culture?' and 'What other occupations qualify as cultural on closer inspection or from a different angle?'

[45] Di Federico, E. et al. 2013. 'Governance of Culture—Promoting *Access to Culture*'. Background paper 4 for the *Council of Europe Conference of Ministers of Culture*, 14 pp.

[46] Di Federico, E. et al. 2013. 'Governance of Culture—Promoting *Access to Culture*'. Background paper 4 for the *Council of Europe Conference of Ministers of Culture*, 14 pp.

The authors outline some possible indicators for measuring democratic governance in culture: appropriate strategies, other tools for support, multi-stakeholder approach towards a shared governance of culture, education policies, social policies, architecture and urban planning, and immigration policies; the segmentation of non-participation along socio-demographic lines; the implications of the digital era, international dimension, a consensual minimum of shared European standards in terms of the nature and degree of *Access to Culture*; indicators of access and participation; desired effects expected from improved and increased access; and basic criteria of the democratic governance of culture.

Perspectives for the Council of Europe as the intergovernmental forum on culture in Europe and laboratory of democratic governance—challenges and perspectives, also in connection with the creation of a highly effective model of cultural co-operation in Europe is another background paper by Corina Şuteu produced for the previously mentioned Moscow conference.[47] The author discusses the European project in the context of globalisation, technological change and strong neo-liberal influences in policy-making. She also acknowledges the diversity within Europe, especially emphasising the 'lack of cultural democracy' in post-socialist Europe.

Şuteu outlines that 'Access is the key in enabling the creation of anti-elitist, purely democratic—i.e. egalitarian—societies. If only the few access the arts and cultural goods, the very notion of governance on a broader scale is denied to the citizen'. There are many external and internal identified issues related to *Access to Culture*. The external issues are: the globalisation of cultural goods and transversal consumption; the emergence of a global cultural system; information transfer supported by the new technologies and the Internet; reconfiguration of cultural participation of audiences, artists, producers and mediators; and the global economic crisis. Internal issues include the fragmentation of European societies; increasing regionalisation; the need for greater access for the neglected citizens; and the increasingly important role of large companies, private projects and advertising agencies.

Instead of indicators on a concrete level the author offers cultural policy recommendations. Şuteu proposes that initiatives should address the still existing democratic deficit(s) in Europe with national cultural policies, by promoting integrated and, as far as possible, coordinated cultural policies focusing on education, youth, human rights, employment and cohesion and, by doing so, reinforcing the notion of a European identity based on certain socio-political and economic values with democratic governance as a supporting pillar. The crosscutting character of cultural policies should become visible through legislative instruments initiated in this connection by each Member State. The complex relationship between culture and individual freedom, as well as creative freedom, needs to be reconsidered and taken into account in the national cultural policy framework. Cultural policies need to adapt to the fluidity of cultural production today, to the unprecedented interaction between traditional and contemporary and culture and to process-oriented, interdisciplinary and globalised forms of cultural and artistic practice. To maintain its role as a laboratory of democratic governance, the Council of Europe should initiate co-operation with all generations and types of users and producers of culture today and take into account the irregular aspect of all systems where art is produced and distributed beyond the boundaries of traditional cultural administrations.

The author recommends making a convincing case for culture, which means inventing better and more fully argued narrative on Europe, proposing that the Council of Europe should more aggressively and resourcefully continue to provide support for encouraging Member States to fully finance research in cultural policies, comparative practices and mapping cultural behaviour. In this connection, there are still considerable disparities between Member States and the reliability of information from observatories and research centres in different

[47] Şuteu, C. 2013. *Perspectives for the Council of Europe as the intergovernmental forum on culture in Europe and laboratory of democratic governance—challenges and perspectives, also in connection with the creation of a highly effective model of cultural co-operation in Europe.* Background paper 6 for the *Council of Europe Conference of Ministers of Culture.* 18 pp.

countries. This becomes a main impediment to the coordination of policy actions that might be effective at European level. This paper highlights the present 'weakness' of ministries of culture as trendsetters for a visible cultural policy. Awareness campaigns such as *We are more* should be engineered to support the Council of Europe's work, but also to raise awareness of the importance and relevance of ministries of culture in the Member States. The Council of Europe should take immediate action to urge private companies, advertising agencies and strong networks to enter into partnerships with NGOs and should emphasise projects supported by the ministries of culture in Member States and the Council of Europe's own flagship projects. These partnerships can be a fertile ground for making sure that different sets of values are incorporated into the purely market- and consumption-oriented way in which cultural events are designed.

Finally, the author stresses the need to ensure the non-negotiability of certain cultural rights and cooperation with the UNESCO, and promotes 'culture' in relation to 'governance' and 'democracy' as a 4th pillar of sustainable development. She proposes that the Council of Europe should consider joining forces with the organisers of the Agenda 21 for Culture to work on the promotion of culture as the fourth pillar of development. This pioneering idea contains all the ingredients necessary for a democratic and participatory way for citizens to be seen as the supporters and beneficiaries of holistic cultural policies.

Research efforts on digital access

Taking into account some changes prompted by digitisation, and the issues raised by the Digital Agenda that are connected to *Access to Culture*, one can note the intensification of research efforts in this field. When considering access issues related to digital culture the focus of the early writings have been initially placed on general connectivity and providing access to infrastructure (technical access issues), but in recent analyses, real participation opportunities for users and their required skills and competences have been taken into account as well.

In the background paper **'Assessing the impact of digitisation on *Access to Culture* and creation, aggregation and curation of content'**[48] (also written for the 10th Council of Europe Conference of Ministers of Culture held in April 2013 in Moscow), Frau-Meigs explores '*the policy-relevant consequences of the changes brought about by ICT-mediated culture*'. In the digital domain, access issues are placed in a wider framework of ensuring balance between commercial and public interest and ensuring active users' full engagement with creation, curation, and aggregation of content, that also involves awareness of new literacies needed (i.e. 'screen-smartness', etc). Thus, issues related to copyright, net neutrality and open access represent a relevant framework for considering access in the digital domain as well.

When considering *Access to Culture* issues in the digital context, the current general imbalance needs to be taken into account. The author quotes from the available studies that indicate that Internet use remains strongly correlated with gender, age, education, nationality and household income. This indicates that the digital divide is therefore a cultural divide that prompts development of policy measures that would minimise inequalities in *Access to Culture*. In addition, practices such as commercial bundling and locked-in systems try to fence in users behind digital pay-walls' making open sharing more difficult.[49]

[48] Frau-Meigs, D. 2013. 'Assessing the impact of digitisation on *Access to Culture* and creation, aggregation and curation of content'. Background Paper for Governance of Culture – Promoting *Access to Culture*, Moscow 15-16 April 2013 (MinConfCult (2013) 5). PDF received via email on 15 April 2013, 24 pp.

[49] Frau-Meigs, D. 2013. 'Assessing the impact of digitisation on *Access to Culture* and creation, aggregation and curation of content'. Background Paper for Governance of Culture—Promoting *Access to Culture*, Moscow 15-16 April 2013 (MinConfCult (2013) 5). PDF received via email on 15 April 2013, 24 pp.

The author claims that there is a lack of information on how supply and demand sides interact to determine the online value of content creation and appropriation. Cultural institutions that often serve as intermediaries and provide access to cultural content have strongly felt the change of the overall context of their work. In the digital context, a significant impact has been made by the restrictions due to intellectual property rights. It is necessary to reconsider the role of museums, archives and libraries in the digital era and propose solutions to ensure that the values they defend (protection of heritage, equity of access, etc.) are transposed to networked cultures. The author warns that it is also important to recognise new repositories of culture emerging online and see how they fit with the current heritage policies as 'for most people non-official sites have become the first place they go to in order to have their first encounter with culture, be it by browsing or more participatory activities.'[50]

The digital environment enables different ecosystems where different cooperation models such as crowd-sourcing and open-sourcing could bring new social benefits and new opportunities for creative practices and education, provided that the public interest and users' rights of access and expression are preserved in such ecosystems.

The paper concludes by drawing attention to the importance of preserving public interest and the hard-won freedoms of the pre-digital era in the digital environment and it stresses that '[l]egacy arts and infomediaries such as publishers, libraries and museums are at risk if they are not given legal and regulatory support by states and civil society. Their legitimacy in terms of public goods, which are of interest to all citizens, with opportunities for self-actualisation, life longings and civic agency, needs to be retooled and reasserted for the digital age.'

In the study ***Public and Commercial Models of Access in the Digital Era***[51]*,* produced under a request from the European Parliament*,* the authors explore the public and commercial digital models of *Access to Culture*. The study reviews the status and evolution of how cultural and creative content (both commercial and public) is delivered to and accessed by the wider public in Europe. The study has put in focus the media and content sector that encompasses a set of industries including music, film and video, publishing, according to their existing value chains with three main stages: production, distribution and consumption.

The study analyses commercial content and public content separately. It starts with an analysis of four of the main (commercial) industries in the media and content sector (film, videogames, books and newspapers), aiming to highlight the disruption brought about by digitisation, the common attributes of these industries as well as their dissimilarities and possible implications for their future developments. The public content has been examined separately, due to its distinctive features (e.g. regulatory and public good implications). The study does not provide any explicit definition of *access*. It approaches the subject from the perspective of business models and focusses on content-delivery models such as web browser, client applications, mobile applications, etc.; payment models such as subscription, pay per download, *freemium* model, etc.; and open or closed environments.[52]

---

[50] Frau-Meigs, D. 2013. 'Assessing the impact of digitisation on *Access to Culture* and creation, aggregation and curation of content'. Background Paper for Governance of Culture—Promoting *Access to Culture*, Moscow 15-16 April 2013 (MinConfCult (2013) 5). PDF received via email on 15 April 2013, 24 pp.

[51] Feijoo, C. et al. 2013. *Public and Commercial Models of Access in the Digital Era*. European Parliament, Directorate General for Internal Policies, Policy Department B, Structural and Cohesion Policies, Culture and Education. Strasbourg, 211 pp. At: http://www.europarl.europa.eu/committees/en/studiesdownload.html?languageDocument=EN&file=93070, web page last time visited: 20/08/2013.

[52] Feijoo, C. et al. 2013. *Public and Commercial Models of Access in the Digital Era*. European Parliament, Directorate General for Internal Policies, Policy Department B, Structural and Cohesion Policies, Culture and Education. Strasbourg, 211 pp. At: http://www.europarl.europa.eu/committees/en/studiesdownload.html?languageDocument=EN&file=93070, web page last time visited: 20/08/2013.

Digitisation has brought radical transformation to the cultural industries sector, reducing production and distribution costs, as well as changes in how users consume and view media and content. These changes have changed the structure of the content industries and posed new challenges. New entrants and new media have appeared and new digital stakeholders are currently leading the process of re-intermediation. Public information and content is only starting to use the potential of these new entrants and new media, and has yet to work out a model to reconcile public objectives and commercial interests in the digital environment. From the consumers' perspective, there is now considerably less difference between public information and content and commercial products/offers. The study outlined some recommendations to address the challenges identified in the transition to the digital era.[53]

The first set of recommendations of the study focusses on the need for *further funding* of digitisation, preservation, and technical and business innovations. This investment is needed because of the positive economic and societal externalities arising from digitising content. However, funding schemes need to be re-thought. Further funding should: involve continued support for the digital transformation of media and content industries; focus on research into and development of technical and business innovations; consider cross-media production as a prime opportunity; establish new forms of long-term orientated funds, particularly for non-profit organisations; create specific programmes and tools for entrepreneurs and innovators in digital media and content; aim at creating European multi-sided platforms and ecosystems in digital media and content, in particular using the sectors and areas in which Europe is leading; promote cross-sector and cross-border production and distribution of content; encourage PPP in the public domain for the acquisition of expertise, the use of existing technologies and for funding initiatives; and re-design existing programmes to avoid duplication of initiatives.

Together with funding, European policies should also be orientated towards *increasing coordination and creation of economies of scale* in the use of technical infrastructures: create economies of scale both in technical infrastructures and management units for producing and distributing digital content and media; encourage centralised or coordinated rights management agencies; investigate and reduce transaction costs in the provision of digital media and content throughout Europe; fight insufficient provision of digital content and media across EU territories due to market barriers; coordinate activities in the digital public provision of content, including production, distribution, consumption and negotiations with existing platforms; bring content to wherever the user is, for example, by placing content in existing platforms; foster coordination among initiatives, and adopt a harmonised framework and package of measures to fight online copyright infringement to 'keep honest users honest'.

Specific recommendations on the improvement of *multi-territorial licences and revision of the intellectual property regime:* harmonise framework for digital intellectual property rights and review the intellectual property regime to foster innovative and creative developments, which is particularly needed for orphan works; consider an improved multi-territorial licence regime—including speedy implementation through coordination of existing licences—for media and content to bypass existing barriers to distribution and consumption inside the EU;

[53] Feijoo, C. et al. 2013. *Public and Commercial Models of Access in the Digital Era*. European Parliament, Directorate General for Internal Policies, Policy Department B, Structural and Cohesion Policies, Culture and Education. Strasbourg, 211 pp. At: http://www.europarl.europa.eu/committees/en/studiesdownload.html?languageDocument=EN&file=93070, web page last time visited: 20/08/2013.

explore, research—and promote—new avenues in the intellectual property regime (common policies, open licences, etc.); promote open access to orphan and out-of-commerce works; and guarantee educational use of public content under special conditions (open access is recommended).[54]

The fourth set of recommendations is orientated towards improving *access to public content and the promotion of innovation* around it: re-think public policy on media and content, including the assessment of direct provision of content and information through diverse variations on public service; consider in particular commercial initiatives and social innovation to meet the objectives in public production and diffusion of content; create an ecosystem around public content: open data and distribution platform initiatives; experiment and use—for specific types of public content—new flexible business models taken from commercial content initiatives; in particular consider the 'freemium' model as it makes a clear distinction between public service, basic objectives and further commercial interests; investigate and promote the role of users as 'prosumers' of content of public interest; and promote the creation of innovative user experiences from the wealth of public content, eliminating the current barriers so that innovators and entrepreneurs can use it fairly.

The final set of recommendations is orientated towards raising *user awareness* and *education of highly skilled professionals.* In this field, the policies should in particular be oriented to raise user awareness of digital European heritage; invest in talent; create positions in the public sector with the required digital expertise; and to create a forum with the industry to work on a European curriculum for the media and content sectors.

Concluding remarks

This chapter reviewed the policy documents as well as selected research reports and studies related to *Access to Culture* on the EU level, situating our research endeavours into the broader context of recent contributions to this issue at European level. From the documents that have been reviewed it is visible that the EU's policy definitions of *Access to Culture* have slowly evolved over the years, often as a part of dealing with broader societal challenges or within long-term strategic considerations. In the initial policy documents, it was defined as part of a broader discussion on the position of the European Union in the globalised world. *Access to Culture* provides an integral part of Agenda for Culture, but it is not always clearly and explicitly separated from other policy areas; it is mentioned as one of the priorities in the development policies[55], but not necessarily the most important one. The Council of the European Union[56] added to the definition the need to increase the access of local populations to culture. Open Method of Coordination working groups emphasised the role of formal

[54] Feijoo, C. et al. 2013. *Public and Commercial Models of Access in the Digital Era*. European Parliament, Directorate General for Internal Policies, Policy Department B, Structural and Cohesion Policies, Culture and Education. Strasbourg, 211 pp. At: http://www.europarl.europa.eu/committees/en/studiesdownload.html?languageDocument=EN&file=93070, web page last time visited: 20/08/2013.

[55] European Commission. 2007. *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalizing world*. Brussels, p. 10 of 15 pp. At: http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF, web page last time visited: 29/08/2013.

[56] Council of the European Union. 2007. *Resolution of the Council of 16 November 2007 on a European Agenda for Culture*. In: *Official Journal of the European Union. OJ* C 287, 29/11/2007, 4 pp. At: http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:32007G1129%2801%29:EN:NOT, web page last time visited: 29/08/2013.

compulsory education[57] and also the need to enable *Access to Culture* to new non-traditional audiences.[58] The Council of the European Union recommended facilitating stronger access for young people to culture[59] and fostering social inclusion.[60] In recent Council conclusions (2011) the role of culture in achieving the *Europe 2020* strategic goals has been emphasised, although no explicit mention of *Access to Culture* was made.[61] To improve the harmonisation of cultural statistics and to develop more adequate cultural indicators, the Council conclusions also call for deployment of the statistical framework being developed by ESSnet culture by Member States and the Commission. However, the cultural sector has also provided its own views on the issue, including an identification of challenges and needs among individual professionals and organisations and a reflection on obstacles and difficulties hindering access.[62]

Unlike policy definitions of *Access to Culture*, researchers usually try to provide a more comprehensive and holistic view of the necessary factors to ensure and increase *Access to Culture*. Cuny and Polacék[63] discuss different kinds of censorship as limitations to *Access to Culture*. Laaksonen et al.[64] claim that certain social groups need to be specifically targeted to increase access including people with disabilities, ethnic, national and linguistic minorities, the ageing and the young. Their study does not define *Access to Culture,* but discusses the issue of cultural rights in international law. Similarly, Zipsane[65] focusses on *Access to Culture* as key to overcoming social and economic barriers for participation in learning and educational activities. Bollo et al.[66] consider cultural participation instead of access, claiming that participation in general improves the quality of life. Legal rights and democratic aspects of *Access to Culture* are once again emphasised in the study by Inkei[67] who believes that culture is a fundamental aspect in the promotion of democracy and social inclusion. Di Federico et al.[68]

---

[57] Council of the European Union—Open Method of Coordination (OMC). 2010. *Working Group on developing synergies with education, especially arts education. Final report*. Brussels, 62 pp. At: http://ec.europa.eu/culture/documents/mocedu_final_report_en.pdf, web page last time visited: 14/08/2013.

[58] Council of the European Union—Open Method of Coordination (OMC). 2012. *Report on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture*. Brussels, 120 pp. At: http://ec.europa.eu/culture/our-policy-development/documents/201212access-to-culture-omc-report.pdf.

[59] Council of the European Union. 2010a. *Council conclusions on access for young people to culture*. 4 pp. At: http://www.consilium.europa.eu/uedocs/cms_Data/docs/pressdata/en/educ/ 117876.pdf, web page last time visited: 13/09/2013. Web page is no longer available.

[60] Council of the European Union. 2010b. *Council conclusions on the role of culture in combating poverty and social exclusion*. 4 pp. At: http://www.consilium.europa.eu/uedocs/cms_data/ docs/pressdata/en/educ/117797.pdf, web page last time visited: 13/09/2013. Web page is no longer available.

[61] Council of the European Union. 2011. *Council conclusions on the contribution of culture to the implementation of the "Europe 2020" strategy*. 5 pp. At: http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/122102.pdf, web page last time visited: 13/09/2013.

[62] Civil Society Platform on *Access to Culture*. 2009. *Access to Culture. Policy Guidelines.* Brussels, p. 3 of 186 pp. At: http://www.interarts.net/descargas/interarts604.pdf, web page last time visited: 22/06/2015.

[63] Cuny, L./Polacék, R. 2012. *Arts and Human Rights*, *Access to Culture* Platform. Brussels, 29 pp. At: http://ec.europa.eu/culture/our-policy-development/documents/report-arts-and-human-rights.pdf, web page last time visited: 13/08/2013.

[64] Laaksonen, A. (dir.) et al. 2010. *Access of Young People to Culture*. Brussels: European Commission's Education, Audiovisual and Culture Executive Agency, 178 pp. At: http://ec.europa.eu/youth/documents/study-on-youth-access-to-culture-full-report_en.pdf, web page last time visited: 13/09/2013.

[65] Zipsane, H. 2012. *Untraditional Creative Partnerships—Seven Wonders of Arts and Culture in Education*. *Access to Culture* Platform. Brussels, 20 pp. At: http://www.houseforculture.eu/upload/Docs%20ACP/UNTRADITIONALCREATIVEPARTNERSHIPS2012formated.pdf, web page last time visited: 14/08/2013.

[66] Bollo, A. et al. 2012. *Measuring Cultural Participation*. Montreal: UNESCO Institute for Statistics. 128 pp. At: http://www.uis.unesco.org/culture/Documents/fcs-handbook-2-cultural-participation-en.pdf, web page last time visited: 13/09/2013.

[67] Inkei, P. 2013. *Cultural Policies in Times of Change. Findings of the survey in preparation for the Moscow Conference of Ministers of Culture*. Strasbourg: Council of Europe, 14 pp. At: http://www.coe.int/t/dg4/cultureheritage/culture/Moscow/MinConfCult2013_8Survey_EN.pdf, web page last time visited: 13/09/2013.

[68] Di Federico, E. et al. 2013. 'Governance of Culture—Promoting *Access to Culture*'. Background paper 4 for the *Council of Europe Conference of Ministers of Culture*, 14 pp.

emphasise that access is important in overcoming cultural and social differences. Şuteu[69] believes that access can enable anti-elitist and truly egalitarian societies. Frau-Meigs[70] emphasises the importance of media and information literacy to access new types of cultural content and engage in cultural production. Feijoo et al.[71] also look at the changes brought forth by the digital environment and consider different business models for delivering appropriate content to interested users. These definitions revolve around a core of similar and related issues such as democratic rights, education, social inclusion, quality of life, media and information literacy, etc.

Among the issues that stand out in this analysis of policy documents and relevant research reports is the progressive assumption of a rights-based approach to *Access to Culture*. By placing this objective among other human rights and highlighting its links with human dignity, the recent understanding of *Access to Culture* has increasingly explored connections with other areas of welfare and public policy, including lifelong learning, social inclusion, intercultural dialogue, employment and citizen participation. A more complex approach to *Access to Culture* emerges therefrom, the following aspects need further analysis:

1 The **obstacles**: information, price, skills, physical barriers, etc;

2 the different **layers** or **levels** of access and participation: from *non-users* or *non-audiences*, through attendees, to active participants, which include those who develop their creative skills and those who take part in decision-making, among others; and

3 the different **domains** in which *Access to Culture* takes place nowadays, including the digital sphere (with policy implications including how to address the digital divide), the informal areas of cultural practice and the more traditional spaces of cultural access and participation.

References

Bollo, A. et al. 2012. *Measuring Cultural Participation*. Montreal: UNESCO Institute for Statistics. 128 pp. At: http://www.uis.unesco.org/culture/Documents/fcs-handbook-2-cultural-participation-en.pdf, web page last time visited: 13/09/2013.

Civil Society Platform on *Access to Culture*. 2009. *Access to Culture. Policy Guidelines.* Brussels, p. 3 of 186 pp. At: http://www.interarts.net/descargas/interarts604.pdf, web page last time visited: 22/06/2015.

Council of the European Union. 2007. *Resolution of the Council of 16 November 2007 on a European Agenda for Culture*. In: *Official Journal of the European Union. OJ* C 287, 29/11/2007, 4 pp. At: http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:32007G1129%2801%29:EN:NOT, web page last time visited: 29/08/2013.

[69] Şuteu, C. 2013. *Perspectives for the Council of Europe as the intergovernmental forum on culture in Europe and laboratory of democratic governance—challenges and perspectives, also in connection with the creation of a highly effective model of cultural co-operation in Europe.* Background paper 6 for the *Council of Europe Conference of Ministers of Culture.* 18 pp.

[70] Frau-Meigs, D. 2013. 'Assessing the impact of digitisation on *Access to Culture* and creation, aggregation and curation of content'. Background Paper for Governance of Culture – Promoting *Access to Culture*, Moscow 15-16 April 2013 (MinConfCult (2013) 5). PDF received via email on 15 April 2013, 24 pp.

[71] Feijoo, C. et al. 2013. *Public and Commercial Models of Access in the Digital Era*. European Parliament, Directorate General for Internal Policies, Policy Department B, Structural and Cohesion Policies, Culture and Education. Strasbourg, 211 pp. At: http://www.europarl.europa.eu/committees/en/studiesdownload.html?languageDocument=EN&file=93070, web page last time visited: 20/08/2013.

Council of the European Union. 2010a. *Council conclusions on access for young people to culture*. 4 pp. At: http://www.consilium.europa.eu/uedocs/cms_Data/docs/pressdata/en/educ/ 117876.pdf, web page last time visited: 13/09/2013. Web page is no longer available.

Council of the European Union. 2010b. *Council conclusions on the role of culture in combating poverty and social exclusion*. 4 pp. At: http://www.consilium.europa.eu/uedocs/cms_data/ docs/pressdata/en/educ/117797.pdf, web page last time visited: 13/09/2013. Web page is no longer available.

Council of the European Union. 2011. *Council conclusions on the contribution of culture to the implementation of the "Europe 2020" strategy*. 5 pp. At: http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/122102.pdf, web page last time visited: 13/09/2013.

Council of the European Union—Open Method of Coordination (OMC). 2010. *Working Group on developing synergies with education, especially arts education. Final report*. Brussels, 62 pp. At: http://ec.europa.eu/culture/documents/mocedu_final_report_en.pdf, web page last time visited: 14/08/2013.

Council of the European Union—Open Method of Coordination (OMC). 2012. *Report on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture*. Brussels, 120 pp. At: http://ec.europa.eu/culture/our-policy-development/documents/201212access-to-culture-omc-report.pdf.

Cuny, L./Polacék, R. 2012. *Arts and Human Rights*, *Access to Culture* Platform. Brussels, 29 pp. At: http://ec.europa.eu/culture/our-policy-development/documents/report-arts-and-human-rights.pdf, web page last time visited: 13/08/2013.

European Commission. 2007. *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalizing world*. Brussels, 15 pp. At: http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF, web page last time visited: 29/08/2013.

Di Federico, E./Hunyadi, Z./Inkei, P. 2013. 'Governance of Culture—Promoting *Access to Culture*'. Background paper 4 for the *Council of Europe Conference of Ministers of Culture*, 14 pp.

Feijoo, C. et al. 2013. *Public and Commercial Models of Access in the Digital Era*. European Parliament, Directorate General for Internal Policies, Policy Department B, Structural and Cohesion Policies, Culture and Education. Strasbourg, 211 pp.

At: http://www.europarl.europa.eu/committees/en/studiesdownload.html?languageDocument=EN&file=93070, web page last time visited: 20/08/2013.

Frau-Meigs, D. 2013. 'Assessing the impact of digitisation on *Access to Culture* and creation, aggregation and curation of content'. Background Paper for Governance of Culture – Promoting *Access to Culture*, Moscow 15-16 April 2013 (MinConfCult (2013) 5). PDF received via email on 15 April 2013, 24 pp.

Inkei, P. 2013. *Cultural Policies in Times of Change. Findings of the survey in preparation for the Moscow Conference of Ministers of Culture*. Strasbourg: Council of Europe, 14 pp. At: http://www.coe.int/t/dg4/cultureheritage/culture/Moscow/MinConfCult2013_8Survey_EN.pdf, web page last time visited: 13/09/2013.

Laaksonen, A. (dir.)/Feixa, C./Huq, R./Suurpää, L./Varbanova, L. 2010. *Access of Young People to Culture*. Brussels: European Commission's Education, Audiovisual and Culture Executive Agency, 178 pp. At: http://ec.europa.eu/youth/documents/study-on-youth-access-to-culture-full-report_en.pdf, web page last time visited: 13/09/2013.

Laaksonen, A. 2010. *Making Culture Accessible. Access, participation and cultural provision in the context of cultural rights in Europe*. Strasbourg: Council of Europe Publishing. 194 pp. At: http://www.coe.int/t/dg4/cultureheritage/culture/Moscow/Laaksonen.pdf, web page last time visited: 13/09/2013.

Şuteu, C. 2013. *Perspectives for the Council of Europe as the intergovernmental forum on culture in Europe and laboratory of democratic governance—challenges and perspectives, also in connection with the creation of a highly effective model of cultural co-operation in Europe.* Background paper 6 for the *Council of Europe Conference of Ministers of Culture.* 18 pp., received via e-mail.

Treaty of the Functioning of the European Union (TFEU)/Treaty of Lisbon, Article 167/Article 151 in the Treaty of Amsterdam. At: http://www.lisbon-treaty.org/wcm/the-lisbon-treaty/treaty-on-the-functioning-of-the-european-union-and-comments/part-3-union-policies-and-internal-actions/title-xiii-culture/455-article-167.html, web page last time visited: 22/06/2015.

United Nations Educational, Scientific and Cultural Organization (UNESCO). 1976. *Recommendation on Participation by the People at Large in Cultural Life and their Contribution to It.* Nairobi, p. 4 of 13 pp. At: http://www.univeur.org/cuebc/downloads/PDF%20carte/79.%201976%20UNESCO%20Recommendation.PDF, web page last time visited: 22/06/2015.

Zipsane, H. 2011. *We are more! The overlooked potential of learning through cultural engagement*. *Access to Culture* Platform. Brussels, 19 pp. At:

http://www.access-to-culture.eu/upload/Docs%20ACP/WEAREMORE-THEOVERSEENPOTENTIAL.pdf, web page last time visited: 14/08/2013.

Zipsane, H. 2012. *Untraditional Creative Partnerships—Seven Wonders of Arts and Culture in Education*. *Access to Culture* Platform. Brussels, 20 pp. At:

http://www.houseforculture.eu/upload/Docs%20ACP/UNTRADITIONALCREATIVEPARTNERSHIPS2012formated.pdf, web page last time visited: 14/08/2013.

Comparative Study: Polity—Politics—Policy—Practice[72]

Based on the trends identified in the previous chapter, the following sections compare the findings from the country reports by using the analytical framework of the 'Polity—Politics—Policy—Practice' grid. After reviewing normative definitions relating to *Access to Culture* in the researched countries, the analysis looks at the general cultural policies and at the institutional framework influencing the implementation of *Access to Culture*. In addition, the understanding of *Access to Culture* in specific national political settings is analysed, where special attention is given to actors and agents responsible for *Access to Culture* issues. A special section is devoted to analysing processes that enable the translation of politics into policy instruments and practices in specific national settings, while another section is devoted to the influence of EU documents on national policies and programmes relating to *Access to Culture* and issues of cultural participation. Before concluding remarks, an additional section considers the current trends.

National constitutions and culture

The country reports looked at various constitutional and legal provisions relevant to *Access to Culture*. From a comparative perspective, three (Croatia, Spain and Turkey) out of six countries have a more direct reference to culture in their national constitutions. The other three countries (Austria, Norway and Sweden) have constitutions with indirect references to culture that relate to the topic in a broader sense.

The scope of issues relevant for the cultural field and the number of clauses directly mentioning culture vary greatly in the texts of analysed constitutions of Croatia, Spain and Turkey. The Turkish constitution emphasises state measures to protect the historic and cultural assets and values of the country; it provides grounds for the protection of art and artists. It also covers the freedom of science and art in Article 27, but does not articulate the role of the state to promote science and art. The Croatian constitution, however, states the importance of freedom of scientific, cultural and artistic creativity and obliges the state to protect and stimulate such creativity.[73] In addition, the Croatian constitution covers a range of additional spheres relevant to culture, similarly to all other constitutions. Apart from the freedom of scientific, cultural and artistic creativity and the obligation of the state to protect and stimulate such creativity[74], the constitution also guarantees freedom of thought and expression, freedom of the media, freedom of speech and public activities, and prohibits censorship.[75] In addition, the constitution also refers to norms defining the competence of various governmental bodies and the scope of local and regional autonomy in terms of cultural policy.[76] Specific references to culture

[72] This chapter is a result of the work in the Working Package 4; the comparative analysis of the national investigation results and the European dimension of *Access to Culture* was undertaken by EDUCULT and IRMO, with the additional input from all partners in the project. Researchers who contributed to this chapter are: from EDUCULT – Angela Wieser and Michael Wimmer, from IRMO - Jaka Primorac, Nina Obuljen Koržinek and Aleksandra Uzelac. Comments received from the internal peer review of the project partners have been incorporated into this chapter.

[73] Croatian constitution, Article 69

[74] Croatian constitution, Article 69

[75] Croatian constitution, Article 38

[76] Croatian constitution, Article 133

can be found in the Spanish constitution, which gives considerable prominence to cultural affairs. Culture is marked in the 1978 constitution as one of the main spheres of government action. The constitution stresses that culture is a right of all citizens and is to form part of the presiding principles of social and economic policy. According to the constitution, public authorities have to be equipped with specific responsibilities and tasks in culture. Article 20 guarantees cultural democracy, i.e. freedom of expression and creativity, and Article 46 entrenches protection of the historic, cultural and artistic heritage that are other important mandates of the constitution. Also, the constitution emphasises that autonomous regions have direct responsibility for linguistic and cultural plurality.[77] The Swedish constitution strongly emphasises the freedom of speech and expression, as well as free access to public records. There are also laws protecting cultural heritage sites and buildings of cultural significance, which can also be found in Norway.

In general, legal provisions can be grouped into two major streams—in *Access to Culture* as a freedom and *Access to Culture* as a right. As a freedom, *Access to Culture* refers to freedoms of thought, media and expression such as in the Croatian constitution, as well as to freedom of expression and creativity in the Spanish constitution. In some cases, national constitutions specifically mention freedom of artistic expression. The Turkish constitution, Article 27, mentions freedom for science and art. Freedom of artistic expression was introduced in the Austrian constitution in 1982, following several cases of censorship and political debates. The charter regulating the basic rights of Austrians, which has the same value as the constitution, states in B-VG Article 149 § 1: 'The artistic creation, mediation of arts and education of arts is free'.[78]

The debates on the role of culture in the Austrian constitution are also related to the notion of *Access to Culture* as a right and the question to which degree the Austrian state has responsibility to ensure culture as a right. In 1983, one year after introducing freedom of artistic expression to the constitution, the governing Social Democrats attempted to add a paragraph related to the state responsibility in funding culture in an indirect way by adding culture to the other basic rights listed in the constitution. However, the proposed change failed to reach the necessary two thirds of the votes in the Parliament. The interconnectedness between the spheres of *Access to Culture* as a freedom and as a right also becomes evident in the Croatian constitution, which guarantees the freedom of scientific, cultural and artistic creativity and obliges the state to stimulate and help their development.[79] The constitution also prescribes rights that are directly related to the freedom of creativity, by guaranteeing the protection of scientific, cultural and artistic assets as national spiritual values and the protection of moral and material rights deriving from scientific, cultural, artistic, intellectual and other creative efforts. Another example of how *Access to Culture* as a freedom and as a right may interconnect is the Norwegian constitution that states in Article 100 the principle of freedom of expression. The same article also determines the right to access the documents of the state and municipal administration as well as the responsibility of the state to create conditions that promote open and enlightened public discourse.

These examples from national constitutions illustrate that *Access to Culture* is not a distinct legal concept but can be implicitly formulated through various normative provisions. In international law, many different legal instruments also include direct or indirect references to *Access to Culture*. The *Universal Declaration of Human*

[77] Spanish constitution, Preamble and Article 3.2

[78] As stated in the Article 17a of the Austrian Federal Law (Staatsgrundgesetz) that '(…) 'the cultural creation and the mediation of culture are free' ('*Das künstlerische Schaffen, die Vermittlung von Kunst und deren Lehre ist frei',* translation by the editor*).* At: https://www.ris.bka.gv.at/GeltendeFassung/Bundesnormen/10000006/StGG%2c%20Fassung%20vom%2023.06.2015.pdf, web page last time visited: 23/06/2015. The Austrian example shows that also the mediation of culture and education of arts takes an important role in the implementation of *Access to Culture*. In order to make arts accessible to a broad range of people, one needs the mediation of arts and culture as well as arts education. Therefore, when considering the democratisation of arts and culture, one must take into account the mediation and education of arts because more people can be reached through it.

[79] Croatian constitution, Article 69

Rights[80] and the *International Covenant on Economic, Social and Cultural Rights*[81] are most explicit by defining the right to take part in cultural life. Other international human rights treaties also refer to the topics relevant for *Access to Culture*, such as the right to freedom of expression, the right to information and the right to education.[82]

Therefore, when looking at legal provisions on *Access to Culture* one not only has to consider the constitutional grounds, but also international treaties binding on the countries, as well as other national provisions relating to issues of culture and cultural diversity. All the countries in this study have ratified the *International Covenant on Economic, Social and Cultural Rights*.

Institutional Frameworks influencing *Access to Culture*

The institutional framework among the researched countries can be divided mainly along axis of centralised/ decentralised structures, where many differences can be observed in relation to historical context, available (cultural) infrastructure, development index and financing opportunities. The comparison of national policies under consideration has shown that it is not so much the constitutions that provide grounds and sources of legal references for *Access to Culture*, but that the institutional framework determines the legal framework and key cultural policy instruments. It does so by defining the legal entities and thereby the legal competences divided among the various national administrative levels. For example, Austria is a federation in which most the federal states have their own constitutions. Most of these federal states (except for Vienna, Styria and Burgenland) underline their responsibilities for the arts and culture in their respective constitutions. Tirol, Vorarlberg, Lower Austria and Salzburg, for example, have constitutions referring to cultural needs of the people including the recognition of cultural heritage, while Carinthia only refers to the latter. The constitutions of Upper Austria and Salzburg even explicitly outline the responsibility of the state to ensure *Access to Culture* as a means of peoples´ participation in the cultural life.[83]

All of the analysed countries have varieties of decentralised constitutional structure that divide the competences in culture among the regional administrative structures. The Spanish constitution of 1978 establishes the division of responsibilities between the central government and the regions. Article 149 describes which areas are of the sole responsibility of the central government, while Article 148 defines which fall under the responsibility of the regions. The Spanish case also shows the importance of culture within autonomous communities, since the autonomous communities are described as adjacent provinces sharing 'common historic, cultural and economic characteristics'.[84] Lastly, and as regards the municipal level, the *Local Regime Act 1985* empowered city and town councils with administrative responsibilities over local heritage, cultural activities and amenities.

---

[80] United Nations General Assembly. 1948. *Universal Declaration of Human Rights,* Article 27.
At: https://www.un.org/en/documents/udhr/, web page last time visited: 22/06/2015.

[81] United Nations General Assembly. 1976. *International Covenant on Economic, Social and Cultural Rights,* Article 15(1).
At: http://www.ohchr.org/Documents/ProfessionalInterest/cescr.pdf, web page last time visited: 22/06/2015.

[82] Civil Society Platform on *Access to Culture*: *Policy Guidelines*. July 2009, p. 17.
At: http://www.interarts.net/descargas/interarts604.pdf, web page last time visited: 29/05/2015.

[83] As stated in Article 9 of the Salzburg State Constitution the responsibility of the federal state is, among others, '(…) enabling all interested persons to participate in education and cultural life.' („„("'…)*die Ermöglichung der Teilhabe aller Interessierten an Bildung und am kulturellen Leben*"'' translation by the editor).
At: https://www.ris.bka.gv.at/Dokumente/LrSbg/LSB40014698/LSB40014698.pdf, web page last time visited: 22/06/2015.

[84] Spanish constitution of 1978, Article 143

However, the other countries also divide their responsibilities in *Access to Culture* along the central/national, regional and local level. Even in those countries in which responsibilities for *Access to Culture* policy instruments remain mainly at national levels, several policy changes can be observed. For example, Sweden has, until recently, had cultural policy model mainly implemented on the national level. The government bill on cultural policy in 2009 changed the previous focus on the national level. Specifically, the funding authority of the ministry has been divided among the national ministry and regional governments. By these means, the Cultural Cooperation Model (*Kultursamverkansmodellen*) has been established as a way of distributing certain government funding to regional cultural activities, and thus requiring co-operation and coordination between national and regional governments. Sweden is divided into 21 counties (*län*). Each county has a County Administrative Board (*länsstyrelse*) appointed by the government to coordinate the national and regional political goals. Each county also has a County Council (*landsting*), which is a policy-making assembly elected by the residents of the county. The role of regional governments in cultural policy has historically been limited, but this is now changing.

The difficulty as well as importance of clarity in terms of competences related to *Access to Culture* can be illustrated by the Croatian example. In the last fifteen years, the issue of decentralisation has been a burning topic of cultural policy debate; particularly with regard to funding.[85] Considering the country's size and the number of inhabitants, it has a relatively large number of local and regional units and the issue of reducing its number is frequently discussed, because financial constraints undermine their sustainability. This has been especially evident recently when the recession caused even more drastic cuts for culture first at local levels but also at the national level. The adoption of the Law on Cultural Councils[86] was frequently stressed as one of the major changes in cultural policy in Croatia. The councils were introduced as semi-autonomous bodies independent in making decisions about the distributions of funds. However, their mandate was changed repeatedly. Today the councils are compulsory in cities with more than 20 000 inhabitants, yet no penalties are envisaged for counties or cities that do not implement this law.

Turkey has a highly centralised system for both cultural policy development as well as cultural management. For example, the state owns most museums and heritage sites in Turkey and they are centrally managed. The state is also responsible for state theatres, operas, ballets and art galleries, symphony orchestras. The funding for these activities all comes from central state resources. However, the present government of AK Party had tried to carry out a public administration reform and in 2004 passed a Law 5227 that aimed to decentralise executive power and resources to local administrations. Due to its rejection by the then President and its lack of support from the opposition parties, the bill was shelved, with some degree of decentralisation achieved, though at much limited scope. As part of this decentralisation (or 'de-concentration process'[87] as Ayça İnce calls it) locally elected bodies—that is municipalities and metropolitan municipalities became much more active in cultural provision, management and heritage protection. Municipalities started investing in the construction and management and programming of municipal cultural centres, which are increasingly undertaking the role of the provider of some different cultural services in districts and cities. Municipalities run municipal cultural centres and also recently formed libraries (known as people's libraries) that increasingly undertake the role of providing many different cultural services.

---

[85] According to the latest data for 2013 from the Ministry of Culture (2014), the funding has been rather centralised mainly to the state level as the Ministry of Culture provides 38% of public cultural expenditure is provided by the Ministry of Culture, while cities (except for the City of Zagreb) provide the other 32% of financing of culture. The City of Zagreb still provides a large share of the financing—22%. Counties and municipalities have a small share of the cultural financing contributing with 4% each (see National Report Croatia).

[86] Adoption of the Law on Cultural Councils NN 48/04, NN 44/09, NN 68/13

[87] Ince, Ayça. 2009. Cultural Policies and Local Public Administration. In: Ada, Serhan/İnce, Ayça (ed.). 2009. *Introduction to Cultural Policy in Turkey*. Istanbul: İstanbul Bilgi University Press.

When analysing the division of competences in all researched countries, we can note that issues of *Access to Culture* are very much defined along the lines of regional cultural policies versus national cultural policies. Countries with decentralisation have defined cultural priorities under the influence of regional identities and traditions. The selected examples from those countries with a decentralised system show that issues of culture and education (that often imply connection to *Access to Culture* issues) are always caught in the administrative division between the state and competences of regions, as well as within the administrative boundaries of specific sectors.

Access to Culture as subject of politics

In most of the analysed countries, *Access to Culture* is not explicitly mentioned in the key documents of the major political parties. However, similar to legal definitions of *Access to Culture,* we can trace how the political leadership understands and conceptualises *Access to Culture*.

In Turkey, for example, although none of the parties mention *Access to Culture* explicitly as a policy aim, one can say that AKP, the ruling party, and CHP, the main opposition party, have a consensus on the need for achieving the necessary conditions for wider availability of cultural resources. AKP, the ruling party, especially emphasises youth and their participation in social, cultural and sport events, and highlights the role of local municipalities in achieving this aim. The main opposition party CHP stresses their intended measures to support the arts. Among these measures, the CHP emphasises ensuring freedom of expression and recognition of cultural diversity. Similarly, another opposition party, HDP also takes cultural rights as the cornerstone of their cultural policy approach. Both these opposition parties strongly advocate improving cultural participation by recognising and respecting cultural rights. The programmes of Croatia's major political parties do not significantly differ when addressing key cultural policy challenges including *Access to Culture*. Some ideological differences can be observed, but there is very little confrontation over specific strategic directions of Croatian cultural policy. *Access to Culture* (as a concept) does not appear explicitly in key policy documents of major parliamentary parties; however, implicitly it is recognised as an important issue. During Croatia's socialist period, *Access to Culture* was important because socialist cultural policy had a main goal to make culture accessible to all citizens. This policy resulted in maintaining and financing a network of different public cultural institutions; contemporary cultural policy maintains this goal. While this can be seen as a factor that today creates some imbalances in the cultural offers (public institutions are in much better position than the independent sector), it represents an important element for securing balanced *Access to Culture* across the country. The example shows that the political notion and relevance of *Access to Culture* has a central role in influencing its structure as well as its implementation.

The Swedish case illustrates the debates about the socio-political aspect of *Access to Culture* and a question of how to reach it. Swedish political actors share a broad consensus on the issues related to cultural funding, because the 'welfare system is responsible for providing its citizens with culture', but the differences lie in the way, the level of financing and on the responsibilities of government in culture. Historically, Swedish national politics has largely been dominated by the Social Democratic Party *(Sveriges socialdemo-kratiska arbetareparti),* but between 2006 and 2014, their opponents—the Alliance—formed the government. In 2005, the Social Democratic government introduced free admission to national museums following the UK model and as an instrument to make culture accessible irrespective of the social status (of a citizen). However, out of the seventeen museums included in the programme, only three are located in towns outside Stockholm. The Alliance abolished the model in 2007. Free admission had been a key component of the Social Democratic cultural policy,

and it was therefore ideologically important for the Alliance to reverse it. When the coalition of Social Democrats and the Green parties was elected in 2014, again their main issue within cultural politics was free admission to museums. In an interview in 2010, Lena Adelsohn Liljeroth, the head of the Ministry of Culture, said that the most important reform for *Access to Culture* under the Alliance's administration was the general income-tax reduction, which made it possible for people to consume arts and culture according to their own choice.

Norway also has a similar broad political consensus around the key cultural issues. The consensus is based on the key premises that (1) culture should be available for everyone, and (2) everyone should be able to take part in cultural activities. The parties have differences in their political programmes on *Access to Culture*. Nevertheless, the general accord is based on principles of the intrinsic value of culture, the artistic autonomy, principle of quality, on democratic principles of cultural policy, and on the public obligation for ensuring a certain level of production and distribution.

The Austrian case also shows that the social sensitivity of *Access to Culture* is a main subject in terms of rationales and values of political actors. The conservative Austrian Peoples Party emphasised that the arts should not become a luxury that only some citizens can afford. Similarly, the Austrian Social Democrats aim at reducing social barriers in the access to arts and culture. They mention barriers resulting from prices, regional socioeconomic developments or educational background. Also, all other parties in Austria assert that *Access to Culture* must be independent of socioeconomic status.

The national reports lead to the conclusion that the goal of *Access to Culture* is not neglected anywhere and there is a common understanding that culture has to be accessible to all citizens irrespective of their social background. However, political actors do not seem to have a clear consensus on the second factor characterising political debates and policies on *Access to Culture:* sensitivity to different social background, that is to say the issue of multiculturalism in cultural access.

The inclusiveness or exclusiveness of politics in the cultural sphere, i.e. political views on defining who has access and who does not, becomes specifically obvious in the case of three other EU countries, Austria, Spain and Sweden, where the issue of migrant inclusion strongly influences debates and political positions *on Access to* Culture. In Sweden, the big issue seems to be the Sweden Democrats' entry into parliament in 2010 and the potential impact it might have on cultural policy. The party focusses on limiting immigration to Sweden and opposes the perceived multiculturalism of existing policies. During their time in the parliament, they have proposed several motions to remove the elements relating to cultural diversity issues from the cultural policy (and other policies, for example, education policy and the issue of the school curricula). In some cases, they have actively tried to stop conferences and exhibitions dealing with diversity and multiculturalism by protesting and reporting to the parliamentary ombudsmen.

In Austria, the notion of multiculturalism has also been an important factor characterising the position of political parties on *Access to Culture*—especially considering the experience of the end of the right-wing coalition from 1999 until 2006. In 2010, the Social Democrats and Green Party formed a government in Vienna. Although an exception to the Austrian-wide policies, the red-green coalition paper stressed that about 44% of Viennese citizens have a migrant background and that cultural policy for the city of Vienna should empower these people to become more engaged and visible in the cultural sector. Therefore, an intercultural approach and migrant mainstreaming should be fostered to ensure a better and a wider access to arts and culture.[88]

[88] As stated in the Preamble of *Gemeinsame Wege für Wien. Das rot-grüne Regierungsübereinkommen.* 2010. Wien. At: https://www.wien.gv.at/politik/strategien-konzepte/regierungsuebereinkommen-2010/pdf/regierungsuebereinkommen-2010.pdf, p. 7, web page last time visited: 29/05/2015.

Finally, Spain also finds its political positions on *Access to Culture* influenced by migration and immigration. Spanish political actors have traditionally strongly emphasised protecting cultural heritage as a central issue of *Access to Culture*. They focused on 'territorial cultural diversity' characterised by territorial cultural autonomy, which can be understood as the reverse of 'cultural minorities' since the concept of cultural minorities does not necessarily link to a specific territory. Spain has not yet held a profound debate on cultural policy for minorities, which can be partly explained by the recentness of relevant phenomena such as increased immigrants since the early 2000s until the start of the crisis and the Spanish emigration abroad due to the crisis. However, this issue of cultural minorities has been increasingly present in other issues such as education, citizenship, customs, security, etc.

Actors and Agents of *Access to Culture*

A specific country's political traditions and trends but also administrative framework largely determines the actors and agents of *Access to Culture*. The relation of centralised and decentralised structures is, for example, a factor determining who influences scopes and understandings of *Access to Culture*. The degree that decisions are made on the central state level instead of the regional level, not only defines the scope of power of state institutions, but also defines on which level non-state actors become active. As such, the Norwegian cultural policy model is both centralised and decentralised. The central state mostly provides the basis for cultural policy. However, local and regional authorities have been delegated considerable responsibilities for the shaping and implementation of cultural policy. For example, the renowned programme 'Cultural Rucksack' (see Chapter 1.5.) is a joint initiative between the Ministry of Culture and the Ministry of Education and Research. However, the counties primarily administrate the programme in cooperation with the cultural and educational regional administrations.

Apart from the relation between the state and the federal, central and regional levels of government, *Access to Culture* actors can also be categorised based on the division of competences in each country. In other words, one should identify which ministries or government agencies deal with the *Access to Culture* issues in their respective portfolios. The selected countries studied for this report all had cultural ministries as the main relevant state institutions for *Access to Culture*. In addition, other ministries such as the education ministry played relevant roles in defining and implementing *Access to Culture*.

Austria, for example, gave the competence for the arts and culture to the Federal Chancellery. While Austria no longer has a ministry of culture, the Federal Chancellery has a Department for Arts and Culture. In addition, the Federal Ministry of Labour, Social Affairs and Consumer Protection has relevance for *Access to Culture*, since it determines and finances programmes and projects relating to access of persons with disabilities as well as deals with other issues such as civil engagement, corporate social responsibility as well as promotion of diversity. In addition, the Department of Integration at the Ministry of Foreign Affairs has a specific focus on intercultural dialogue and thereby becomes relevant to policies of *Access to Culture* in Austria.

Since *Access to Culture* is a transversal issue relevant to a range of policy areas, not only the fields of culture and arts are relevant, but also the coordination between various institutions in different fields is important. In Croatia, the main agents of *Access to Culture* are the Ministry of Culture and relevant local and regional authorities, agencies, councils and foundations. Nevertheless, other sectors, such as education, social issues and youth are also important. As such, Croatia's Ministry of Education, Science and Sports (MZOS) has a key role to promote participation of children and youth in cultural life. However, most respondents interviewed for the

national report emphasised the lack of coordination between the culture and education sectors as a key obstacle to improve access and participation in culture. They felt that culture should systematically be present in the educational system and not as in the current situation when culture's presence in the education system depends on individual efforts and good will.

The Croatian example has also revealed that not only state authorities, but also agencies and foundations figure as important agents to promote *Access to Culture*. Although none of the countries under consideration has an autonomous cultural policy model in place, we can find examples of semi-autonomous institutions in our case studies. We have already described Croatia's cultural councils as semi-autonomous bodies. In Austria, KulturKontakt Austria resulted from the idea of an autonomous institution that should ensure more neutrality in public funding. It is an example of an increasingly important institution that not only funds cultural and educational activities, but also funds research in education and culture. However, it is only semi-autonomous, since government representatives in KulturKontakt's executive committees decide not only about its general direction but also about specific tasks, responsibilities and focusses. Other non-state actors in the arts include independent agents in the private sphere and NGO sector. The relationship between the state and independent actors reveal a strong trend towards sponsorships and public-private partnerships as ways to include private actors into the funding of cultural institutions and increase the visibility of the institutions.

Turkey provides a good example of the role of foundations and not-for-profit private sector actors in the cultural life of the cities. The Ministry of Culture and Tourism is the main player in the arts especially in heritage management and museums as well as in performing arts such as opera, ballet, and western classical music at the national level. However, foundations only set up to manage artistic activities and private not-for-profit operations have equal importance in visual and contemporary arts, in running of artistic events and increasingly in providing funding for the arts and heritage projects through sponsorships and direct grants or commissions. These non-state initiatives tend to take place in certain cities with very little resources to expand their accessibility to the rest of the country. However, in recent years, some of these non-state cultural actors began to make tours with their cultural programmes to many cities. State and non-state actors in Turkey have recently increased their cooperation. This is a significant development, because Turkish state and non-state actors used to lead parallel cultural lives. Especially the cultural industry sectors, such as publishing, support collaboration between the state and the non-state actors (this increasingly effective strategy promotes Turkey's cultural industries in international markets). The private-sector-sponsorship model also contributes to collaboration, such as a recent project between a private company and the state symphony orchestra, involving the touring of the symphony orchestra to state universities across Turkey. Another form of cooperation results from the Ministry of Culture and Tourism contracting with the Tourism Agencies Union to manage the entrances of the heritage sites.

In Sweden, the cultural actors are not only on the state or even regional levels. The municipalities are also important actors for the culture in the local communities. Most municipalities run a 'cultural school' or a 'music school' for children. They often collaborate with schools, where children receive instrument lessons or sometimes art or theatre, during the school day or in connection to classes. Municipalities also support different clubs and associations, many of which are about cultural activities, such as choirs, local history associations, art clubs and dancing. Sweden has a long history of engaging in these kinds of clubs or associations. To enable the clubs and associations to provide these activities at a low cost, municipalities often contribute by offering free or low-cost venues and a small subsidy if the activities involve children or young people. Just as with national policies, subsidies support the access of the main target groups, children and youth.

The example of Norway shows that including private funding is also relevant for *Access to Culture* because it can decrease dependency on public funding. The new Norwegian government in 2013 had the important

political idea of the so-called liberty reforms to promote incentives to use private funding and disperse power. All other countries in this study had similar developments promoting the role of private funding, because private sponsorship is a welcome practice in any country. However, the discussion in Norway surrounding the reforms illustrates their relevance for the concept of *Access to Culture.* The reforms have been important political ideas for the new government, which often returns to the importance of private funding of culture in addition to the more traditional public funding. According to the current government, this could make art and artists less dependent upon public subsidies. However, the cultural scene contests that view and focusses the discussion on the question of whether public or private financing ensures greater degree of artistic autonomy.

In Spain, leading cultural institutions can be divided into three groups: state institutions (fully dependent on the central government for funding), institutions set up by civil society, and institutions that emerged during the period of restored democracy. The framework of the *Cultural Institutions' Modernisation Plan* and the *General Strategic Plan 2012-2015*[89] of the State Secretariat for Culture has initiated greater autonomy in managing the country's principal cultural institutions and seeks to promote their financial sustainability through greater public-private cooperation.

In determining key actors of *Access to Culture* in each individual country, one also has to analyse various political traditions. Here again, Norway serves as an interesting example especially when looking at the NGO sector and interest groups. Corporatism has traditionally characterised the cultural policy in Norway and could be defined as organising different sectors of society through diverse interest organisations. In the relevant cultural policy context, corporatism describes the influence of different kinds of artists' organisations. This influence has been strong in Norway through the organisations' right to appoint members for grant committees and through the right to negotiate with public authorities on issues of wages and working conditions for artists. In the mid-1970s, artist organisations were given such a right to negotiate, and this made interest organisations for artists function like trade unions. Some say that recent developments have diminished such corporatist power, but the organisations for visual artists, writers, actors, musicians and dancers still remain as important and powerful actors. It has to be pointed out that interest groups in the cultural sphere in the countries studied are mainly related to producers of arts and culture. For example, Austria has a range of organisation representing artists, associations of producers and artistic mediators. We can find interest groups representing the side of cultural production—the artists, the producers or the mediators; however, no interest groups or any other sort of organisational structure represent the interests of users of culture, such as visitors.

Translating politics into policies

Looking at the countries under consideration, we can conclude that political parties do not formulate many political objectives direct focused on *Access to Culture*. Norway is an exception because of their explicit political consensus that culture should be available for everyone and everyone should be able to participate in cultural activities. Notwithstanding the consensus, two different perspectives can be identified. The first one argues that Norwegian cultural policy has too much elitism because a small elite makes decisions and governs on behalf of the broad population. The recently formulated second perspective represents the complete opposite to the first one, by arguing that there might be too little elitism. It also claims that Norwegian cultural policy must acknowledge that not all culture can be accessible to all, and that Norway should give up on the unrealistic

[89] Secretaría de Estado de Cultura. 2012. *Plan Estratégico General 2012-2015.* (Spanish State Secretariat for Culture. 2012. *General Strategic Plan 2012-2015).* At:http://www.cultura.gob.es/principal/docs/novedades/2012/PlanEstrategicoGeneral2012-2015.pdf, web page last time visited: 23/06/2015.

attempts of giving everybody access to absolutely all cultural services. These two different perspectives can also be detected in the continuity of programmes that characterised Norwegian policies to promote *Access to Culture* since the end of the Second World War. Norwegian cultural policies are usually differentiated along the concepts of *cultural democracy* and *democratisation of culture*. These concepts also describe different phases in Norwegian policy on *Access to Culture*. The latter concept, democratisation of culture, refers to the traditional post-war cultural policy of distributing high-quality arts and culture to as many citizens as possible. The former concept, cultural democracy, is usually used to describe some new ideas emerging in the cultural policy of the 1970s. This era was marked by explicit ideas to include new forms of culture into the area of cultural policy and to include a broader population in defining what was worthy of a cultural policy effort. Sweden has recently emphasised the connection between democracy and culture. A new government, a social democratic and green coalition, elected in September 2014, introduced a minister for culture and democracy, linking issues of social inclusion, the national minorities, diversity and participation directly with culture. This should give issues such as minority languages and cultures higher priority on the cultural-political agenda.

However, both Sweden's and Norway's cultural policy is explicit in terms of the meaning of *Access to Culture* in comparison to other researched countries. Apart from tightly linking culture and democracy to each other, the notion of *Access to Culture* can be explicitly found in documents defining funding in the cultural policy areas. In the letters of funding from public authorities, and especially from the Ministry of Culture, the beneficiaries are expected to work towards designated goals. Some of these goals explicitly concern *Access to Culture* and cultural diversity.

Explicitness in politics and legal definitions of *Access to Culture*, its scope and content, can consequently foster tailor-made programmes regarding *Access to Culture*. This is also illustrated in the successful Norwegian cultural project, the 'Cultural Rucksack'. It was established as a national scheme in 2001 and has recently become the most prominent programme to promote participation in cultural life in Norway. In economic terms, it is one of the most important cultural policy schemes since the Second World War; in 2014, it received an earmark of about 200 million NOK. Its primary objectives are to enable children and young people in primary and secondary school to enjoy artistic and cultural productions provided by professionals, to ease the pupils' access to a wide range of cultural expressions and to assist schools in integrating different forms of cultural expression with their own efforts to attain learning goals. The 'Cultural Rucksack' is supported by other programmes such as the 'Cultural Walking Stick'—aiming to provide elderly people with *Access to Culture*; the 'Cultural Child Carrier'—aiming to give kindergartens/nurseries cultural offers and the 'Cultural Lunch Box/Art in the Workplace'—aiming to offer arts and culture to workplaces.

The scope and variety of the Norwegian programmes reflect a general political emphasis given to *Access to Culture,* while other countries in this study more implicitly showed their commitment to *Access to Culture* through other policy mechanisms. For example, the Swedish policy on *Access to Culture* has primarily been characterised by efforts in youth policy. In Sweden, the notion of *Access to Culture* as a right has almost only been used in relation to children and youth. According to The Swedish Arts Council there has also been a paradigm shift in view of culture for children and young people during the past ten years. Contemporary researchers of children's culture speak of the difference between 'culture for children, culture with children and culture by children'. These various forms overlap and interplay with each other. This new paradigm recognises children as competent co-creators of their own culture. Today, children are the highest priority group when it comes to *Access to Culture* and children's perspective can be found in legislation and regulations, in special commissions to authorities and in the national cultural policy goals.

In Norway and Sweden, the focus of policy instruments promoting *Access to Culture* is on audience development, especially targeting specific groups, such as the young. In other countries, for example in Croatia and Turkey, one can observe policies that focus on cultural infrastructure in providing *Access to Culture*—though Turkey also has a new focus emerging on the youth and on the disabled. Croatia has some programmes in different areas that indirectly promote access and participation. One programme finances public infrastructure to ensure even distribution of cultural institutions and venues across the country, such as a network of public libraries, community cultural centres, museums and a network of archives. In addition, Croatia placed a special effort in the past 15 years on restoring damaged properties in the areas that suffered destruction during the war. The ministry of culture, in cooperation with local authorities, co-finances the network of public libraries and the law on libraries prescribes that each city and municipality must have a library. A rare project dealing only with *Access to Culture* issues is project 'Backpack (Full) of Culture'—*Ruksak (pun) kulture* that is similar to some existing projects that have been successfully implemented in several European countries (e.g. the above mentioned case of Norway). The project seeks to promote *Access to Culture* for children and youth and to complement school curricula, which lack arts' education and participation of children and youth in art and culture activities.

In Spain, policies for access are addressed in the *General Strategic Plan 2012-2015* of the Secretary of State for Culture, which aims to protect Spanish heritage and reduce the pressure of cost-effectiveness in the cultural sector through awareness-raising campaigns around which to articulate a state policy that guarantees the right of *Access to Culture* and thus contributes to citizenship and social cohesion. To encourage civil society to support and promote culture, it intends to promote private funding and emphasises the importance of supporting the modernisation of business models in the cultural and creative sectors.

In Turkey, *Access to Culture* issues are mainly connected to policies related to enhancing so-called passive cultural participation (measured in terms of attendance figures, sales of the 'Museum Card', and also the numbers of library materials used), but also to developing cultural infrastructure to ameliorate large regional differences. Thus, the present AK Party government policies on *Access to Culture* largely concern improving cultural infrastructure and visitor services at museums and heritage sites. Cultural infrastructure covers libraries, museums, heritage sites, and cultural centres, as well as state theatrical venues. A significant policy priority therefore refers to the availability of spaces for cultural activities, which is reflected in the funding spent on cultural infrastructure. Since 2002, large-scale investments have increased the number of cultural centres from 42 in 2002 to 58 across Turkey and 57 more are under construction. For example, in 2013, the Istanbul Special Provincial Administration spent 4 million TL (1.6 million EUR) to construct three cultural centres in the city. These cultural centres are used as staging venues for state performing arts performances as well as for cultural activities and educational programmes organised by local state institutions. In these cultural and educational programmes, children tend to be a specifically targeted group.

Another focus in translating politics into policies has been in Austria after 2006 with an emphasis on mediation of arts and culture. When the socialist party regained the majority in parliament in 2006, the party's political programme in terms of *Access to Culture* was translated into policies through a focus on a broad effect of cultural education and promoting participation to culture. However, the emphasis on broader education and mediation of culture in order to provide broader access was not adequately supported financially. After the coalition government dissolved in 2008 and was reformed with the same two coalition parties only a few months later, the emphasis on cultural education and mediation of arts remained part of the governmental programme. However, ever since, no committed policy has been observed.[90]

[90] Wimmer, Michael (2011). *Kultur und Demokratie*. StudienVerlag, pp. 349-359

Influence of EU documents

Analysis of national reports discovered limited evidence of influence of EU documents on national policies and programmes in *Access to Culture* and cultural participation. Although all reports include a specific chapter on the influence of EU documents, those chapters related to policies, programmes or trends that reveal the indirect impact of various EU documents. This results from the countries' different positions in EU integration; out of six countries included in this comparative analysis, three belong to the group of 'old member states' (Spain, Sweden and Austria), one has joined the EU very recently (Croatia), one is a member of the European Economic Area but is not a formal member of the EU (Norway) and one is still negotiating with very unclear prospects on possible date of accession (Turkey).

In the six national reports, the national respondents took different approaches in addressing the question of possible influence of EU documents. Spain and Norway reported on the general influence of EU policies on cultural policy without many specific references to *Access to Culture* and cultural participation. Croatia and Austria did not report on visible influence of EU documents on *Access to Culture* policies, but both countries referred to the EU funded programmes (*Creative Europe*, former *Culture* programme) as important vehicles for transposing European priorities and European topics into national policies and programmes, including access and participation. Spain also mentioned the importance of European programmes. Spain and Austria both highlighted the role of Cultural Contact Points (now Creative Europe Desks) in promoting EU policies and priorities in the field of culture in their respective countries. Turkey also examined the role of the Cultural Contact Point (the Creative Europe Contact Point) in building bridges between the cultural operators in Turkey and the EU. Although Norway is not a member of the EU, it did report on some references to the EU policies in the national documents on *Access to Culture.* The previously cited white paper on *Access to Culture* explicitly mentions some of the work being done in the EU to promote *Access to Culture*.

Sweden took a different approach from the others and reported also on the Swedish government's attempts to influence cultural policy and recommendation of the European Union. Official cultural policy documents focus on how Sweden can influence the international organisations including the European Union and not so much the other way around.

For example, the Swedish government, when responsible for The Presidency of the Council of the European Union in 2009, actively worked to implement Swedish priorities in EU cultural policies. The main priority was to integrate the child perspective and stress the importance of children and youth participation in cultural life. Another priority area where the Swedish government has sought to influence the EU is access to cultural heritage through digitisation; for example, through the digital archive and library *Europeana.*

In their reports, some countries referred to different European (EU and the Council of Europe) documents and/or ratified international agreements but without clear explanations of how and if these documents have influenced national policies. Spain presented a comprehensive list of more than 20 international documents particularly relevant for formulating cultural policies. Turkey decided to collaborate with the Council of Europe by publishing its National Cultural Policy Review Report in 2013 and to collaborate with the Council of Europe independent experts group, who also published their independent report on cultural policy in Turkey.[91] This should be taken as a very significant step in situating cultural policy as an instrument for not only developing arts and culture

[91] Council of Europe, CDCPP. 2013. *Presentation of the cultural policy review of Turkey. Independent Experts' Report.* Strasbourg. At: http://www.coe.int/t/dg4/cultureheritage/culture/Reviews/CDCPP-Bu-2013-2_Turkeyexperts_en.pdf, wep page last time visited: 29.05.2015.

but, also, enhancing democracy and freedom in Turkey . The influence of EU documents is particularly visible in some policy areas relevant to promoting *Access to Culture* and cultural participation, namely minority issues, cultural diversity or intercultural dialogue. Norway, for example, highlighted obligations derived from the European Charter for Regional and Minority Languages as important provisions introducing standards to respect the minority languages of Norway. Spain adopted some policy documents to follow EU priorities such as *the Strategic Plan on Citizenship and Integration* aimed at promoting social cohesion. Spain also created a National Commission for the Promotion of Intercultural Dialogue to prepare for the European Year on Intercultural Dialogue in 2008. Activities of the National Commission included some projects specifically aimed at promotion of access and participation (for example, the 'Biblio-Dialogue Project in Europe'; the festival 'They create'; the 'International Festival on Diversity and Intercultural Dialogue', etc.).All six countries shared examples of projects funded by various EU programmes (Culture, Creative Europe, European Social Fund and others) which are either specifically targeting to improving of *Access to Culture* and cultural participation or have the objective of promoting access and participation set very high on the list of other goals of different projects.

Interesting examples of EU funded projects relating to *Access to Culture* issues include the following: The Swedish organisation *Scenkonstbolaget*, in partnership with several cultural organisations, organised in 2013 a conference on culture and disability financed by The European Social Fund. Arts Council of Norway organised between 1999 and 2003, a project *Klangfugl* (Soundbird) which aimed to develop art and culture productions for children between 0 and 3 years of age. It was developed and followed up by the international project *Glitterbird—Art for the Very Young*, which had European collaborators and considerable EU funding from Culture 2000. Croatia reported on a project *Read to me!* which was launched on the occasion of the European Year of Reading Aloud. It is the first national campaign promoting early reading aloud organised by Croatian Library Association in partnership with several other organisations. Turkey reported on the important role of internationally funded projects to promote access and participation; for example, *the ACCESSIT* project, run together with the British partners, aims to advance cultural interchange through the exchange of skills in information technology.

Current issues—Trends

The country analyses using the 'Polity—Politics—Policy—Practice' grid have included sections on trends in every subchapter—trends in the sphere of polity, politics, policy and practice. Many trends relate to the specific national context. At this point, only parallels in the trends among the countries will be summarised, emphasising developments that interconnect the polity politics, policy and practice with each other. We analysed these trends in depth in our five thematic reports; entitled, Arts and Education, Digital Access, Culture and Democracy, Heritage and Social Inclusion. What needs to be stressed is that in all the countries researched, the policy environment today is fundamentally different than when cultural policy emerged as an important public instrument after the Second World War. Today, the state's traditional role in culture as an agency of funding is being questioned due to the changing economic conditions as well as the proliferation of delivery and engagement mechanisms through the digital revolution.

Tackling the Economic Challenges of the 21st Century

In terms of institutional design and funding, an impact of the economic crisis can generally be observed in the countries under consideration. It relates to the question of the institutional setup of the cultural sector and

its ability to tackle the economic challenges of the 21st century as well as the issue of public expenditure on the culture sector. Although three out of six countries (Sweden, Norway and Turkey) have had relatively stable public funding for culture during the last years, the other three countries had budget cuts due to the crisis. For example, in Austria, the financial crisis has resulted in some cuts in the cultural sector; particularly, in the budgets for larger institutions on the state level such as the state museums. The effects of the economic crisis have, however, clearly been stronger in Spain and Croatia in which the economic crisis had a worse impact. Spain had a decline in public spending on culture, particularly at regional and central levels since 2008 that clearly reflects the impact of the economic recession. Public statements in Spain emphasised the need to regard the crisis as an opportunity for Spanish society, in particular, for cultural professionals and businesses, since it enabled them to reconsider existing cultural models that have been applied in recent decades and to define future responsibilities and adjustment policies. Between 2004 and 2011, the central government also sought to strengthen co-operation and the consideration of culture as a tool for economic development and social cohesion. In addition, the government tried to carry out structural and procedural reforms in the principal cultural institutions in order to ameliorate side effects of the economic crisis. The Spanish analysis, however, reveals that although some declarations were made and steps were taken in the face of the economic crisis, more reform is needed in order to provide the cultural sector with the necessary instruments to face new economic challenges. This includes measuring the capacity of cultural policies to actively promote social development, innovation processes and expansion of other productive sectors. In addition, a new law of cultural sponsorship could promote the participation of all segments of the productive economy in financing of cultural projects and in sustaining the sector. Furthermore, increasing the transparency, planning, accountability and coordination in the institutional cultural policy should promote new forms of public-private partnerships.

In recent years, Croatia has also witnessed a slow decrease of funding, with a sharp decline in 2014. However, at the same time, Croatia has made no institutional changes to deal with the challenges of the financial crisis in the cultural sector. Therefore, the national report emphasised the structural challenges of Croatian economy, the influence of prolonged financial crisis and the need for further budgetary cuts. Croatia still preserves many cultural policy instruments and organisational models dating back to the socialist period. This is particularly visible in the general policy of subsidising production of all forms of arts and culture to ensure that the ticket prices are accessible to the general population. The economic crisis was viewed as both a challenge as well as a chance for the institutional and organisational models in the researched countries. In addition, it also confirms the importance of the institutional setup in defining and implementing *Access to Culture* as already described in Chapter 1.2.

Challenges of Digitalisation

Another common trend interconnecting the spheres of polity, politics, policy and practice is the notion of digital access becoming increasingly important for policies and practices connected to *Access to Culture.* Digitalisation's importance can be primarily noted on two issues: promoting digital access of citizens, specifically in libraries, and preserving cultural heritage.

Turkey has developed a digitalisation policy and used technological advances in different large and small-scale programmes. A large programme resulted in the Internet Access Centres to provide Internet access to low-income families. The Ministry of Culture and Tourism carried out the project between 2005 and 2012 and, as a part of this project, equipped 327 public libraries with 6080 computers that became public Internet access points. The same ministry had the 'E-Library' project to foster interest for reading among children and the youth

by covering the copyright costs so 200 books could be provided free on an 'E-Library' website. Other projects have sought to improve the access to libraries by visually impaired citizens.

Similarly, Norway has specific policies for libraries in the digital age. The governmental 2009 white paper on libraries aimed to describe new roles for libraries in a modern, digital age. The paper's subtitle reflected the important concept of knowledge commons: 'Knowledge Commons, Meeting Place and Cultural Arena join a Digital Age.' Specific attention has been given to implementing projects for the elderly. For example, the interest organisation SeniorNett Norge works to increase use of IT by older adults and organises *SeniorSurf-dagen*, a day to educate senior citizens on the use of Internet.

The second focus is the digitalisation of cultural heritage, which can also be observed in some countries in this study. The current government in Croatia stressed in the 'Strategic Plan of the Ministry of Culture (2014-2016)' its aim to increase the availability of cultural heritage in the digital arena (including the general public) through digitalisation projects. Specific steps are being developed in the Strategy of Digitalisation of Cultural Heritage until 2020. Since 2006, Austria has also emphasised digitalisation of cultural heritage by digitalising its collections so wider access would be available of Austrian cultural goods. A central platform 'Kulturpool' provides an overview of the digital collections and will be incorporated in the European digitalisation initiative. However, Austria lacks an overall strategy for using the digital resources for new audiences or target groups because each institution bears responsibility for further progress.

The importance of digitalisation is, however, not only raised by governmental policies changing the cultural infrastructure to ensure more *Access to Culture* through digitalisation, but is also a topic broached directly in arts. In Spain, some significant public and private initiatives for cultural programmes and projects include new technologies that specifically look at contemporary digital culture. For example, the Canarias Mediafest is an International Arts and Digital Culture Festival for video, animation, artistic documentary, multimedia, music and photography. The idea behind the festival is to highlight the relationship between artistic creation and the new technologies. As a pioneer and trendsetter for this kind of event in Spain, the Canarias Mediafest was founded in 1988 and became a biennial in 1996. Another festival is the ArtFutura festival, the festival of Digital Culture and Creativity, which was founded in 1990.[92] In addition, the OFFF festival started in Barcelona in 2001 as a festival of post-digital culture, and today combines art, design and technology through different activities such as conferences, workshops and exhibitions.

Conclusion

In this chapter, we have given a comparative overview of key issues related to *Access to Culture* in researched countries by using a Polity—Politics—Policy—Practices (PPPP) framework developed for this research project. The analysis has shown that many differences in existing polity frameworks and policy approaches towards this subject stem from the diverse socio-political and historical frameworks, but some comparable features can still be highlighted.

[92] The festival has become a reference in Spain for art, technology and digital culture, and offers an extensive programme of activities in museums and cultural centres in more than twelve different Spanish cities. Each year, ArtFutura presents the most outstanding and innovative international projects of the previous twelve months in digital art, interactive design, computer animation and video games.

In terms of the polity framework, the comparison has shown that in three out of six countries a direct reference to culture can be found in national constitutions. In the other countries, some articles of the national constitutions relate to the topic in a broader sense. However, national constitutions generally take a secondary importance in defining the polity framework for *Access to Culture*.

- **The comparison has shown that the institutional framework along the axis of centralised/decentralised state structures are determining the grounds and sources of legal references for *Access to Culture*.**

They do so by defining the legal entities and thereby the legal competences divided among the various national administrative levels. By these means, the institutional division is also determining the levels of cultural policies relevant for *Access to Culture*.

- **The national reports did not note many specific (cultural) policy instruments oriented towards developing *Access to Culture* and cultural participation.**

The existing explicit policy instruments (such as the programme 'Culture Rucksack' in Norway and project 'Backpack (Full) of Culture' in Croatia) are directed mainly towards bridging education and the field of culture. Thus, they are mainly oriented towards providing specific arts and culture programmes for children and youth that are, to a certain extent, connected to their educational programme.

- **However, our analysis shows that all the researched countries had many implicit public policy programmes oriented towards enhancing *Access to Culture*.**

These fragmentary programmes differ in their focus and intensity, in their orientation to specific users and audiences, different funding levels, administrative obstacles, etc.

Many differences between the researched countries stem from diverse socio-political circumstances also reflected in the national constitutions and their references to culture. However, some similarities can be found in *Access to Culture*.

- **Most of the countries had some bottom-up initiatives to improve access and participation across all cultural sectors and that were oriented towards different segments of the population including different age groups as well as some programmes aimed at various minority groups, people with special needs, etc.**

Some programmes started with projects and programmes funded by the EU, but others resulted from strategic orientations of particular institutions and organisations. Despite some positive examples, public policies inadequately responded to these bottom-up initiatives. Besides, these bottom-up initiatives tend to be developed by independent cultural institutions that often have to charge for their cultural services—leading to what may be termed 'privatisation' of culture. When the state withdraws as a funding body and is unable to develop mechanisms to address inequalities of access due to the 'privatisation' of culture, this strains the public value of culture.

- **Cultural policy stakeholders have not reacted towards these actions and the cultural organisations resort to their own devices to try promoting Access to Culture and strengthen cultural participation.**

The recent economic crisis has been viewed both as a challenge and as an opportunity in changing existing policy. Similarly, digitalisation was viewed with high hopes for the possibilities on 'democratisation of culture'. However,

cultural institutions and organisations encountered many obstacles in their attempt to adequately participate in digital culture. Not many substantial developments can be expected in (access to) culture without stronger support in the explicit (cultural) policies from either national and/or local level reflected in the (augmented) finances (either public or private).

References

Civil Society Platform on *Access to Culture*. 2009. *Access to Culture. Policy Guidelines.* Brussels, p. 3 of 186 pp. At: http://www.interarts.net/descargas/interarts604.pdf, web page last time visited: 22/06/2015.

Council of Europe, CDCPP. 2013. *Presentation of the cultural policy review of Turkey. Independent Experts' Report.* Strasbourg. At: http://www.coe.int/t/dg4/cultureheritage/culture/Reviews/CDCPP-Bu-2013-2_Turkeyexperts_en.pdf, wep page last time visited: 29/05/2015.

Ince, Ayça. 2009. Cultural Policies and Local Public Administration. In: Ada, Serhan/İnce, Ayça (ed.). 2009. *Introduction to Cultural Policy in Turkey*. Istanbul: İstanbul Bilgi University Press.

Österreichisches Staatsgrundgesetz, Artikel 17a (Austrian Federal Law, Article 17a). BGBl. Nr. 684/1988. At: https://www.ris.bka.gv.at/GeltendeFassung/Bundesnormen/10000006/StGG%2c%20Fassung%20vom%2023.06.2015.pdf, web page last time visited: 23/06/2015.

Rot-Grüne Stadtregierung Wien. *Gemeinsame Wege für Wien. Das rot-grüne Regierungsübereinkommen.* Präambel. 2010. Wien. At: https://www.wien.gv.at/politik/strategien-konzepte/regierungsuebereinkommen-2010/pdf/regierungsuebereinkommen-2010.pdf, p. 7 of 77 pp., web page last time visited: 29/05/2015.

Salzburger Landes-Verfassungsgesetz. 1999. Artikel 9 (Salzburg State Constitution. 1999. Article 9). At: https://www.ris.bka.gv.at/Dokumente/LrSbg/LSB40014698/LSB40014698.pdf, web page last time visited: 22/06/2015.

Secretaría de Estado de Cultura. 2012. *Plan Estratégico General 2012-2015.* (Spanish State Secretariat for Culture. 2012. *General Strategic Plan 2012-2015).* At: http://www.cultura.gob.es/principal/docs/novedades/2012/PlanEstrategicoGeneral2012-2015.pdf, web page last time visited: 23/06/2015.

United Nations General Assembly. 1948. *Universal Declaration of Human Rights,* Article 27. At: https://www.un.org/en/documents/udhr/, web page last time visited: 22/06/2015.

United Nations General Assembly. 1976. *International Covenant on Economic, Social and Cultural Rights,* Article 15(1). At: http://www.ohchr.org/Documents/ProfessionalInterest/cescr.pdf, web page last time visited: 22/06/2015.

Wimmer, Michael. 2011. *Kultur und Demokratie*. StudienVerlag.

Areas of *Access to Culture*[93]

Democracy and *Access to Culture*[94]

Introduction

What is the relationship between access to and participation in culture and democracy? What are the effects of cultural participation for a democratic life? Is there a causal relationship between the two? What does cultural participation entail that contributes to democracy? These questions need to be addressed in the context of policy that seeks to improve access to culture. This section will examine literature on Access to Culture that explicitly links it to democratisation and will try to put together some key themes that should be addressed by cultural policy stakeholders that want to democratise society. We shall briefly consider how this study's project countries have investigated this issue.

As a starting point, specific hypotheses connecting culture and democracy can be examined. Michael Hoelscher, in his draft report for the *Compendium: Cultural Policies and Trends in Europe, titled, Indicator Framework For Culture and Democracy,* argues that hypotheses on the relation between culture and democracy include 'participation in cultural activities increases trust, and trusting societies are more inclusive/show better democratic performance'. Another hypothesis is that 'creative and vibrant culture correlates positively with democratic openness, inclusion and tolerance'.[95]

According to Elena Di Federico, 'participation is a kind of core competence and behavioural attitude in confronting choices'.[96] 'Participation', says Di Federico, 'can encompass civil life, political issues, cultural activities, religious ceremonies, sports and leisure… Cultural participation may be considered as a specific element of this 'holistic participation capacity' and a way of strengthening it.' According to this view, participation helps individuals to develop a 'core competence' 'in taking something into account in critical terms and deciding whether to take part or not, according to the specific situation'.[97] In other words, participation, here, connotes active citizenship.[98]

Literature on cultural policy contains similar views that refer to the importance of participation in cultural life for

[93] The analyses along the lines of the areas of *Access to Culture* are based on the six national reports from the partner countries that can be found in the annex of the online version of this report or the websites of the project partners.

[94] This chapter has been prepared by project partners from KPY Bilgi University. Comments received from the internal peer review of the project partners have been incorporated into this chapter.

[95] Hoelscher, M. 2014. *Compendium: Cultural Policies and Trends in Europe. Indicator Framework For Culture and Democracy.* Draft Report.

[96] Di Federico, E. et al. 2013. 'Governance of Culture—Promoting *Access to Culture*'. Background paper 4 for the *Council of Europe Conference of Ministers of Culture*, 14 pp.

[97] Di Federico, E. et al. 2013. 'Governance of Culture—Promoting *Access to Culture*'. Background paper 4 for the *Council of Europe Conference of Ministers of Culture*, 14 pp.

[98] Here, we may use the quote that Annamari Laaksonen uses in her report 'Making Culture Accessible'. The quote is from Dick Stanley's report for the Council of Europe, (2007),'A reflection on the function of culture in building citizenship capacity'. In this report, Stanley says: 'In a liberal democracy, by definition, we want citizens as a whole to determine what are appropriate behaviours, actions and choices to make, because citizens as a whole are the only source of legitimate power to make those kinds of decisions (regardless of the sorts of institutions they have agreed to set up to actually effect the decisions). Exclusion from this determination process (cultural participation) therefore constitutes a failure of democracy. We want every citizen to have an equal right and capacity to influence the interpretation and creation of meaning and all of them to feel ownership. In this way, they are not only empowered and socially cohesive (i.e., willing to cooperate with each other), but also attached to the partnership that is the state. Therefore, all of them must have full cultural access to be complete citizens.'

democracy. In the preface to the Council of Europe Report 'Making Culture Accessible, Access, participation and cultural provision in the context of cultural rights in Europe'[99], Gabriella Battaini-Dragoni, the Council of Europe Director General of Education, Culture and Heritage, Youth and Sport and Coordinator for Intercultural Dialogue and for the Anti-Discrimination Campaign, asks, 'why should an intergovernmental organisation defending human rights, democracy and the rule of law be looking at cultural participation and access?' Her answer is that she 'strongly believe[s] that these noble objectives [human rights, democracy and the rule of law] cannot be reached without a strong relationship with culture'.[100] According to Gabriella Battaini-Dragoni, 'The Universal Declaration of Human Rights encompasses cultural rights, which invite participation in cultural life in all societies. Such participation fosters the exercise of active citizenship and promotes cohesion.'[101] We are, thus, 'dealing with key questions of democracy, when asking about cultural participation'.[102] If intergovernmental agencies such as the Council of Europe advocate participation in culture as vital for democracy, clearly, we need indicators to measure the success of participatory policies and to understand the nature and the effects of this relationship.

It is important, in this regard, to look once again at what is meant by the concepts culture and cultural participation in intergovernmental agencies' binding conventions and declarations. The United Nations Universal Declaration of Human Rights[103] and then the International Covenant on Economic Social and Cultural Rights[104]—a source of binding law in 160 countries—recognises 'the right of everyone to take part in cultural life.' What does this concept, 'cultural life', mean? As Lea Shaver and Caterina Sganga[105] argue in their article 'The Right to Take Part in Cultural Life: Copyright and Human Rights', 'the phrase [the right to take part in cultural life] includes not only traditional customs that distinguish each ethnic community, but all the ways in which human beings express creativity, seek beauty and truth, exchange ideas and create shared meanings.' Cultural life, according to Shaver and Sganga, 'takes many forms: traditional culture, "high" culture, popular culture and even "digital culture".' Lea Shaver and Caterina Sganga make a very useful clarification that the 'choice of the phrase "cultural life" rather than simply "culture" [in the Covenant] uniquely suggests an understanding of cultural life as something vibrant and dynamic, a diverse phenomenon that changes and develops'.[106] Thus, for them, '[t]o take part in cultural life implies the ability to access, enjoy, engage with and extend the cultural inheritance; to enact, wear, perform, produce, apply, interpret, read, modify, extend and remix; to manifest, interact, share, repeat, reinterpret, translate, critique, combine and transform.'[107]

After clarifying the meaning of participation in cultural life, then the next step is to stress that this is a fundamental human right. Everyone should be able to participate in cultural life. Therefore, it becomes a key cultural policy question to address the barriers to participation. Cultural policy should focus on 'the elimination

---

[99] Battaini-Dragoni, G. 2010. *Making Culture Accessible. Access, participation and cultural provision in the context of cultural rights in Europe*. Council of Europe.

[100] Battaini-Dragoni, G. 2010. *Making Culture Accessible. Access, participation and cultural provision in the context of cultural rights in Europe*. Council of Europe.

[101] Battaini-Dragoni, G. 2010. *Making Culture Accessible. Access, participation and cultural provision in the context of cultural rights in Europe*. Council of Europe.

[102] Battaini-Dragoni, G. 2010. *Making Culture Accessible. Access, participation and cultural provision in the context of cultural rights in Europe*. Council of Europe.

[103] Article 27 of the *Universal Declaration of Human Rights* states: '(1) Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits. (2) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.'

[104] Article 15(1)(a) of the *International Covenant on Economic Social and Cultural Rights*

[105] Shaver, L./Sganga, C. 2009. 'The Right to Take Part in Cultural Life: Copyright and Human Rights.' *Faculty Scholarship Series.* Paper 23. At: http://digitalcommons.law.yale.edu/fss_papers/23.

[106] Shaver, L./Sganga, C. 2009. 'The Right to Take Part in Cultural Life: Copyright and Human Rights.' *Faculty Scholarship Series.* Paper 23. At: http://digitalcommons.law.yale.edu/fss_papers/23.

[107] Shaver, L./Sganga, C. 2009. 'The Right to Take Part in Cultural Life: Copyright and Human Rights.' *Faculty Scholarship Series.* Paper 23. At: http://digitalcommons.law.yale.edu/fss_papers/23.

of discriminatory barriers, as well as special measures to prevent barriers of geography, language, poverty, illiteracy or disability from blocking full and equal participation'.[108] We can conclude that when everyone's right to participation in the cultural life is secured and the conditions provided, participation will then feed into the 'core competence', in the words of Di Federico, of individuals. This, as we have seen, is the foundation of active citizenship. The more actively all of the citizens participate in culture, the more democratic the society will be.

However, it is also important to clarify that the concept of 'the cultural life' concerns a diversity of expressions. As Lea Shaver and Caterina Sganga stress, cultural life is the dynamic arena of acts of conservation but also recreation, interpretation and creative reworking of all the cultural resources that people have access to. That is to say that, as opposed to what is often understood as the fixed, unchanging traditions and heritage of a particular community (be it indigenous peoples, or elite bourgeoisie), what we should underline is the dynamic, heterogeneous and constantly in flux nature of cultural life. As a consequence, when we talk about access to cultural life, we are pointing to the active and creative endeavour of individuals and of communities to use all of the cultural resources in their variety and difference, to reinterpret their lives, create meanings and enjoyment. Thus, as Shaver and Sganga put it, 'cultural participation requires access to cultural materials, tools and information and the freedom to create, transform, share and trade cultural works and techniques.'[109] The keywords here are: diversity of cultural resources (languages, customs, heritage, information, etc.), freedom of opinion and expression, and the freedom to be able to access diversity of resources and freedom to interpret them. In other words, everyone should have the right to explore and access cultural resources in the languages that they want, and everyone should feel free to develop these ideas and share them. In short, we are in the domain of recognition of cultural rights and freedom of expression.

This conceptual clarification is necessary because access to and participation in culture have long meant participation in the Culture (with capital C) that the elites or certain political ideologies thought of as what counts as culture. The key issue is Gabriella Battaini-Dragoni's question, 'Who participates in whose culture?' The view of 'Culture with capital C' was dominant especially in post-war Europe up to the 1960s, focusing 'on the "civilising value of the arts" and prioritising access of the general public to mainly European forms of high culture'.[110] The government's role was formulated as being one of enabling all citizens to have *Access to Culture* who otherwise were turning into the mass audiences for the culture industry. Removal of barriers of access was deemed to be the key element of cultural policy and the measure of success of this policy approach would be statistics demonstrating socio-economic and demographic representativeness of attendance of major cultural works.[111] Hence, the Working Group of EU Member States Experts (Open Method Of Coordination) On Better Access and Wider Participation in Culture (2012)[112], in their Report, 'Policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture', seem to be limiting their framework to this idea of 'Culture with a capital C'—to what, in effect, has been termed in cultural policy

[108] Shaver, L./Sganga, C. 2009. 'The Right to Take Part in Cultural Life: Copyright and Human Rights.' *Faculty Scholarship Series.* Paper 23. At: http://digitalcommons.law.yale.edu/fss_papers/23.

[109] Shaver, L./Sganga, C. 2009. 'The Right to Take Part in Cultural Life: Copyright and Human Rights.' *Faculty Scholarship Series.* Paper 23. At: http://digitalcommons.law.yale.edu/fss_papers/23.

[110] Baeker, G. 2002. *Beyond Garrets and Silos: Concepts, Trends and Developments in Cultural Planning.* Report prepared for the Municipal Cultural Planning Partnership. Ontario.

[111] Baeker, G. 2002. *Beyond Garrets and Silos: Concepts, Trends and Developments in Cultural Planning.* Report prepared for the Municipal Cultural Planning Partnership. Ontario.

[112] This report was 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 (Open Method Coordination Working Group—OMC) was launched in early 2011 under the Council Work Plan for Culture 2011-2014, which implements the European Agenda for Culture. At: http://www.culturalpolicies.net/web/files/226/en/Culture_D1_report.pdf

literature as the cultural democratisation approach.[113] According to the Working Group, '[p]olicies 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" focusses on enabling new audiences to use the available cultural 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'.[114]

However, as pointed out previously, when the concept of cultural life comes to encompass diversity, heterogeneity or flux and change, then, policies towards enabling participation to culture means more than democratisation of culture—that is to say, removal of barriers to Culture (Culture with a capital C). As it has been argued in the introduction to this report, cultural policy on access and participation went through a shift from 'democratisation of culture' towards a 'cultural democracy' perspective. While the concept 'democratisation of culture' relates to the 'Culture with capital C', the concept 'cultural democracy', meanwhile, emerged in European cultural policy debates in the 1970s, largely as a critique of democratisation of culture, which was seen as a 'top-down' elitist homogenising approach to culture that ignored cultural expressions and practices outside of the mainstream canon.[115] Cultural democracy concept goes beyond a focus on access to cultural works, and incorporates access to the means of cultural production and distribution.[116] As shown in the graph below, cultural democracy entails the demand side, that is to say the society of audience and consumers, society of citizens, becoming active producers or participants in the production/dissemination of art and culture. The supply side and the demand side merge creating a diversity of expressions, products appear as part of the cultural life. This idea has been expressed by Pier Luigi Sacco in his article 'Culture 3.0: A new perspective for the EU 2014-2020 structural funds programming'. According to Sacco, audiences are being transformed 'into practitioners (thereby defining a new, fuzzy and increasingly manifold notion of authorship and intellectual property)'.[117] The cornerstone of Culture 3.0, according to Sacco, is 'active cultural participation'. Active cultural participation, he says, 'is a situation in which individuals do not limit themselves to absorb passively the cultural stimuli, but are motivated to put their skills at work: Thus, not simply hearing music, but playing; not simply reading texts, but writing, and so on. By doing so, individuals challenge themselves to expand their capacity of expression, to re-negotiate their expectations and beliefs, to reshape their own social identity.'[118] This is what is meant by access to the means of production and distribution.

[113] Matarosso, XX/Landry, XX. 1999.
Baeker, G. 2002. *Beyond Garrets and Silos: Concepts, Trends and Developments in Cultural Planning.* Report prepared for the Municipal Cultural Planning Partnership. Ontario.

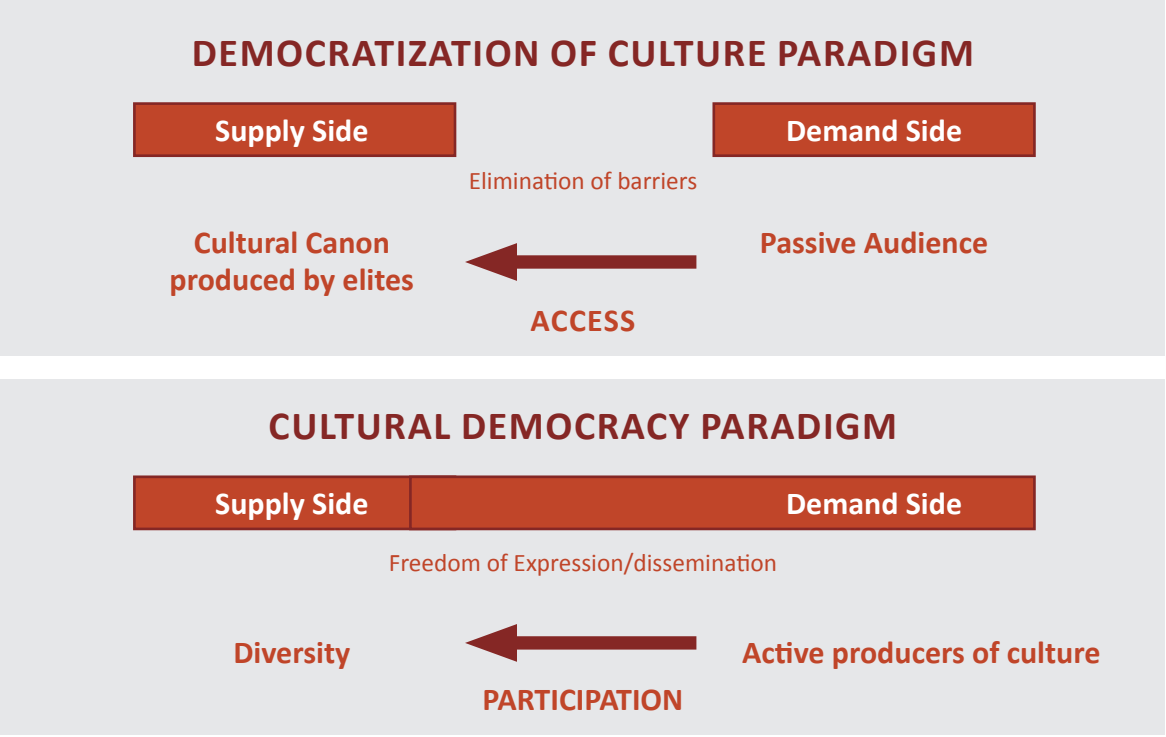
[114] Council of the European Union—Open Method of Coordination (OMC). 2012. *Report on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture*. Brussels, 120 p. 8 .
At: http://ec.europa.eu/culture/our-policy-development/documents/201212access-to-culture-omc-report.pdf.

[115] Gattinger, M. 2011. *Democratization of Culture, Cultural Diplomacy and Governance.* The Canadian Public Arts Funders (CPAF) Annual General Meeting. Future Directions in Public Arts Funding: What Are The Shifts Required? November 16-18, 2011, Whitehorse, Yukon.

[116] Ibid.

[117] Sacco, P. L. 2011. *Culture 3.0: A new perspective for the EU 2014-2020 structural funds programming.* p.4.

[118] Sacco, P. L. 2011. p. 5



Based on a chart by KPY, 2015

Cultural democracy perspective inevitably connects to the central principle tenet of international human rights, that is to say the freedom of opinion and expression.[119] Cultural democracy concept also draws on the principles on the recognition of cultural diversity developed by such intergovernmental agencies as UNESCO. From the Universal Declaration of Human Rights in 1948, it took almost fifty years until the agreement in 2001 in the 32nd General Conference of UNESCO on the Universal Declaration on Cultural Diversity. The General Conference, put forward that 'the defence of cultural diversity is an ethical imperative, inseparable from respect for human dignity. It implies a commitment to human rights and fundamental freedoms, in particular the rights of persons belonging to minorities and those of indigenous peoples'.[120] The Declaration[121] states that 'All persons have therefore the right to express themselves and to create and disseminate their work in the language of their choice, and particularly in their mother tongue; all persons are entitled to quality education and training that fully respect their cultural identity; and all persons have the right to participate in the cultural life of their choice and conduct their own cultural practices, subject to respect for human rights and fundamental freedoms.' The cultural democracy idea with its stress on the agency of 'everyone' to produce, create, express, voice, represent and distribute their cultural expressions clearly implies a notion of cultural life as comprising of diversity of cultural expressions. Thus, this shift in cultural policy debates towards cultural democracy found its corollary in UNESCO policy, and in 2005 UNESCO General Conference agreed on the 'Convention On the Protection and Promotion of the Diversity Of Cultural Expressions', which has been ratified by 134 UNESCO member states.

[119] Article 19 of the *Universal Declaration of Human Rights* states that ' Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.'

[120] Article 1 of the *UNESCO Universal Declaration on Cultural Diversity* says that 'Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognised and affirmed for the benefit of present and future generations.'

[121] UNESCO. 2011. *UNESCO Universal Declaration on Cultural Diversity*. At: http://portal.unesco.org/en/ev.php-URL_ID=13179&URL_DO=DO_TOPIC&URL_SECTION=201.html, web page last time visited: 29/05/2015.

One of the goals of cultural policy today, then, should be improving cultural democracy. We see a direct link between cultural democracy and cultural participation as explained previously. Through cultural policy instruments, an enabling framework should be created where cultural participation is enhanced, encouraged and supported. This enabling framework is enshrined in the principle of cultural rights, that is to say, referring to 'rights, freedoms and responsibilities for a person, alone or in community with others, with and for others, to choose and express his or her identity and to accede to cultural references and to whatever resources are necessary for his or her identification process'.[122]

The issue of participation in culture is intertwined with cultural diversity rights; as the UNESCO Universal Declaration on Cultural Diversity noted, everyone should have the right 'to participate cultural life of their choice'. In this respect, cultural rights, in conjunction with Universal Declaration of Human Rights, are constitutive to democracy.[123] Thus, we may conclude that well developed cultural rights as enshrined in UNESCO Conventions are at the foundation of a well-functioning democracy.

In their final statement, the 10th Council of Europe Conference of Ministers of Culture, meeting in Moscow in 2013, made a plea for the 'need to mobilise the assets that assure the vitality of the cultural sector' and stressed 'the importance of *Access to Culture* and participation in cultural life for enhancing democratic citizenship and social cohesion, and as a significant factor for cultural diversity, cultural exchange and dialogue, thus contributing to democratic stability, sustainable development and in line with the Council of Europe's White Paper on Intercultural Dialogue "Living together as equals in dignity".'[124] Thus, the Ministers of Culture in the Moscow Conference declared their agreement 'to advance together to strengthen *Access to Culture* and participation in cultural life, also taking into account cultural diversity and the possibilities and challenges of the digital technologies, and to strengthen the contribution of culture to democracy and democratic governance'.

In our conceptual endeavour to clarify the terms of the relationship between cultural participation and democracy, we may end this introduction with a recommendation formulated by Anne Bamford on behalf of the European Expert Network on Culture. She concludes her report titled 'Main Trends in Policies for Widening *Access to Culture*', with the following recommendation: 'Governments do not "deliver" culture to their citizens – they provide the conditions in which citizens create culture for themselves. Ensuring access to many facets of culture on the part of the largest number of people involves not only opening the doors of cultural organisations [to improve access], but ensuring that citizens have an equal capacity to make choices.'[125] From the point of view of strengthening of democracy, as emphasised by the Ministers of Culture in their Moscow statement, *Access to Culture* policy should enable citizens to make the choices about and engage in various forms of cultural production and consumption. In essence then, as noted by the UN Committee on Economic, Social and Cultural Rights (CESCR)[126], 'The right to take part in cultural life can be characterised as a freedom. In order for this

[122] CoE, 2011

[123] It is important to underline the question whether the cultural diversity principle clashes with human rights understanding that, as Diana Ayton-Shenker puts it in the Background UN Paper, 'Universal human rights do not impose one cultural standard, rather one legal standard of minimum protection necessary for human dignity (…)Every human being has the right to culture, including the right to enjoy and develop cultural life and identity. Cultural rights, however, are not unlimited. The right to culture is limited at the point at which it infringes on another human right. No right can be used at the expense or destruction of another, in accordance with international law.'(http://www.un.org/rights/dpi1627e.htm) As the Council of Europe Report on Cultural Rights puts it, 'The UNESCO Universal Declaration established the link between diversity and cultural rights and defined the principle of mutual protection between cultural diversity and human rights thus prohibiting relativistic drifts and community exclusivism'. In: Council of Europe. 2011. The realization of cultural rights, a new challenge for Europe. https://www.coe.int/t/dg4/cultureheritage/culture/cdcult/plenary_session/session10_mai11/07addrev_EN.pdf

[124] CoE, 2013

[125] Bamford, A. 2011. 'Main Trends in Policies for Widening *Access to Culture*'

[126] United Nations Economic and Social Council: *art. 15, para. 1a of the Covenant on Economic, Social and Cultural Rights)*, E/C.12/GC/21, 2009, at: http://www.refworld.org/docid/4ed35bae2.html, web page last time visited: 09/03/2015.

right to be ensured, it requires from the State party both abstention (i.e., non-interference with the exercise of cultural practices and with access to cultural goods and services) and positive action (ensuring preconditions for participation, facilitation and promotion of cultural life, and access to and preservation of cultural goods).'

Themes for the Indicator Work for Cultural Democracy

The Council of Europe Compendium Cultural Policies and Trends in Europe[127] has recently launched a new theme on their website on Culture & Democracy[128] indicating that their aim is 'to foster a broader debate on methodological and content issues of projects aiming at the development of indicator frameworks or indexes related to culture, in general, and to cultural contributions to democracy, in particular.'

The themes that the Compendium proposes are:

- *Cultural diversity* referring to pluralistic ethno-cultural identity, diversity of content available for diverse public, diversity of actors in decision-making;
- *Intercultural dialogue* referring to existence of artistic and cultural practices bringing individuals/groups from minority/migrant communities together with the majority population;
- *The status of artists* referring to employment policies for artists/female artists, support to artists and creative workers;
- *International cultural cooperation and mobility issues* referring to cultural diplomacy; European / international actors and programmes; direct professional co-operation; cross-border intercultural dialogue and co-operation and other relevant developments;
- *Cultural rights and ethics* referring to freedom of expression, rights and responsibilities for cultural heritage, equal access of all to culture, right to choose one's own culture;
- *Cultural access and participation* referring to time spent on home-based (watching TV, listening to the radio, watching and listening to recorded sound and images, reading and using computer and the Internet) and going out (visits to cultural venues such as cinema, theatre, concerts, museums, monuments and heritage sites) cultural activities, identity-building activities, which covers amateur cultural practices, membership of cultural associations, popular culture, ethnic culture, community practices and youth culture;
- *Socio-economic impact of culture* referring to social cohesion, innovation and creativity, psychological well-being, health, ecology, multiculturalism vs. xenophobia, disabled people, community development, migration issues, youth, elders, family, tourism and economic growth;
- *Multi-stakeholder governance* referring to a governance model where governments, NGOs, businesses, civil society, research institutions participate in decision-making;

[127] Council of Europe. 2014. *Compendium Cultural Policies and Trends in Europe.*
[128] http://www.culturalpolicies.net/web/themes.php

- *Regional cultural policies* referring to cultural diversity, accessibility, artistic creativity, heritage policies in a specific area;

- *Digitisation and culture* referring to digitisation of cultural content, 'digital culture' that encompasses the socio-cultural dimensions of the technologies, content and interactive processes of the Internet and mobile, wireless and converged media, new forms of broad civic participation in multi-stakeholder cultural governance prompted by new technologies.

Based on our review of literature in the introduction, we put forward the following as the foundational themes for a cultural policy perspective that aims to contribute to democracy. These themes or principles cover the themes identified by the Compendium work cited above. The primary principles that are the indisputable components of a democracy would be freedom of opinions and expressions, recognition and protection of cultural diversity, and recognition and protection of cultural rights. Cultural rights and freedoms are litmus test for democracy.

The themes we highlight are:

- **People's competence to be able to participate in cultural life**
  (universal provision of services and environments for cultural competence, covering Education; Physical Access to Cultural Resources; Digital Access to Cultural Resources; Funding for Arts and Culture).

- **Combatting discrimination and elimination of barriers for the disadvantaged**
  (differentiated rights for disadvantaged, for children, disabled, minorities, refugees).

- **People's ability and freedom to make cultural choices in production and consumption**
  (cultural freedoms and diversity).

These three principles will serve as headings to assess how far a country has advanced in cultural participation and therefore in its cultural democracy.

As a start, to assess the extent with which nation-state cultural policies have identified strengthening democracy as an explicit aim, one indicator would be whether they have ratified the legally binding international declarations, covenants and conventions in this area. Another indicator would be to look at cultural policy positions of the governments, of political parties, and determine if these positions identify the link between culture and democracy and highlight cultural policy measures to contribute to democratic functioning of the society. An examination of the constitutions would also reveal how culture and democracy has been linked in particular societies. Here, a valuable insight would be how constitutions address the issue of cultural diversity and cultural rights.

We have collected information on *Access to Culture* policies through a grid developed for this project (see the introduction). The project also involved working on specific transversal topics (i.e. social inclusion, arts education, heritage, digitisation and cultural democracy) to deepen the analysis of cultural policies on access and participation issues. Through this transversal work, we have identified some additional topics/themes/data that should be collected for future research and/or monitoring.

These are:

1. Cultural diversity – how far a country recognises cultural diversity and through which instruments it tries to protect it; what is the role of cultural policy in this? Cultural diversity concerns cultural producers, cultural content, audiences, and decision-makers. On the level of cultural producers, diversity may refer to various ethnic, religious, cultural, linguistic identities of producers, creators and distributors of the cultural content. The diverse audience may refer to various ethnic, religious, cultural, linguistic identities, belonging to various social, educational, ideological backgrounds of the audiences who have access to the cultural content. Diversity of content may refer again to the expressions of various ethnic, religious, cultural, linguistic identities, various expressions of arts and culture: classical arts, modern and experimental arts, digital arts, participatory art practices, etc. Diversity of actors in decision-making refers to involvement of diverse stakeholders (ethnic, religious, cultural, linguistic identities) in developing policies and regulations on various art forms, funding of artists and cultural operators.

2. Freedom of opinions and expression refers to the freedom of the producers, creators and distributors of cultural content in expressing their artistic, cultural opinions. It also refers to how freely various religious, ethnic and cultural identities are expressed, produced and disseminated. Key issues here would be whether any censorship is embedded in the state regulations and legislations and how many cases of censorship in cultural and artistic expression are being faced in a given time period

3. Elimination of discriminatory barriers refers to government efforts to eliminate any kind of barriers that may limit access and participation of different audiences to diverse cultural content. Because of geographical barriers, one must consider the regional cultural policies. Council of Europe defines regional policy domain as 'fostering processes, legal action and institutions which promote cultural diversity **and** accessibility, as well as enhancing and supporting the artistic, ethnic, sociolinguistic, literary and other expressions or heritage of all people in a specific territorial area. Regional and local cultural policies can also be seen as strategies or instruments that aim at empowering people to develop their creative talents and civic conscience, thus helping to turn the ideal of democratic societies into reality. Emerged from historical experience and political reforms over the last centuries, this concept implies "open" systems of local or regional governance in which there are realistic chances for the people, whether as majority or minority, to access decision-making processes and to improve their wellbeing, both as individuals and as members of a community'.[129]

Because of language barriers, one must consider the rights of minorities to have education in their native language, access to cultural expression in their native language.
Because of the poverty barrier, one must consider the accessibility of low-income population to cultural and artistic content is understood. Here specific policy measures on national and local levels such as discounted ticketing, free entrance, discounts to special interest groups such as students, are looked at.
Because of barriers related to illiteracy or disability, one must consider the policies directed towards providing special technical provisions for disabled people to access various cultural institutions and cultural content in the digital environment.

4. Governance means a model assuming involvement of multiple stakeholders in decision-making. The Council of Europe defines it as follows, 'The multi-stakeholder governance model is a governance structure that seeks to bring stakeholders together to participate in the dialogue, decision-making, and implementation of solutions to common problems or goals. The multi-stakeholder process involves the full involvement of

[129] Council of Europe/ERICarts (2014), Compendium of Cultural Policies and so in Europe, 15th edition, Retrieved from: http://www.culturalpolicies.net/web/themes.php on 4.12, 2014

all stakeholders, consensus-based decision-making and operating in an open, transparent and accountable manner. A stakeholder refers to an individual, group, or organisation that has a direct or indirect interest or stake in a particular organisation, these may be businesses, civil society, governments, research institutions, and non-government organisations'.[130]

In the following section, we review how the project countries address the themes of cultural diversity, freedom of expression, elimination of barriers on the levels of (1) constitution, (2) political parties programmes, (3) public policies, (4) public programmes and projects, and wherever applicable (5) private and civil initiatives. The issue of 'governance' is a theme to be addressed in future research.

Cultural Diversity

In **Turkey,** many steps are necessary to enact various international agreements and legal frames on the protection of cultural minorities and cultural diversity.[131] The constitution recognises Turkish language as the only official language, but a recent law enables the teaching of other languages to those who use a mother tongue different from Turkish in daily life.[132.] Another development in cultural rights derives from the modification of the Law on the Establishment and Broadcasting of Radios and Television. Thanks to this modification, the right has now been recognised to broadcast in different languages and dialects used by Turkish citizens in their daily life.[133] These legislative steps means that bans on cinema, video and music publishing in different languages of Turkey have also been eased, and some improvements have been made toward the appreciation and preserving of non-Muslim heritage.[134] Through the 5737 Foundation Law of 2008, improvements and arrangements have been made on the maintenance, management, assets, charitable properties, financial and economic conditions, and supervision of the minority foundations and their representation in the Directorate General of Foundations.[135]

In Turkey, several civil society organisations have the mission of bringing together the majority population and minorities and culturally diverse communities. Anadolu Kültür, for example, conducts arts and cultural dialogue projects in Anatolia, involving culturally-diverse communities. Anadolu Kültür supports artistic production that departs from the cultural diversity and wealth of diverse groups that have lived for thousands of years on Anatolian soil. Some Anadolu Kültür projects include photography exhibitions that emphasise the multicultural structure of cities, performances and activities that reflect Armenian cultural heritage, screenings and debates supporting Kurdish cinema and bilingual children's books.

---

[130] Council of Europe/ERICarts (2014), Compendium of Cultural Policies and so in Europe, 15th edition, Retrieved from: http://www.culturalpolicies.net/web/themes.php on 4.12, 2014

[131] Aksoy, A./Kutlu, Z. 2011. Cultural Rights, Cultural Diversity and Participatory Cultural Policies. In: Ada, S. (Ed.) *Turkish Cultural Policy Report. A Civil Perspective.* Istanbul: Istanbul Bilgi University Press, pp. 105-112.

[132] The Regulation 25307 about the 'Instruction of Different Languages and Dialects Used by Turkish Citizens in Daily Life' was enacted in 2003. This opened the way for the launch of the first Kurdish language course in Batman on April 1, 2004 (Minority Rights Group International, 2007: 16).

[133] Aksoy, A./Kutlu, Z. 2011. Cultural Rights, Cultural Diversity and Participatory Cultural Policies. In: Ada, S. (Ed.) *Turkish Cultural Policy Report. A Civil Perspective.* Istanbul: Istanbul Bilgi University Press, pp. 105-112.
In 2008, the Law 2954 regulating the public broadcasting organisation TRT and the broadcasting of radio and television from all the media channels (that is to say including non-state ones) was amended allowing the broadcasting in languages and dialects other than Turkish. However, in 2009, further legislation stipulated that media channels cannot broadcast in languages other than Turkish unless they get a permit from the Supreme Board for Radio and Television.

[134] The most cited example is the restoration of the 10th century Armenian Cathedral of Holy Cross by Lake Akdamar near Van and its opening for religious service in 2010. However, religious service is possible only once a year and with the permission of the Ministry of Culture and Tourism. So far, five services have been carried out.

[135] Council of Europe. 2013. Cultural Policies in Times of Change. Findings of the survey in preparation for the Moscow Conference of Ministers of Culture. Moscow, p. 87-88. Retrieved from: http://www.coe.int/t/dg4/cultureheritage/culture/Moscow/MinConfCult2013_7-EN%20def.pdf, web page last time visited: 11/02/2015

In **Spain,** from 2004 to 2011, an objective of the central administration was to acknowledge cultural diversity. Spain recognises the issue of diverse languages in both the Constitution of 1978 and in the regional charters of six communities (i.e. Catalonia, the Basque Country, Galicia, the Balearics, Valencia and Navarre). Regional authorities strive to protect regional language(s). In terms of media pluralism and content diversity, the 4/1980 Act allowed the Autonomous Communities to set up their own publicly funded radio and television broadcasting operations. State-funded Catalan television was the first Spanish broadcaster to create a diversity committee. Its main aims include the multilingual subtitling of popular programmes, the adaptation of its broadcasting language, coverage of the daily lives of immigrants on Catalan channels and broadcasting programmes of particular interest to immigrants.[136] **Croatia** has projects oriented towards children, youth, senior citizens, persons with special needs, homeless people, and other marginalised groups as well as projects oriented towards national minorities that also take linguistic diversity into account (in regions of Croatia where particular minorities are situated)[137].

Norway recognises cultural diversity as a target area of state cultural policy that includes the following points:

- Diversity, both as a diversity of culture/ethnicity and as a diversity of cultural expressions, has remained a core concept since the 1990s. This has been evident in several programmes, projects and schemes from the Ministry of Culture and/or the Arts Council Norway.

- Most of the Sàmi people (about two thirds, 40 000 people) live in Norway. The basis of the Norwegian government's Sàmi policy is found in the constitution and the Act on the Sàmi People. In addition, Norway has ratified the Convention of the ILO. The overall aim of the Norwegian government's Sàmi policy is to help the Sàmi people to safeguard and develop their own language, culture and social life. The Norwegian Broadcasting Corporation (NRK) has a special department—Sàmi Radio—that produces and broadcasts programmes in Sàmi on radio and television. Some municipalities in the northern part of the country are defined as an administrative area for the Sàmi language. In an educational context, it is maintained that the culture and traditions of the Sàmi community are a part of the common Norwegian and Nordic culture and are included in both the national curriculum and the special Smi curriculum.

- The official languages are Sàmi and Norwegian with two written forms, Bokmål and Nynorsk. The main goal of the linguistic policy has been to protect and strengthen the two forms of Norwegian language so that the both forms can survive as equally important languages.

- Finally, the government set 2008 to be an official year of cultural diversity. In that year, all institutions were to receive public funding to focus on cultural diversity and make diversity an integrated part of their work.[138]

In **Sweden,** the government's bill 'Time for Culture' mentions that cultural policy should contribute to increase diversity and multifaceted cultural offerings and wider choice for everyone. It is important for a vibrant democracy to preserve and mediate many different experiences, thoughts and stories. According to a study conducted in 2008, the differences in cultural activity are relatively small between people with an immigrant background and people born in Sweden to Swedish parents. The study also indicates that immigrants' participation in cultural life is increasing. However, people still participate differently depending on ethnic, cultural or religious identity. This might not be a problem, but cultural policy should encourage people to

[136] Interarts. 2014. *Access to Culture* – Policy Analysis. Spain National Report. Barcelona
[137] Institute for Development and International Relations. 2014. *Access to Culture* – Policy Analysis. Croatia National Report. Zagreb
[138] Telemark Research Institute. 2014. Access to Culture—Policy Analysis. Norway Country Report: Oslo.

participate in various activities, that no one should feel excluded from taking part in or contributing to cultural life, and that culture should reflect the diversity that characterises today's society.

The most visible change in this area in recent years is increased funding directed to The Institute for Language and Folklore and its strategies to strengthen Romani, Swedish sign language and other minority languages. The government has also proposed increased resources for foreign language teaching.[139]

In **Austria,** cultural diversity is often linked to language barriers, and German-speaking theatres seek to address this issue. The new 'Werk X' as a post-migrant and experimental stage can be understood as important. However, if assessed by funding and by audiences, it is a small project compared to the growth of the museums sector.[140]

Freedom of expression

In **Turkey,** the Turkish Publishers Association (Türkiye Yayıncılar Birliği), as a civil society organisation, monitors 'freedom of publishing' through their annual reports on cases of censorship in publishing. Siyah Bant is an NGO, founded in 2011, 'as a research platform that documents censorship in the arts across Turkey'. Among others issues, they discuss censorship in the art world, especially in the visual and performing arts, and also discuss cases of artistic activities in Kurdish language that faced various limitations to exercise freedom of expression. They emphasise the discrepancies between legislation and practices on the ground. Public cultural policy falls short of safeguarding the implementation of the laws on cultural rights and freedoms of expression. Even though there are legal provisions, as Siyah Bant reports, 'process[es] of delegitimisation, threats, pressure, targeting and hate speech directed at artists and arts institutions that foreclose or delimit the presentation and circulation of artworks'[141] are not being addressed and dealt with. In their report, 'Cultural policy effects on freedom of the arts in Turkey', Siyah Bant argues that 'stipulations with regard to "national security", Turkey's anti-terror legislation as well as provisions about the public order are frequently employed to legitimise censorship and limitations of the freedom in the arts. These interventions are—for the most part—arbitrary and employed for political and ideological reasons, and often for seemingly contradictory ends. Non-state and state actors alike have increasingly used the notion of societal sensitivities (toplumsal hassasiyetler) to limit freedom of arts. This line of reasoning has been mirrored by the Ministry of Culture and Tourism as vague conceptions of societal sensitivities along with that of "public morals" (*genel ahlak*) have been elevated above the state's mandate and legally stipulated duty of supporting and protecting the arts as well as the artist.[142]

Regarding Internet freedoms, a fundamental issue for cultural democracy, Turkey is classified as 'partly free' by Freedom House. According to the *Freedom on the Net 2014* Report of the Freedom House, 'Turkey declined 13 points as the government increased censorship, granted state agencies broad powers to block content, and charged more people for online expression. With social media growing as a tool for public discourse, authorities have shut down YouTube, Twitter, and other platforms for months—even years—at a time. Online journalists and social media users are increasingly targeted for assault and prosecution.'[143]

[139] The Nordic Center for Heritage Learning and Creativity. 2014. *Access to Culture*—Policy Analysis. Sweden Country Report: Östersund.
[140] EDUCULT. 2014. *Access to Culture*—Policy Analysis. Austria Country Report: Vienna.
[141] Siyahbant. 2014b. 'Cultural policy effects on freedom of the arts in Turkey', *Index on Censorship*. Retrieved from: https://www.indexoncensorship.org/2014/02/developments-cultural-policy-effects-freedom-arts-ankara/, web page last time visited: 13/02/2014.
[142] Siyahbant. 2014b. 'Cultural policy effects on freedom of the arts in Turkey', *Index on Censorship*. Retrieved from: https://www.indexoncensorship.org/2014/02/developments-cultural-policy-effects-freedom-arts-ankara/, web page last time visited: 13/02/2014.
[143] Freedom House 2014. *Freedom of the Net*. Retrieved from: https://freedomhouse.org/sites/default/files/FOTN_2014_Full_Report_compressedv2_0.pdf

Turkey has still not ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005.

In **Spain,** Article 20 of the constitution guarantees cultural democracy in the form of freedom of expression and creativity. The central government mainly focusses on the protection of cultural property against export, on issuing legislation to protect copyright, and on overseeing the basic rules on freedom of expression, creation and communication and regulating the means of communication (radio, television and the press)[144].

In **Croatia,** the constitution guarantees the freedom of scientific, cultural and artistic creativity and obliges the state to stimulate and help their development; it guarantees protection of scientific, cultural and artistic assets as national spiritual values, and it guarantees the protection of moral and material rights deriving from scientific, cultural, artistic, intellectual and other creative efforts[145]. It also guarantees freedom of thought and expression, freedom of the media, freedom of speech and public activities, and prohibits censorship[146].

In **Norway,** the white paper on cultural policy states that a fundamental goal for cultural policy is that the whole population shall have access to cultural goods. This is about the right to participate in culture, and about equality. Culture should be accessible for all people in society, including those with functional limitations. It further states that an inclusive culture sector is a sector where everybody has equal opportunities for participation and to develop their creative resources, independent of factors like socio-economic, cultural or religious background or their physical abilities.[147]

In **Sweden,** the most recent governmental bill on cultural policy 'Time for culture' states that culture should be a dynamic, challenging and independent force based on the freedom of expression; that everyone is to have an opportunity to participate in cultural life, and that creativity, diversity and artistic quality are to be integral parts of society's development.

Copyright laws have become a major political issue in Sweden. In 2006, the Pirate Party was founded with the main goal to reform laws on copyright and patents. The party swiftly gained popularity and won two seats in the European Parliament after receiving 7.13 % of the Swedish votes in the EP election 2009. However, the party has not yet succeeded to enter the Swedish Parliament. In the general election 2010, it only received 0.65 % of the votes (and thus becoming the biggest party outside the Parliament). Although the party is still very small, its political impact has been considerable, according to several political analysts. After the party's formation, some bigger parties have shifted their stance on copyright towards a more open approach to information sharing.[148]

In **Austria,** the constitution does not mention culture. Yet, cases of censorships and political debates led to the freedom of art being established in the constitution in 1982. It can be found in the charters regulating the basic rights of Austrians, which have the same value as the constitution through B-VG Article 149 § 1: 'The artistic creation, the mediation of arts and its education is free'.[149]

---

[144] Interarts. 2014. *Access to Culture* – Policy Analysis. Spain National Report. Barcelona
[145] Croatian Constitution, Article 69
[146] Institute for Development and International Relations. 2014. *Access to Culture* – Policy Analysis. Croatia National Report. Zagreb
[147] Telemark Research Institute. 2014. Access to Culture—Policy Analysis. Norway Country Report: Oslo.
[148] The Nordic Center for Heritage Learning and Creativity. 2014. *Access to Culture*—Policy Analysis. Sweden Country Report: Östersund.
[149] EDUCULT. 2014. *Access to Culture*—Policy Analysis. Austria Country Report: Vienna.

Elimination of discriminatory barriers

In **Turkey,** the Ministry of Culture and Tourism runs important programmes of access for the disabled. Public libraries, for example, ease library access for people with limited mobility, such as elderly, people with special needs, or residents of remote areas, visually impaired citizens, but also people in hospitals, prisons, nursing houses or camps. Another focus area is children. State museums and heritage sites support educational programmes and waive entrance fees. The Directorate General of Museums and Heritage Sites, for example, runs some initiatives to attract children to the museums, particularly those from the remote areas of the country. Private museums also run special programmes for children. The state theatre and symphony orchestra, opera and ballet undertake extensive touring programmes across Turkey, taking their shows to cities that lack cultural services and which are at the periphery in terms of cultural consumption. Civil society institutions are also active in addressing inequality in cultural offers according to regions**.**

In **Spain,** the *General Strategic Plan 2012-2015* highlights the objectives to articulate a state policy that guarantees the right of *Access to Culture* and contributes to underpinning citizenship and social cohesion; support cultural/creative industries; support the modernisation of business models in the cultural and creative sectors and build partnerships with educational institutions and universities in the fields of both training and self-learning by including creativity as a transversal element of education in publicly funded schools.

The issue of gender equality is clearly a major challenge for the Spanish society, and has been addressed in the 3/2007 Act for effective equality between women and men. It establishes special recommendations for cultural policy-making in recognising the duty of public authorities in implementing the right of equal treatment and opportunities for women and men in all aspects related to artistic creation as well as to intellectual production but also as regards their dissemination. The Spanish Observatory for Racism and Xenophobia has been set up in 2012 with functions of study and analysis, and with capacity to make proposals for action in the fight against racism and xenophobia and to promote equal treatment.

The *National Action Plan on Social Inclusion* (2001-2003, 2003-2005, 2005-2006, 2006-2008 and 2008-2010) focusses on inclusion through employment, the guarantee of economic support and basic public services for marginalised children, foreign population (excluding those with EU citizenship), the unemployed and inactive people and also adults with basic education. It also includes, for the first time, the fight against child poverty as a transversal objective. *A Comprehensive Strategy of Culture for All* seeks to provide full accessibility to spaces, cultural activities and services managed by the Ministry of Culture and National Heritage; to encourage artistic creation of people with disabilities, as well as their activity as direct cultural managers, and promote research on technologies that support accessibility to cultural content and spaces. Spanish cultural associations have recently addressed issues such as gender equality, the promotion of cultural heritage, the support for cultural public institutions, cultural education, the music and film industries, as well as the issue relating to the decrease of VAT on cultural goods and services and of intellectual property.[150]

In Spain**,** Article 148 defines cultural responsibilities delegated to the regions: handicrafts, museums, libraries, archives, conservatories for music of special interest to the region and also architectural heritage of special interest to the community. In practice, local authorities (including villages, towns and cities, as well as provinces, insular councils and other types of local councils—some of the latter not existing in all regions) have acquired a major role in the cultural field, including the management of cultural facilities (museums, libraries, archives, theatres, auditoriums and concert halls, etc.), the organisation of activities (festivals, regular programmes in

[150] Interarts. 2014. *Access to Culture* – Policy Analysis. Spain National Report. Barcelona

music and the performing arts, exhibitions, contests, etc.) as well as arts education and training[151]. Spain has taken some measures towards promoting intercultural dialogue. In 2006, the Forum for the Social Integration of Immigrants, a collegial organisation attached to the former Ministry for Employment and Immigration, through the Secretary of State for Immigration and Emigration, was set up to help integrate immigrants who reside legally in Spain. The Roma community finds support in the Roma Cultural Institute Foundation, a state-owned public foundation associated with the Ministry of Culture, today Ministry of Education, Culture and Sport.

The Network of Spanish Jewish Cities, a non-profit public association, has the goal of protecting all facets of Sephardic Heritage in Spain. Its members promote cultural and academic projects, sharing their experiences and organising events in Spain and abroad and designing policies of sustainable cultural tourism in their cities.

The ETANE Association is a working group from Sub-Saharan Africa that, since 1989, has organised teaching programmes for teachers and pupils in Barcelona (Spain). Since 2002, 'La formiga', a non-profit organisation, organises the School of Language, which offers new immigrants lessons in the language of the host country.

A study released by the Real Instituto Elcano states, 'This legal construct is crowned by the consideration that Spain's linguistic diversity is a manifestation of "wealth" and an item of "cultural heritage" as a value in its entirety.' In addition, ethnic and linguistic diversity is taken into account in designing programmes and projects in some regions especially those with many immigrants. For example , el Ayuntamiento de Barcelona (municipal government of Barcelona) has initiated an intercultural dialogue programme in its strategic plan to transform Barcelona into a diverse and intercultural city by being an aggregate of people who interact with one another against a backdrop of diverse languages rather than a divided city.[152]

Croatia's ruling coalition stressed in their 'Plan 21' programme the importance of children participating in cultural activities and continuous education for all to enable engagement in cultural life. The Ministry of Social Policy and Youth coordinates and monitors implementation of several trans-sectoral national strategies relevant to promote access and participation. This includes the *National Strategy for Ensuring Equal Opportunities for Persons with Disabilities*[153], the *National Programme for Youth.*[154] Special categories of the population (school children, disabled persons and senior citizens) pay only 50% of the full ticket price for some events. Reduced admission prices for university students are also available for some theatres, museums, etc. The Ministry of Culture and the cities subsidise theatres for children, youth and puppet theatres, registered as either public institutions or private companies. Most of these theatres also have studios for young actors. There are projects oriented towards children, youth, senior citizens, persons with special needs, homeless people, and other marginalised groups as well as projects oriented towards national minorities that also take into account linguistic diversity (in regions of Croatia with particular minorities). Although there is diversity of thematic approaches, most programmes fostering *Access to Culture* focus mainly on children and youth.[155] Croatia's regional development policies and, in particular, urban planning and environmental protection have many links on participation and access with the field of culture. This is particularly the case with urban planning and regeneration where several Croatian cities (e.g. Pula, Rijeka, Zagreb) have programmes to invest in opening new spaces for arts and culture particularly through restoration of industrial heritage sites. There are several good practice examples of public investment as well as public/private partnerships. Regional Operational Programmes (ROPs) designed to create a basis for

[151] Interarts. 2014. *Access to Culture* – Policy Analysis. Spain National Report. Barcelona
[152] Interarts. 2014. *Access to Culture* – Policy Analysis. Spain National Report. Barcelona
[153] *National Strategy for Ensuring Equal Opportunities for Persons with Disabilities* (2007-2015) (NN 63/07)
[154] *National Programme for Youth* (2009-2013) (NN 82/09)
[155] Institute for Development and International Relations. 2014. *Access to Culture* – Policy Analysis. Croatia National Report. Zagreb

attracting EU funding are another platform where access and participation to culture are considered primarily through developing local/regional networks as well as promoting cultural tourism[156].

In Croatia**,** the Ministry of Culture and the Government Office for Human Rights and Rights of National Minorities (until 2012, these areas were under two separate offices) share responsibility for issues related to ethnic-minority cultural groups. Their strategic documents aim to improve the status of national minorities as well as fight all forms of discrimination, include specific measures to promote the participation of national and other minorities in cultural life.

The Office of the Government for Human Rights and National Minorities coordinates activities for implementing measures adopted in various strategic documents aimed at improving human rights and status of national minorities. To promote access of national minorities to libraries, the Ministry of Culture finances reference libraries for national minorities. The ministry also provides support for the establishment of the Serbian Cultural Association *Prosvjeta* and the Jewish communities in Zagreb[157].

In **Norway,** according to The Ministry of Culture, cultural activities and participation in cultural life contributes to achieving objectives in other policy areas, such as in healthcare, conditions for upbringing and inclusion, training and education, job satisfaction, criminal correctional work, regional development and innovation. The Ministry of Culture cooperates with several other ministries on schemes and initiatives, including the Ministry of Education on The Cultural Rucksack programme and with the Ministry of Health and Care Services on The Cultural Walking Stick program. In addition, the Ministry of Culture cooperates with the Ministry of Justice on cultural activities in correctional services and on library services in prison. Children and youth, disabled citizens, social inclusion, senior citizens are among the priorities of the cultural policy of Norway.[158]

In Norway**,** apart from a programme such as The Cultural Rucksack, each county has widely varying cultural policies. The Norwegian government clarified in its most recent white paper on cultural minorities[159] that it will work for a society that helps cultural minorities to express, maintain and develop their identity, both in their own minority group and when interacting with the society.

One such programme was Mosaic, a programme initiated by the Ministry of Culture in 1997 and administered by the Norwegian Arts Council. It intended to be an overarching programme, promoting and integrating multicultural cultural expressions, and enhancing the possibilities for ethnic minorities to participate in cultural life. The programme was evaluated in 2002 and shut down, but the programme's goals were included in the general goals of the Arts Council. One project initiated within the framework of the Mosaic programme, was Open Stage (Open Scene). Through this project, a main theatre in Oslo should serve as a pilot arena to include a multicultural dimension in theatre productions.[160]

In **Sweden,** the cultural policy priorities include children and young people's *Access to Culture*; *Access to Culture* for seniors and people with disabilities; gender equality; cultural diversity and social integration; regional and local cultural strategies; and accessibility of digital data. Children and youth, disability policy and gender equality have been predominant during the 2000s. In recent years, there has been an increased focus on senior citizens,

[156] Institute for Development and International Relations. 2014. *Access to Culture* – Policy Analysis. Croatia National Report. Zagreb
[157] Institute for Development and International Relations. 2014. *Access to Culture* – Policy Analysis. Croatia National Report. Zagreb
[158] Telemark Research Institute. 2014. Access to Culture—Policy Analysis. Norway Country Report: Oslo.
[159] White paper on cultural minorities. 2000.
[160] Telemark Research Institute. 2014. Access to Culture—Policy Analysis. Norway Country Report: Oslo.

regional cultural strategies and digitisation. Cultural diversity and social integration is also an important political question, but although there are several activities to promote this on a regional and local level, there does not seem to be a coherent national strategy in this area.[161]

In Sweden**,** geographical equality in *Access to Culture* among citizens is another example of the government's priority areas. The aim is to bring culture closer to the people and give municipalities and counties more responsibility and more freedom in cultural policy and distribution of funds. All citizens, regardless of residence, should be able to enjoy a broad range of cultural activities of high quality. Cultural policy should support cultural institutions all over the county, especially outside the larger cities, as well as adult education, associations and other popular movements. This could include local theatre associations, church choirs or local history societies. The Swedish Arts Council coordinates regional and local cultural strategies and has responsibility to allocate funds and evaluate.[162]

In Sweden**,** intercultural dialogue is mentioned in terms of activities and programmes for addressing senior citizens, unemployed, immigrants, minorities and other underrepresented and underprivileged groups. Jamtli (i.e. the county museum of Jamtland in the middle of Sweden comprising of 8 municipalities) offers courses in Swedish for immigrants.[163]

In **Austria,** the Federal Ministry of Labour, Social Affairs and Consumer Protection is responsible for special social and minority issues. Special target groups are seniors, people with disabilities, social inclusion and gender issues. In addition, civil engagement and CSR/Diversity are a major topic indirectly addressing the cultural sector. With regards to the arts and cultural education programme, schools and cultural institutions (or artists) can apply for project funding at KulturKontakt Austria. They offer different schemes and models for collaborations. Major programmes like *Hunger auf Kunst und Kultur* attract all groups under a certain level of income without further distinctions. Seniors and people with disabilities are offered reduced prices in many cultural institutions, but receive little direct attention from specific programmes or institutional offers.[164] Although the regions in Austria should be an important factor for the federal institutions, studies have not yet been done to assess their regional coverage and provision of accessibility.[165] Austria occasionally has discussions on the participation of people with migrant background. Migrants´ participation issues are mostly identified as social issues and thus further cooperation between the cultural and the social ministries would be needed for further progress. Although people with a migrant background, migrants and minorities are recognised in Vienna as a target group of the *Access to Culture* measures, the cultural sector has not fully recognised these groups in the sense of migrant mainstreaming.[166]

[161] The Nordic Center for Heritage Learning and Creativity. 2014. *Access to Culture*—Policy Analysis. Sweden Country Report: Östersund.
[162] The Nordic Center for Heritage Learning and Creativity. 2014. *Access to Culture*—Policy Analysis. Sweden Country Report: Östersund.
[163] The Nordic Center for Heritage Learning and Creativity. 2014. *Access to Culture*—Policy Analysis. Sweden Country Report: Östersund.
[164] EDUCULT. 2014. *Access to Culture*—Policy Analysis. Austria Country Report: Vienna.
[165] EDUCULT. 2014. *Access to Culture*—Policy Analysis. Austria Country Report: Vienna.
[166] EDUCULT. 2014. *Access to Culture*—Policy Analysis. Austria Country Report: Vienna.

Concluding remarks

This report intended to investigate the concepts of access and democracy, particularly in terms of the relationship between the two. We have established that as the focus of cultural policy shifts towards cultural democracy, the issue of participation in culture is intertwined with cultural diversity rights, as the UNESCO Universal Declaration on Cultural Diversity states, with everyone's right 'to participate cultural life of their choice'. In this respect, cultural diversity rights, in so far as they promote the right to information and freedom of expression, are constitutive to democracy. Towards this direction, the elimination of discriminatory barriers and governance have also been recognised and discussed as key issues. Our analysis then has built upon the country reports, which were developed in order to describe 'Polity, Politics, Policy, Practice' and data relevant with *Access to Culture* in the project countries. The trends of the national reports reveal strategic steps and policy documents referring to cultural diversity, freedom of expression, and the elimination of discriminatory barriers. However, the multi-stakeholder governance approach, which assumes inclusion of various stakeholders: public, private, civil, research and education institutions in decision-making, seems to be built mostly upon cooperation projects, therefore these need to be investigated in further detail in the future.

On Access to Heritage[167]

This chapter seeks to shed light on issues of access in relation to cultural heritage. To reach this objective, we first need to clarify what is meant by 'heritage' and summarise how the term and reality has evolved over the years, followed by a discussion on the current role of cultural heritage institutions and the ways to secure access to heritage. National reports are then reviewed and specific conclusions are drawn.

In EU policy documents, heritage is defined as 'natural, built and archaeological sites; museums; monuments, artworks; historic cities; literary, musical, and audiovisual works, and the knowledge, practices and traditions of European citizens'.[168] Thus, there are many different forms of heritage and cultural expression that involve diverse types of organisations. When the EU policies link heritage to access, it is then referred to as 'democratic participation' and 'active involvement' or 'make use of digital means in order to increase access to and participation in the governance of cultural heritage for all social groups'.[169]Access is connected to participation and to different social groups as well as to digitalisation as an important part of cultural heritage, but heritage is also connected to democracy, sustainability and an inclusive society for all. According to UNESCO, cultural heritage reflects the life of the community; its history and its identity[170], which is an even broader definition of heritage.

People have been interested in heritage for hundreds of years, visiting interesting monuments, places and heritage sites. Even in ancient Rome, people interested in the last city of Troy or the fallen Colossus at Rhodes would travel or learn Greek to read Homer.[171] Since the 17th century, a wish to display artefacts and curiosities from foreign countries has existed, leading to some mostly private collections, even though large museums such as the Louvre, Prado or British museum trace their first openings to the public to the 18th or 19th centuries.[172] In the 19th century, more museums were founded to display, preserve and interpret heritage, such as the world's first open-air museum established in Oslo in the 1880s, when a collection of buildings were moved to a park to be displayed and preserved.[173] This was also due to the changing society, from predominantly rural agriculture communities to an urban industrial world, which created an urge to not only display curiosities from foreign places, but also to preserve the heritage of a disappearing or transforming rural society.

Today, a multitude of museums, archives and heritage sites work to maintain and exhibit heritage—both material and intangible. However, in the last decades, the perception of heritage has changed to being understood as a resource for multiple uses. Heritage institutions reflect the newly acquired values of heritage that challenged their traditional role as preservers: Cultural heritage institutions have acquired an educational as well as a social development function. These two functions are not the only ones cultural heritage institutions are exhibiting in the society, but have been in recent years increasingly emphasised. Stakeholders and policy-makers have promoted their use to reach particular objectives and targets.

---

[167] This chapter has been prepared by project partners from the Nordic Centre for Heritage Learning and Creativity (NCK). Comments received from the internal peer review of the project partners have been incorporated into this chapter.

[168] *Supporting cultural Heritage*. At: http://ec.europa.eu/culture/policy/culture-policies/cultural-heritage_en.htm, web page last time visited: 29.05.2015.

[169] *Draft Council conclusions on participatory governance of cultural heritage*, Brussels, 2014, at: http://data.consilium.europa.eu/doc/document/ST-15320-2014-INIT/en/pdf, web page last time visited: 29/05/2015.

[170] *Armed Conflict and Heritage*, at:http://www.unesco.org/new/en/culture/themes/armed-conflict-and-heritage/ web page last time visited: 29/05/2015.

[171] Perrottet, T. 2003. *Pagan Holiday: On the trail of ancient Roman tourists*. New York: Random House Trade Paperbacks.

[172] www.louvre.fr; www.museodelprado.es; www.britishmuseum.org.

[173] Rentzhog, S. 2007. *Open air museums. The history and future of a visionary idea*. p. 57f.

To be specific, the value of culture today transcends its intrinsic value by ascribing also an extrinsic value, that of having a potential to be used by non-cultural sectors.

This is not a novel thing, yet only recently has it been recognised as a potential resource. For example, UNESCO defined the role of culture in sustainable development as indispensable due to its economic value (in form of economic benefits, contribution to employment, tourism) and its social value (as investment in intercultural dialogue, social cohesion, and as a source for tackling ecological challenges).[174] This brings a new paradigm of culture as a resource. The implication of the new paradigm is the possibility of the instrumentalisation of its value and the necessity to analyse and manage the impact of culture and its channels of influence.

In detail, heritage itself has been assessed as valuable not only because of its intrinsic value, but as a value of exhibiting functions in society: institutional (as useful for wider social functions), instrumental (as contributor to social objectives) and economic (as an asset which can generate financial revenues).[175] Bearing in mind this new paradigm of heritage, it is not surprising to encounter grassroots heritage institutions reinventing their purposefulness in society through innovative channels of influence. One of the most apparent changes in the role of heritage institutions has been the expansion of learning offers, tailored to their visitors, participants and the general public.

For example, museums, similarly to many other heritage institutions, have experienced an educational turn[176]— heritage is today used as a resource for educational purposes with museums, art galleries, open air museums, archives and cultural heritage sites as arenas of learning.[177] Heritage has also acquired a social-development function: Heritage institutions work as centres for social development in their environments that go beyond learning about the collections they preserve.[178] These new functions and purposes of heritage are closely connected to accessibility. Accessibility to the wider public, as well as to other organisations in society, is a prerequisite for using heritage for a multitude of purposes

Cultural heritage institutions are significant given their role for our collective memory as organisations preserving objects and documents, which can provide us with information about the past. They are also important as they remind us of the culturally diverse and changing world we live in, a reminder that is closely connected to democracy and access at three different levels. At the first level, preserving (re)sources of the past and the present in order to understand and explore how different situations and issues came about is per se important to democracy. Therefore, in some countries, such as Sweden and Norway, it is a constitutional right to have access to public records, which are often kept in archives.[179] At the second level, however, and in order for the records and archives to become accessible, people first need to become aware of this material, understand their rights to this material and the ways in which they can gain access to it. It is not enough to just preserve cultural heritage, records and archives, if it is not accessible and if it is not easy to use, for example in digital form. At the third level, we need to create learning opportunities based on cultural heritage as well as to provide opportunity to use the materials in different ways. In this way, people do not just access the material but also learn from it and create further knowledge.

---

[174] UNESCO: *Culture and Development* in A/66/187, 2011

[175] Fojut, N. 2009. *The philosophical, political and pragmatic roots of the convention.* In: *Heritage and Beyond*, ed. Council of Europe, Strasbourg, 2009, Council of Europe Publishing, p. 17f.

[176] Hooper-Greenhill, E. 2009. *Museums and Education. Purpose, Pedagogy, Performance*, 2009 ed., 2007, Routledge art galleries, open-air museums, archives and cultural heritage sites as arenas of learning

[177] Zipsane, H. 2011. We are more! The overlooked potential of learning through cultural engagement. In: *Structured dialogue, EU—Cultural Sector, The Access to Culture Platform*, European House for Culture.

[178] *Instrumentalism in Heritage Learning*. In: *Museum International* 63 (no. 1-2), 2011

[179] *Svensk författningssamling*. 1949:105

Despite the previously mentioned role of cultural heritage institutions in the society's collective memory, Europe has a clear divide when it comes to how heritage institutions regard their role in society. Of course, most heritage organisations work to preserve and maintain cultural heritage, but there is a partition from east to west across Europe. The northern part has a stronger focus on using heritage for social purposes, making heritage accessible for learning through heritage, and using heritage for various social, learning and development purposes. The southern part has a much stronger focus on learning about heritage, making heritage accessible for tourism and people wanting to learn about the past.[180] This divide might be due to different political initiatives that promote and ease access to arts and culture. There are different perspectives on the use and purposes of heritage and subsequently different views on what access is and how access to heritage should be promoted. The view on heritage and access to that heritage depends, for example, on the type of cultural heritage, whether it is defined by the traces of the past seen in non-mobile buildings, ruins and landscape or in mobile artefacts, objects of art and immaterial traces. The former limits the physical access to heritage as people 'from the outside' have to 'visit' the place in order to experience the heritage, while the authenticity of the geographical location is part of the experience which can potentially empower those living in the area to develop a sense of their identities and to generate income through the commercialisation of culture.

Physical access is an important part of accessibility, but efforts are also made to provide access through the creation of recognition and connection with different audiences. Many heritage organisations and heritage sites see a challenge in representing different groups, bringing out artefacts, telling stories that represent, for example, the old, the young, immigrants, different religions, genders, etc. There is a need to create a feeling of belonging and empowerment through heritage by recognising one's own past in the stories brought forward.

Authenticity is also vital to the value of the second kind of heritage. This tangible and intangible mobile heritage also creates a demand for safety and insurance, which limits possibilities for access. However, greater possibilities exist to make accessible this kind of heritage because it is not tied to a specific geographical location. Intangible heritage, such as crafts, dancing, traditions can be brought to people who have difficulties to access some locations. With an ageing population in Europe, this opportunity is of increasing importance. Many museums are already making heritage available to this target group through boxes with artefacts that can be sent out or exhibitions that are sent on tour.

For both types of heritage, whether it is defined by the traces of the past seen in non-mobile buildings, ruins and landscape or in mobile artefacts, objects of art and immaterial traces, the relation of heritage to specific locality has been the key in exploiting heritage for shaping identity and for tourism. Particularly in relation to non-mobile building, ruins and landscapes this has been relevant, since particular sites are more tied to a specific place, while mobile heritage is more tied to a certain area or region—also a geographical connection, but not as strong as for the immobile heritage sites.

Cultural heritage is now connected to the creation of identity at a European level and the discourse that increasingly focusses on European identity. For example, the Horizon 2020 programme has initiatives to explore this further with the calls for research into 'reflective societies: cultural heritage and European identity'. In 2012, a policy review on European identities was published, where heritage was seen as important to European identity.[181] However, this is not an easy concept, considering that Europe is a diverse place with multiple cultures, identities and heritages. Still, cultural heritage, connected to specific geographical locations, is important in understanding that place and its relation to other places. As a part of this, access is important in order for people

[180] Gonzáles, Jakoba Sraml. 2012. *Trends in Practical Heritage Learning. Study in Europe*.

[181] European Commission Directorate-General for Research & Innovation. 2012. *The development of European identity/identities: unfinished business. A Policy Review*.

to explore their identities. Various points, related to the different types of heritage and their role in shaping the identities of places and people, can be traced in all national reports.

Austria

Since the 1990s, Austria has outsourced and privatised federal cultural institutions. To ensure access to cultural heritage, free entrance to federal cultural institutions for young people under 19 years was established in 2010. Because the numbers of visitors to national museums have risen significantly partly due to free access for young people (a +10,3% increase of visitors in the under 19 years age group between 2011 and 2012, Bundesministerium für Bildung, Kunst und Kultur 2012:10), this policy action is celebrated as a major cultural policy accomplishment of the present government. The data does not show whether these visits are taking place individually or in an institutional context (for example, with school, kindergarten, etc.). The statistics of cultural participation also show that museums are the most visited cultural institutions after cinemas.

Spain

In Spain, the importance of heritage is recognised by public policies both at national and regional level. The increasingly developed field of cultural tourism finds the promotion of Spanish culture abroad greatly relevant to attracting tourists. This implies a larger perspective on access, as instead of facilitating access to heritage only to the Spanish population, there is a clear trend to try to make it internationally accessible. Another area mentioned in cultural policies refers to international cooperation to promote heritage.

On a legislative level, the policies on heritage objects or artefacts focus on illegal export and removal of these objects. Article 46 of the 1978 constitution states that 'Offences committed against this (historic, cultural and artistic) heritage shall be punished under criminal law'. [182] This clearly indicates that any illegal acts against heritage are considered as criminal acts. This directly connects to access, since destroying or removing heritage obviously makes it inaccessible to other people. Protecting cultural heritage, enriching state-owned collections and restoring works of art and archaeological objects, is thus an important part of Spain's policies as regards access.

Turkey

In Turkey, on the national level, the Directorate General of Cultural Properties and Museums of the Ministry of Culture and Tourism has undertaken projects that have direct impact on the accessibility of museums and heritage sites. These are (1) the 'Museum Card' project whereby access to over 300 museums and heritage sites are possible with one single card – Turkish citizens under 18 and over 65 years old and people with special needs have free entrance; (2) modernisation of the management of the museum ticket offices involving the Association of Turkish Travel Agencies; and (3) infrastructural improvements facilitating access for people with special needs.

Changes in the tax legislation since 2004 aimed to stimulate sponsorships and cultural investments and these fiscal measures created a positive impact on museum and heritage sites through private sponsorship that supported modernisation and interpretation projects.

[182] Spanish Constitution. 1978. Retrieved from: http://www.congreso.es/portal/page/portal/Congreso/Congreso/Hist_Normas/Norm/const_espa_texto_ingles_0.pdf, web page last time visited: 29/05/2015.

We can conclude in the Turkish case that access to heritage sites is being addressed at various levels, one being the physical accessibility of the sites, the user-friendliness of the interfaces (such as ticketing and admissions) and availability of information (publicity and websites). Digitalisation is a more recent trend, which helps remote users to 'visit' heritage sites and monuments. At the same time, current projects aim at the digitalisation of manuscripts and other written artefacts in order to maintain them for future generations and ease access for remote users and users with special needs. Infrastructural adjustments to address disability and ticketing policies for children and the elderly both point towards a visitor-numbers-focused approach to access. However, through the modernisation of the ticketing services and visitor centres at the heritage sites, we see a growing recognition of the importance of tourism for the heritage industry. These improvements are being achieved through public-private partnerships and sponsorship models.

By using heritage as a learning environment, some state museums have been undertaking educational activities. The Anatolian Civilisations Museum (Anadolu Medeniyetleri Müzesi), in Ankara, for example, has been running an education department since 2002 and has developed an educational pack jointly with the Turkish Cultural Foundation, which is being used in some other state museums. In the educational activities in museums, however, private sector-run museums are more active and more vocal.

Croatia

Areas and items of cultural and historical significance enjoy special protection by the state according to the constitution. There is however no specific reference in the constitution to *Access to Culture* or specifically to access to cultural heritage as such.

In the last twenty years, different governments have provided support to access to cultural heritage programmes through support of education programmes in museums and through programmes to promote education on cultural heritage. The strategic plan of the current ministry of culture for 2014 to 2016 also stresses, as one of its aims, the increased availability of the cultural heritage in digital arena (aimed at general public as well) that will be achieved through specific digitisation projects. This will specifically be developed through the Strategy of Digitisation of Cultural Heritage for the period until 2020 that is presently being developed.

The Parliament has adopted a Strategy for Protection, Preservation and Sustainable Economic Use of Cultural Heritage (2011-2015). The strategy emphasises as strategic goals that museums should be active in local development and should improve attendance by giving high priority to tourists, pupils in compulsory formal education and local population. The strategy also suggests that museums can specialise in attracting specific target groups. An important element in this strategy adopted by the parliament is the suggestions for local communities to participate in cultural heritage issues.

Central government and local authorities have adopted plans for building renovation and preservation and these adjustments include facilitating *Access to Culture* for people with special needs. However, the implementation of these plans is slow partly because of the lack of funding and sometimes due to restrictions imposed by the service for cultural heritage protection.

Norway

The legal framework in Norway is given in the Act of Culture, which defines the responsibilities at different public administrative levels. The law defines an explicit responsibility for the public authorities to both 'protect and

convey cultural heritage'. Cultural policy related to heritage is divided between the three ministries of culture, education and environment.

Democratisation of cultural heritage has been the central objective for the public authorities while also being stated and included in the political directives in the so-called white papers from the Ministry of Culture since 2003. According to these, heritage should be preserved, documented and disseminated. Digitalisation of collections has become a key tool for the dissemination, which is expected to create conditions for opening and stimulating an enlightened public discourse while breaking down barriers between different sectors. The target groups for the dissemination efforts and for the Norwegian cultural policy are children and youth, cultural diversity, disabled citizens, social inclusion and senior citizens. Methods have so far been a combination of guidelines (for example related to physical access for disabled people) and stimulating programmes (for example the Cultural Rucksack for children and youth and the Cultural Walking Stick for senior citizens).

The digitisation efforts have been of a real substantial scale for heritage institutions such as museums and archives. Public financing has stimulated the institutions to include collections of current private material in their digital collections, which has been made digitally accessible to the public.

Sweden

The political directives for cultural policy in Sweden, dating from 1974 with slight revisions in 1996 and 2009, states that the mission of cultural heritage is to promote 'a dynamic cultural heritage that is preserved, used and developed'. The division of responsibilities between different administrative levels is regulated through budgetary interdependence, but the cultural policy directives on the national level are preconditions for receiving state grants at the regional level.

In recent years, public and private initiatives have financed major digitisation efforts to make collections accessible. Private initiatives, in particular, are dedicated to making a business out of the interest for genealogy and thus exploit the principle of free access to public documents.

Since 2005, the Swedish Arts Council together with the National Heritage Board has stimulated systematic attempts in museums and heritage sites to improve access for people with disabilities, with ambitious goals that were scheduled to be reached before 2012. Lack of funding, however, constrained the realisation of those goals and led to the extension of the deadline until 2015. As a result, since 2013, it has been a precondition for public funding that the museums and other organisations have access plans, which describe the needs and measures to be taken in order to improve physical access. The progress of the plans is to be reported annually.

Since 2008, the Swedish Arts Council administers a programme called 'Creative School', which has become very popular and to which the school – or the owner of the school – applies for governmental funding for financing cultural activities. Reports show that museums have been very active in this programme at the municipal and, to some extent, the regional level and that the number of school classes visiting museums has increased.

In autumn 2014, a new government was elected in Sweden which, besides keeping the popular 'Creative School' programme, decided to introduce free entrance to state-owned museums within the next few years. These museums are mainly situated in the capital.

Concluding remarks

Following this summary of how access to heritage is viewed in the project countries, several conclusions can be made. First, it looks as if different countries have adopted similar strategies to boost access to heritage. Yet, there are also some differences.

In Turkey, Croatia, Sweden and Norway, an increase in visitors to cultural heritage sites and museums has been a main priority. In Turkey and Spain, this has been a strategy closely related to the efforts to increase tourism economy, while in Croatia the objectives are more diverse. In Sweden, and to some extent also in Norway, the increase in visitors is mainly realised through efforts to increase the number of native users through investments in broadening the access for people with disabilities and, above all, through different initiatives to provide funding for schools' participation in cultural heritage activities.

Croatia, Norway and Sweden have invested in digitalisation and thus, increased access to collections. It should be noted that such initiatives have been supported not only through arguments of access for all but also through arguments about developing the full commercial potential. In Turkey, digitalisation is also seen for its touristic and learning potential, especially aiming at preserving national cultural identity. Yet, data exhibiting the effect of such ventures are not currently available.

The division of responsibility and engagement through steering instruments in issues about access to heritage looks different from country to country. Private engagement seems to have a stronger position and it is more directly related to funding in Turkey than in the other countries. However, it can be difficult to define the actual nature of public-private cooperation in the other countries, since many cultural heritage organisations are funded through a mixture of private donations, public grants and their own commercial activities.

Digital Access: sharing or selling?[183]

Access to Culture and challenges of the digital era

Access to Culture and communication represent the fundamental aspects of our cultural memory. The right to obtain and share knowledge and the right to create and re-create are central to survival of any culture. Benkler Yochai draws our attention to the fact that information is both input and output in its own production process. He describes information as a non-rival good, meaning 'its consumption by one person does not make it any less available for consumption by another'.[184] This means that information does not get 'spent' in communication with others, but it is sustained and 'preserved'. The cultural sector, being a custodian and communicator of our recorded cultural memory and of its many different forms (literature, performing arts, visual arts, music, heritage, etc.), has to provide suitable models through which content in their safekeeping can be made available to the audience. To stay culturally alive (i.e. not forgotten), the audience must be able to appropriate this content and use the related references in their communication and creative processes.

Access to Culture issues have been considered from a cultural policy perspective with the aim to contribute to our understanding of cultural development, social inclusion, quality of life, democratisation of culture, human rights, etc. Analogue and digital domains have been looked at as a ways to ensure delivering content to interested users. When considering their priorities, public cultural institutions face a dichotomy in cultural policy aims. While their missions include ensuring public *Access to Culture*, at the same time their success is also evaluated based on their financial success. Hence, cultural institutions face the issue of sharing or selling their digital content and services. Cultural institutions are looking for ways to reconcile their traditional mandates—providing access to a common heritage and preserve it for future generations—with opportunities, as well as, challenges emerging in the digital era.

In cultural policies and digital culture, cultural institutions emphasise the relevance of the cultural content that they have in their collections and which they attempt to digitise to preserve it and easily communicate to users. In general, we expect the digital environment to allow us easier, cheaper and more efficient communication, distribution, and storage. For cultural heritage institutions this relates to issues of preservation, conservation and communicating of cultural heritage. Preservation and conservation ensure the future availability of a heritage, while communicating is oriented towards spreading the knowledge that it embodies in the present time. For cultural and creative industries, this relates to the ability to develop new products and services based on the openly accessible cultural heritage resources, thus further contributing to communication of a cultural heritage to interested users. Therefore, if creating an enabling environment for digital culture and for empowering citizens is considered a relevant policy goal, then cultural policies must address both issues of digital access as well as long-term sustainability and viability of services.

[183] This chapter has been prepared by project partners from the Institute for Development and International Relations (IRMO). Comments received from the internal peer review of the project partners have been incorporated into this chapter. It has been written by Aleksandra Uzelac with the assistance of Jaka Primorac and Nina Obuljen Koržinek. The internal peer review of the chapter has been done by Angela Wieser.

[184] Benkler, Y. 2006. *The Wealth of Networks: How Social Production Transforms Markets and Freedom*. New Haven/ London: Yale University Press. Retrieved from: www.benkler.org/Benkler_Wealth_Of_Networks.pdf, p. 36.

In the European context, the Digital Agenda for Europe (DAE)[185] describes a complex framework within which one should look at developing online services and opening up of cultural content. It cuts across the regulatory frameworks that used to be treated separately—from digital single market and cybercrime to privacy, digital literacy and digitising the cultural heritage in EU. The Digital Agenda lists opening access to content as contributing towards a vibrant single European digital market. *Europeana*[186] is mentioned in this strategy as a flagship cultural project, bringing benefits to EU society through smart use of ICT and revealing information that promotes cultural diversity, creative content and accessibility of European cultural heritage online. While the Digital Agenda approach emphasises the so-called 'supply side' of cultural content provision, as it approaches issues related to cultural diversity from the distribution perspective where 'more content can reach more people', it leaves the cultural sector free to approach a 'demand side' and focus on users and their habits that also play a significant role in achieving success within the digital space.

In the general context of communication policies, access is looked at from a wider perspective where issues such as equity of access, concentration trends, and net-neutrality shape the models for our wider communication activities. When considering access issues related to digital culture, researchers have initially focused on general connectivity and providing infrastructure for access (technical access issues). However, researchers have also started to consider the users, their real opportunities to participate and their necessary skills and competences. In the digital domain, *Access to Culture* issues are placed in a wider framework of ensuring balance between commercial and public interest and ensuring active users' full engagement with creation, curation, and aggregation of content and ensuring their right to obtain and share knowledge. Thus, issues related to copyright and open access represent a relevant framework for considering access in the digital domain. Current debates include those advocating for promoting openness and participation and others that seek restrictions and centralised control. Divina Frau-Meigs[187] stresses that 'Policy-oriented plans should aim at guaranteeing pluralism, avoid dominance by corporations and straighten the imbalance between regions in terms of information and communication provision.' To address issues of cultural and societal reach, and fundamental rights and freedoms in digital culture, policy-makers need to consider issues of curation, equity of access, openness, participation and accountability. Frau-Meigs[188] stresses that '…those freedoms and values are tested against issues of content pricing, data protection and privacy, intellectual property rights and the creative and civic agency of users (including amateur professional and "piracy" practices)'.

The restrictions due to intellectual property rights have made a significant impact on access to digital culture; this affects the role and services of museums, archives and libraries in the digital era. The cultural sector is voicing its concerns and asks for solutions that would ensure that the values they defend (heritage, equal access, etc.) are transposed to networked cultures. It is imperative that (cultural) policies recognise that *Access to Culture* is a fundamental aspect of our cultural memory and that unless ways are found to stimulate the online accessibility of copyrighted material a significant part of our more recent (contemporary) art will not be available for users to access. Online Access to Audiovisual Heritage Status Report[189] warns that 'we must be on top of the curve of evolution and try to foresee what is coming, to both keep making the content we "host" … relevant for the time we live and keep it accessible, retrievable, in short alive for future generations'.

---

[185] *A Digital Agenda for Europe*. 2010, at: http://eur-lex.europa.eu/LexUriServ/LexUriServ.do? uri=COM:2010:0245:FIN:EN:PDF, web page last time visited: 29/05/2015.

[186] http://www.europeana.eu/

[187] Frau-Meigs, D. 2013. *Assessing the impact of digitisation on Access to Culture and creation, aggregation and curation of content*. In: *Background Paper for Governance of Culture – Promoting Access to Culture*, Moscow, 2013, p. 11.

[188] Frau-Meigs, D. 2013. Assessing the impact of digitisation on Access to Culture and creation, aggregation and curation of content. In: Background Paper for Governance of Culture – Promoting Access to Culture, Moscow, 2013, pp. 9-10.

[189] Verbruggen, E./Oomen, J. 2012. Online Access to Audiovisual Heritage Status Report. In: *Report on the project EUSCREEN Exploring Europe's Television Heritage in Changing Contexts*, 2012.

To sum up, issues related to ensuring access to digital culture include a mix of wider systemic (net neutrality) and regulatory issues (copyright, open data, etc.) as well as finding suitable strategies and business models under the given regulatory framework that enable cultural institutions to fulfil their missions in the digitally infused environment with new ways of working and by taking advantage of new opportunities. The more narrow approach of the cultural sector focusses on reaching their audience/users and measuring the success of their online activities. Both aspects remain equally relevant in ensuring that cultural content reaches their intended users.

Strategies for reaching users

Even though traditional cultural forms and institutions are important providers of access to cultural services, the cultural sector also needs to recognise and support new ways through which cultural audiences today enter into cultural experience happening in the online environment (mainly outside of the cultural sector virtual resources). The ways we consume, share and create cultural content have changed. Citizens (users or prosumers) turn to digital platforms to search for information, communicate, share, contribute to joint projects, shop or enjoy entertainment activities. The fact that over 70% of European citizens regularly communicate in a digital context can no longer be overlooked by the cultural professionals responsible for reaching their audiences.[190] Since they must compete for users' scarce attention, this requires cultural organisations to more actively ensure visibility of their content and services in digital space that is marked by information overload in the context of digital networks.

Cultural institutions need to clearly understand what they are trying to do in the digital context and for whom. Effectively using the digital network environment for reaching audiences does not mean simply putting announcements of cultural events online, but rather enhancing and complementing users' offline cultural experiences and disseminating cultural content through many different formats used on the net. In short, the available content needs to be in a form fit for its purpose. This addresses the issue of providing different platforms, products or services for different types of users (such as tourists, students, children, families, etc.) but also removing digital barriers for people with disabilities, and enabling their access[191] by applying the universal design[192] approach on the institutions' websites. Digital media context is not without its own barriers, but opportunities exist for users with disabilities to have *Access to Culture*. The Audiovisual Media Services Directive (AVMSD) suggests some methods for barrier-free access including sign language, subtitling, audio description and easily understandable menu navigation. In addition, different smartphone apps for hearing and visually impaired have been developed to allow barrier-free film enjoyment (offline).[193]

The institutional supply-driven model, based on the logic 'supply through your website and users will come', has not been proven effective. The demand side and a focus on users, their habits, expectations and tastes also play a significant role in succeeding in digital space. If the cultural sector wants to embrace the demand side seriously, cultural organisations need to make sure that they know their targeted audience, and users' habits should be

[190] Presently Internet is the media space in which people spend a significant part of their leisure time. According to data from Internet World Stats (30 June 2014), there are presently more than three billion Internet users in the world, which represents 42% of the total world population. In Europe, over 70% of individuals regularly use the Internet and many use mobile Internet via smart phones and tablets.

[191] Bachmeier, C. 2014. *Barrier-free access to audiovisual content—a fundamental human right*. In: *IRIS plus*.

[192] Universal design is 'the design of products, environments, programmes, and services to be usable by all people, without the need for adaptation or specialised design.' (Bachmeier, 2014:8)

[193] For example, smart-phone apps in German language such as Starks for the hearing-impaired that display subtitles describing important background noises on their mobile and Greta, an app for visually impaired provides a spoken film description that they can listen over their headsets in cinemas. (Bachmeier, 2014:11)

systematically monitored. What users do and how they interact with the available cultural content, where or with whom, to whom they trust, where they look for information, which niches can be spotted and addressed is useful knowledge, helpful for spotting barriers that might be present on cultural websites and other online channels.[194] In trying to ensure their reach and visibility, the cultural sector has slowly begun to consider moving cultural content to where people are online (social networks, photo or video-sharing sites, etc.). This approach switches from a supply logic to a creating-demand logic by attracting users' attention in places they are visiting, rather than passively waiting for them to come. This ensures that cultural heritage and related knowledge does not stayed locked in the archives of cultural institutions but is spread around, raising the visibility of the original collections.

Intellectual property rights and use and re-use issues: is the cultural sector ready for reuse?

On the EU level, the issue of reuse has been discussed and regulated in a wider framework of Open Data Strategy and Directive on reuse of public sector information[195]—also called the 'PSI Directive'—that regulates reuse with the aim to stimulate a growing market in added-value products and services based on reuse of public sector information.[196] The cultural sector is expected to be a catalyst for creativity and contribute to the EU economy and growth of jobs. However, until the revision of the PSI Directive in 2013, culture has not been included within the scope of the PSI Directive due to concerns expressed by governments and public cultural institutions about costs of clearing IPR of third parties. The institutions fear that benefits may not outweigh the costs, including loss of an existing source of income. In 2013, the revised PSI directive included libraries, museums and archives in its scope. Member States have been given two years to transpose the provisions of the revised Directive into their national laws. The question is: are they ready for reuse?

In order to be findable and usable in the digital context, cultural institutions need to release their material in a way that can be read by humans, as well as machines through metadata. Even after resolving the problems of visibility and reaching the target users, there remains the issue of usefulness and usability of the available digital content. The cultural heritage sector has digital collections of diverse materials (textual, visual, audio, etc.) and a high proportion of material in collections involves third-party rights.[197] Even though the public sector has tried to improve accessibility to digital content in the past decade, the study *Public and Commercial Models of Access in the Digital Era*[198] reports that 'Overall, some 20% of cultural content has been digitised, ranging from 4% for national libraries to 42% for art museums. On top of that, only about one third of that digitised content has been made publicly available online, hence only about 6% of the European cultural content is accessible online.' (emphasis added) The study identified many barriers for distributing public digital content in Europe ranging from

[194] A useful example of audience trend-spotting is a study conducted jointly by the Arts Council of England, MLA and Arts&Business in 2010, that looked at *Digital audience: Engagement with arts and culture online* in the UK, that provides a useful insight into who engages with culture online and via mobile devices, looking at behaviour, attitudes, spending patterns, barriers and future trends and how these correlate with offline cultural consumption. Two Culture24 reports *Let's Get Real: How to Evaluate Online Success?*, (2011) and *Let's Get Real 2: A Journey towards understanding and measuring digital engagement* (2013) also provide some useful methodological points for arts and culture organisations in evaluating their own success in digitally engaging their audience. The reports point to the fact that having a clear understanding of what an organisation is trying to do and for which audience and which values drive its actions is a grid against which online digital metrics should be set, making sure that it is analysed in such a way to provide relevant insight for overall activities and to show if investments in the online activities can be justified.

[195] European Commission: *European legislation in reuse of public sector information*, at: http://ec.europa.eu/digital-agenda/en/european-legislation-reuse-public-sector-information, web page last time visited: 29/05/2015.

[196] It focusses on the economic aspects of reuse of information rather than on the access of citizens to information

[197] Dietrich, D./Pekel, J. 2012. Open Data in Cultural Heritage Institutions. In: *European Public Sector Information Platform Topic Report*. No. 2012/04. Epsi Platform—Open Data in Cultural Heritage Institutions.

[198] Feijoo, C. et al.: *Public and Commercial Models of Access in the Digital Era*. eg.European Parliament (Directorate General for Internal Policies, Policy Department B, Structural and Cohesion Policies, Culture and Education), Strasbourg, 2013, (211 pp.) p. 15

lack of funding for digitisation, lack of maturity of appropriate business models, lack of adequate content-rights management (e.g. orphan works), to lack of appropriate skills within public institutions, and lack of user awareness on digital European heritage.[199]

The access to digital cultural heritage has been provided in different ways, both within the cultural institutions or online.[200]

- Digital in-house: the work is digitised or described digitally within the facilities of the institutions. Access can be provided through a closed network or through digital data carriers.

- Online: works are made accessible through the website but without explicit rights of use or reuse. Therefore works are merely 'shown' online.

- Online, in the network: works are offered online in a complete form (with metadata) and the rights policy is explicit, so third parties know the rights of use and re-use of the works and information.

As most of the content made available online is at the second level: 'accessible through the website but without explicit rights of use or reuse'; authors claim that 'content is available but not useful', because explicit rights for use and re-use of the information are not available. The study reports that only 31% of cultural institutions have, as yet, an explicit policy on the use of digital collections. Most cultural institutions use their own website to make their content available to their users and some use existing aggregating platforms (national, thematic, Europeana, etc.).

Even those institutions that have clearly stated rights of use do not automatically enable reuse. According to the data about licences used at Europeana platform, Europeana enabled, in 2014, access to over 36 million objects out of which 53% do not allow for reuse, 14% allow for reuse with restrictions and 32% allow reuse with attribution of source.[201] This means that content under no-reuse licence cannot be legally shared, incorporated into various, blogs, Wikipedia and other websites, nor taken by users and applied in their creative processes. Such a situation does not support the Europeana's mission: 'to create new ways for people to engage with their cultural history, whether it's for work, learning or pleasure', nor vision: 'We believe in making cultural heritage openly accessible in a digital way, to promote the exchange of ideas and information. This helps us all to understand our cultural diversity better and contributes to a thriving knowledge economy.' If Europeana's aim 'to provide content in the users' workflow – where they want it, when they want it', (e.g. in Europeana portal, social media and blogs, or through websites and apps using Europeana API) is to be successful, open-data licences are essential, because intellectual property rights by default restrict the use of available content unless rights are cleared or if it is known that content is in public domain.

The so-called 'Black hole of the 20th century'[202] has been recognised as an issue and impediment in providing access to 20th century art that still has not entered into the public domain. Content belonging to the 20th century culture often is not digital and frequently out of distribution in its analogue form. Digitising it and clearing all the intellectual property rights-related costs is cumbersome and expensive, because heritage

[199] Feijoo, C. et al., 2013:146-148

[200] Feijoo, C. et al., 2013:116

[201] http://www.pro.europeana.eu/web/guest/content, web page last time visited: 19.01.2015.

[202] According to The New Renaissance Report (2011), due to intellectual property right issues, there is a '"black hole of the 20th century", in which the majority of the traditional works of the last century falls.' This has been spotted while analysing the content available through Europeana, but it is true for Internet in general. *The New Renaissance – Report of the 'Comité des Sages' Reflection Group on Bringing Europe's Cultural Heritage Online* (2011))

institutions often do not hold the rights to the objects kept in their collections. In addition, orphan works[203] present a barrier to mass digitisation projects or free reuse of such objects if digitised. According to The New Renaissance Report[204], The Association des Cinémathèques Européennes estimates that 21% of films held in audio-visual archives are orphaned, with 60% of these being over 60 years old. The British Library believes 40% of its in-copyright collections are orphan. The 'In From the Cold' report noted that nearly 90% of the photographic record in UK cultural institutions were probably orphaned. The Directive 2012/28/EU of the European Parliament and of the Council of 25 October 2012 on certain permitted uses of orphan works provides guidance on how to treat such works and what is allowed, but this still remains a complicated issue impeding access to and easy use of a significant part of the 20th century culture.

Clearly, the intellectual property right framework influences largely what is accessible or not in the digital context and what services cultural institutions can provide to users. Leonhard Dobusch has analysed the European Commission *Report on the responses to the Public Consultation on the Review of the EU Copyright Rules*[205] and has summarised the responses that the Commission had received in reaction to its copyright consultation. His analysis[206] shows that stakeholders are clearly divided in their opinions of how well EU copyright law meets the requirements of the digital environment. Citizens and institutional users think it is not adequate and needs reform while authors and other right holders are convinced it is good. Dobusch states that the survey responses reveal the disequilibrium of the current EU copyright rules. 'When one side is completely satisfied with the status quo and the other is very unhappy then this is not a balanced situation.' He further stresses that copyright reform efforts of the new EU Commission should go towards rebalancing copyright that 'requires at least some reform as demanded by end users and institutional users, most importantly a more harmonised and flexible system of exceptions and limitations.'

Open access as a business model for Access to Culture?

In the digital context, *Access to Culture* is understood as reducing obstacles, as well as fostering opportunities that involve more than just the right to see content displayed on the cultural websites. The logic 'look but do not touch' does not allow real participation by users and it does not sustain sharing knowledge about culture and thus keeping it alive and relevant in our cultural memory. Often we hear that the Internet brought about the 'makers revolution', allowing users to take the available content and do something with it – repurpose it, mash it, remix it, produce new material, or make physical objects. The existing digital environments with many different platforms and tools do provide many opportunities for sharing cultural content online. Nevertheless, users can do this only with the content that they manage to find, and cultural repositories are not always making this easy for them. In general, users will need to invest significant time and effort to find what is useful and then check if the content is legally available for reuse and of adequate quality (high resolution, adequate formats, etc.).

Still, good examples, such as the Rijsstudio in the Netherlands, model the best practices of open access to cultural heritage collections. Launched in 2012 by Rijksmuseum, Rijksstudio, is a platform that presents over

[203] Orphan works are books, newspaper and magazine articles and films that are still protected by copyright but whose authors or other right holders are not known or cannot be located or contacted to obtain copyright permissions. Orphan works are part of the collections held by European libraries that might remain untouched without common rules to make their digitisation and online display legally possible. (c.f.:http://ec.europa.eu/internal_market/copyright/orphan_works/index_en.htm)

[204] The New Renaissance Report. 2011. p. 16.

[205] Dobusch, L. 2014. *Report on the responses to the Public. Consultation on the Review of the EU Copyright Rules*. European Commission.

[206] His analysis and the chart that summarises the received answers is available at: http://governancexborders.com/2014/07/25/eu-commissions-consultation-report-shows-current-copyright-is-unbalanced, web page last time visited: 29/05/2015.

125,000 high resolution images of objects in the public domain that users can freely browse, share and download for their personal and commercial use[207]. More examples exist of projects working on the environments that would promote reuse. Europeana, (via its Europeana labs[208]) works to spread necessary knowledge among the European cultural community to promote reuse by promoting open-source tools, organising creative challenges and hackathons to reuse available cultural content and offer it to users via websites or smartphone apps. Europeana tries to develop platforms or examples of digital cultural products to foster accessible education, tourism and leisure projects that enable usability and accessibility of our cultural heritage. 'Fit for purpose' describes the necessary logic of cultural institutions when putting their content online to make it both accessible and usable.

The Free Culture movement also revolves around the cooperative creation of culture, sharing and reuse, and promotes strategies that make cultural practices sustainable and empower society. The logic of abundance, which serves as the basis of the Free Culture movement, could provide the cultural sector with new ways of achieving its long-term goals and cultural policies. The existing intellectual property right frameworks should not necessarily interfere with or limit the development of initiatives based on Free Culture principles and logic of open access and sharing.

Trends from the national reports This project's national reports allow an assessment of how digital access has been conceptualised and developed through national policy instruments and practice. Digitisation of cultural heritage has been on the national cultural policy agendas of countries in this project. Implicitly or explicitly, they have linked the goals of digitisations with expectations that digital technology will allow for easier *Access to Culture*. Digitisation strategies reflect values set in other socially oriented strategies and these differ among the analysed countries.

Many **Swedish** cultural policy priorities relate to *Access to Culture*, such as children and young people's *Access to Culture*; *Access to Culture* for seniors and people with disabilities; gender equality; cultural diversity and social integration; regional and local cultural strategies; and accessibility of digital data. Sweden is above average for the use of internet for cultural purposes. Only 3% of the Swedes do not have access to the Internet. 'Between 60 and 80 per cent of the Swedish people use the Internet to read newspaper articles, search for information on cultural products and events, listening to radio and music, and watch streamed movies and TV shows. Hence, the digital divide (i.e. inequality in access to digital resources) seems to be very small in Sweden.' In Sweden, digitisation has been recognised as one of the biggest trends influencing the governance of *Access to Culture*, which offers new methods of preservation, but also new ways to communicate arts and culture to a wider public. The report states that 'the technology has given rise to new patterns of consumption with new needs and demands, new behaviour patterns and new attitudes.' and that 'The overall objective of digitisation is that cultural activities, collections and archives to a larger extent should be digitally preserved and made available electronically to the public. All governmental agencies that collect, preserve and provide cultural heritage must by 2015 have guidelines on access and prioritisation.'

[207] Rijksstudio, permits users to create their personal collections and share images via social media, as well as creatively re-use the images to make their own 'masterpieces'. Such approach resulted in successful model with downloads of 500.000 images and the creation of over 180.000 personal collections in Rijksstudio. Such a big attention, that Rijksmuseum got over the Rijksstudio platform, encouraged some living artists in its collections to give permission for the open access to their works as well. (cf.: www.rijksmuseum.nl/en/rijksstudio)

[208] Europeana. At: http://labs.europeana.eu.

Sweden approaches this issue systematically. Since 2011, the National Archives has the responsibility to establish a coordinating secretariat for the digitisation of cultural heritage. The Swedish secretariat for national coordination of digitisation, digital preservation and digital access to cultural heritage (Digisam)[209] is responsible for a strategy aimed at cultural heritage preservation called The Digi@l Cultural Heritage (Digit@lt kulturarv). Digisam oversees the development work and capacity building in relation to digitisation issues. Its priorities are digitisation of cultural heritage, movie theatres, and Swedish movies. In addition to Digisam work, the Swedish Arts Council has responsibility for evaluating the digitisation of performing arts and considering how digital technology can be used to make culture more accessible to people with disabilities. Swedish disability policies also include the requirement to ensure barrier-free access for people with disabilities that extends to cultural institutions' websites and e-services: 'All institutions that receive financial support from The Swedish Arts Council and The National Heritage Board must meet certain requirements regarding access for people with disabilities. They have to produce action plans by 2013, remove easily eliminated obstacles by 2016, and have accessible websites and e-services by 2016.' The Swedish report offers a detailed analysis of cases from the archival and museum sector. For the Swedish National Archives, the main priority is the digitisation of their collections or at least to digitise the most frequently used material, because 'a major obstacle for using the archives' collections is that the archive records are not digitised and thus people can not access them unless they actually visit their facilities'.[210] The archives are required to systematically provide the archival records to the public. Much of their efforts are focused on digital preservation, the expanding of digital data and improved digital archives. They describe their four established processes as 'Provide', 'Make Accessible', 'Make Digitally Accessible' and 'Increase Knowledge'. For example, 'Make Digitally Accessible' states that the archives should develop methods for making digital archive information available by establishing digital archives, databases, open source platforms, mobile applications, and by being active in social media.

Through digitisation, archives also have the opportunity of to explore commercial projects. Because genealogy is very popular in Sweden and documents concerning family history are the most used archival resources, digitisation of these frequently used records would bring immediate benefits. Presently, users must visit the archive to get access to their family records. Even if requested records are in digital form, they are not openly accessible through the internet, but only through the archival databases. Some private companies have developed new services for interested users by digitising records from the archives and making them accessible through the internet for those who subscribe to these private services. Since most of Sweden is a sparsely populated area and users sometimes have to travel long distances to a particular archive, paying for access to digital material may be more cost efficient and less time consuming for the users than travelling to the archive.

When considering museums, the report analyses the case of Jamtli and states that 'the biggest investment in regard to new technology is the digitisation of the museum's large photography collection.[211] Jamtli is now working on making these photos more available by scanning and categorising them.' When comparing the National Archives and Jamtli, the report finds that 'they are facing different challenges and have chosen different strategies to foster Access to Culture. The archives have a much narrower view on access and are mainly focused on access to their collections. The museum has interpreted access in a broader sense and is working in a more systematic and effective way with issues related to equality, inclusiveness and social cohesion. The explanation to this could be that archives are traditionally introvert and museums more extrovert. Also, museums have

[209] Swedish secretariat for national coordination of digitisation, digital preservation and digital access to cultural heritage (Digisam). At: http://www.digisam.se.
[210] The report states that currently only 3 % of the overall archival collection is available in digital form.
[211] Jamtli's archive contains around nine million negatives and glass plates and is one of the largest photo collections in the country.

understood themselves as culture institutions preserving cultural heritage, while archives have been viewed as administrative authorities preserving information, not cultural objects.'

The Swedish report points out that 'Swedish cultural institutions have different approaches to digitisation, depending on what kind of cultural institution it is, what kind of activities they are engaged in, and how much resources they have.' The report concludes that if they had the time and money 'it is probably safe to assume that most cultural organisations would have intensified their efforts in this area'. The Swedish report points out that 'Swedish cultural institutions have different approaches to digitisation, depending on what kind of cultural institution it is, what kind of activities they are engaged in, and how much resources they have.' The report concludes that if they had the time and money 'it is probably safe to assume that most cultural organisations would have intensified their efforts in this area.'

The national report of **Norway** states that the welfare ideology is the main rationale for the Norwegian cultural policy (and public policy in general) and it strongly emphasises the democratisation of culture. A fundamental goal for Norwegian cultural policy is that the whole population shall have access to cultural goods, ensuring citizens the right to participate in culture, and maintaining equality. The white paper on culture[212] emphasises the need for a concept of culture sufficiently open to societal changes and warns that globalisation and individualisation require a concept of culture able to cope with the diversity and complexity of contemporary culture.

In Norway, the general digital literacy rate is very high, and 'the latest Media Barometer from Statistics Norway shows that 85% of the population use internet daily, while 96% of the population have access to the internet from their own home.' The report identifies different Norwegian policy papers that address issue of digital access. The white paper on libraries (2009) describes new roles for libraries in a modern, digital age, emphasising the importance of the concept of knowledge commons for the access to knowledge and culture in digital context. It states as its main objective, the need 'to ensure that all have access to art and cultural experiences and opportunities to express themselves through art and culture, independent of geography or economic and social divisions'.

The white paper on digitisation of cultural heritage[213] considers digitisation as a topic for cultural policy and particularly access policy in a globalised and digital cultural market, acknowledging both opportunities and challenges that digitisation creates for public cultural policies. It recognises opportunities for the cultural heritage sector where digital technologies 'help to break down the barriers between sectors and institutions, strengthening users' access to sources', thus providing new opportunities for dissemination and access services of the heritage sector. 'From a dissemination and user perspective, the main objective is to enable cultural heritage institutions, within the bounds of legislation and regulations, to make available in digital form as much as possible of the source material entrusted to these institutions.' As a prime objective of the digitisation efforts, it recognises the need 'to make sources of culture and knowledge more readily accessible to users'.

The report argues that digitisation as a tool for (cultural) democracy has played an important role within the field of cultural heritage and that making collections digitally accessible can democratise the nation's heritage of culture and knowledge. The report mentions creative digital initiatives in the cultural heritage sector: 'where heritage institutions and public authorities (e.g. Arts Council) have encouraged the inclusion of information and stories from the general public in databases on cultural heritage'. In regards to cultural industries, the report

[212] Government of Norway. 2003. *The white paper on culture*.
[213] Government of Norway. 2009. *White paper on digitisation of cultural heritage.*

states, 'Cultural policy documents and measures acknowledge to a large degree that the use of e.g. music has been digitised, but the public policy role in this plays a very small role. In accordance with the characteristics of different art forms, the tools of access also vary between cultural sub-sectors. For example, digitisation plays a significant role in the public debate on literature policy, but for the performing arts' sector, the topic seems almost completely absent.'

The **Spanish** national report notes that the main priorities of Spanish cultural policy includes pluralism, creativity and innovation, reorganisation of the administrative organisations, education, participation (social focus) and cultural heritage. The report notes the statement of the Socialist Party (PSOE): 'universal right of access to the culture is considered as one of the props of the construction of a more equal and participatory society'. *The General Strategic Plan 2013-2015* of the State Secretary for Culture lists among its core objectives the articulation of a policy guaranteeing the right of *Access to Culture* and help to support citizenship and social cohesion. Other objectives include the promotion of creation, innovation and knowledge production and the support to culture on the Internet by safeguarding the rights derived from intellectual property. The report points out that 'the Government increasingly encourages the legal supply of cultural content on the Internet'; this leads to a need for clarifying the limits of intellectual property rights, especially in the digital environment.

The report states an issue that the cultural policy cannot overlook is recognising the relevance of new patterns of consumption, needs and demands of the young population, the 'importance of knowledge, promotion, visibility and use of new information and communication technologies, including digitalisation of cultural content, for the purpose of increasing the access of young people to culture'.

In Spain, according to Internet World Statistics, Internet penetration rate is 74.8%.[214] However, when discussing issues related to new technologies and digitalisation in the arts and culture, the Spanish report points out that 'Spain still needs to achieve a better geographical balance for development of access to digital resources by using specialised plans, in accordance with those adopted by the European Council in Lisbon in March 2000, to increase the level of cultural content within the new applications and to improve coordination between the national strategies designed by the various ministries involved and those drawn up by regional communities and local councils.' To redress the stated imbalance, various programmes have been designed with consideration for opportunities resulting from digitisation and new technologies projects. Both public and private initiatives, such as organising regular events, festivals, conferences and meetings, have focused on organizing support for cultural programmes and projects that include new technologies. These actions emphasise the relationship between artistic creation and the new technologies, present innovative projects in digital art, provide meeting space for channelling investment, promotion, training and collaboration among innovative companies and projects in the sector, etc.[215]

Austria, with its multicultural population, recognises cultural pluralism, intercultural dialogue and diversity issues, as important elements of its cultural policy and believes *Access to Culture* should take into consideration Austrian citizens with immigrant background. The report states that 'since the incorporation of a wider accessibility of a diverse population in the government programme of the city of Vienna, as well as a first reporting on the local origin of visitors at federal museums, slight progress in Access to Culture by under-represented minorities can

[214] 35,705,960 Internet users on 31 Dec 2013, 74.8% penetration, per ITU. Retrieved from: http://www.internetworldstats.com/europa.htm, web page last time visited: 05/02/2015.

[215] The report has identified programs such as Canarias Mediafest (an International Arts and Digital Culture Festival for video, animation, artistic documentary, multimedia, music and photography), ArtFutura, the Festival of Digital Culture and Creativity, OFFF a festival of post-digital culture that started in Barcelona in 2001, Meeting-Show Zinc Shower an international meeting point for channelling investment, promotion, training and collaboration among innovative companies and projects in the sector), etc.

be observed. Yet it is hard to assess to which extent this could emerge as a trend or if external factors like tighter budgets will dominate cultural policy the next years.'

In Austria, the digitisation of cultural heritage collections has been on the cultural policy agenda since 2006. The expectations are that this will contribute to a wider access to Austrian cultural goods that should ensure preserving this recorded information in the knowledge society. Because of widespread Internet, technical conditions exist to develop digital culture. In 2013, 81% of the households have Internet access, while 48% are using mobile broadband via portable computer or mobile phone. This allows citizens to access information about culture and arts irrespective of cultural, social, practical and financial barriers.

The report states that even though central platform 'Kulturpool'[216] provides an overview of the digital collections and plans to be incorporated in the European digitalisation initiative, there is still no strategy for using the digital resources for new audiences or target groups. Presently, this has been left to the cultural institutions to develop individually. To reach their targeted audience, cultural professionals in Austria focus their discussions on the use of social media and digital data for the provision of *Access to Culture.* It has been recognised that 'social media plays a big role for cultural institutions to interact with the young audience, to increase awareness about their events and programmes'. The Austrian Ministry of Education, Arts and Culture has commissioned and KulturKontakt Austria manages the Museum Online[217] programme to reach the young audience. The programme aims to ensure access to art and culture, by using a participatory approach, educational programmes and communication and information technology. The main participants are 10 to 19 years-old students, who acquire different skills through the process and learn about their common heritage. The project aims at actively involving the students themselves with the subjects; and with the cultural institution as their project partner.

A basic goal of **Croatia's** cultural policy is to make culture accessible to all citizens, a basic policy that has persisted ever since the socialist period. 'Croatia still preserves many cultural policy instruments and organizational models dating back to the socialist period. This is particularly visible in the general policy of subsidizing production in all forms of arts and culture in order to ensure that the rice of the ticket is accessible for broader population.' The system of financing and organisational model of supporting culture faces challenges due to the structural challenges of Croatian economy, the influence of the prolonged financial crisis and the resulting budget cuts.

Croatian cultural policies seek to reform its media and cultural system to fit the challenges of the digital era. According to the data from Internet World Statistics, in Croatia 70.9% of population had access to Internet at the end of 2013.[218] The Strategic Plan of the Ministry of Culture focusses on articulation of existing policies and programmes. This Strategic Plan and the National Strategic Programme for Audio-visual Industry are two policy documents that indicate a shifting paradigm in approaching *Access to Culture* at the cultural policy level. 'The National Strategic Programme for Audio-visual Industry set a number of new goals for improving access and participation. Following successful implementation of the Programme, the project of digitalisation of independent cinemas across the country was completed. In 2013 the programme enabled digitalisation of 28 cinema halls and six film festivals in 18 counties in 27 cities. This resulted in increased participation and broadening film audiences in a number of smaller cities that did not even have cinemas.' In addition, the Croatian government[219] proclaimed the digitalisation of television broadcasting (DVB-T) as a matter of national interest.

[216] Retrieved from: http://www.kunstkultur.bka.gv.at/site/cob__55658/8073/default.aspx.
[217] Retrieved from: http://www.museumonline.at/.
[218] 3.167.838 Internet users as of Dec/13, 70.9% penetration, per ITU.
(cf.: http://www.internetworldstats.com/ europa.htm. 05.02.2015)
[219] Croatian government. 2008.

The basic task aims at 'creating conditions for quality improvement in the scope of production and broadcasting of content that would enrich the media space of the Republic of Croatia'.

When focussing on situations related to developing digital culture and *Access to Culture* in media and digital space, it has been noted that the space for culture in traditional media has decreased; the number of TV and radio broadcasts dedicated to culture have been reduced while the newspaper articles dedicated to culture and/or cultural supplements have been reduced or diminished. Thus, the role of intermediaries and in particular the media is a relevant factor representing an important obstacle to the access and participation.

The Strategic Plan of the Ministry of Culture stresses its goals to increase availability of cultural heritage in digital form through specific digitisation projects, aimed at the general public. However, even in 2015, Croatia still does not have an official Strategy of Digitalization of Cultural Heritage. This is a significant obstacle for development of digital culture. Presently, the budget for digitisation activities is modest and most activities financed by the Ministry of Culture are fragmented and not coordinated. 'Digitalization is still approached mainly through digitalizing of catalogues, and other data available in museums, libraries, etc., but rarely applying other possibilities available through digitisation.' This resulted in many small-scale digitisation activities undertaken by different, museums, libraries and archives, where they present their digitised content on their web pages, which are not particularly user-friendly and do not improve the visibility of their digital cultural heritage. Use licences are usually very restrictive and do not allowing reuse without first clearing rights. Many institutions use social media, but 'mainly for dissemination of information, and rarely for finding more innovative ways in engaging with their users'. There is no national digital platform through digitised heritage would be accessible at one place and easily searchable. Croatian cultural content is also very modestly represented in Europeana, where presently less than 7000 digital objects from Croatian cultural institutions can be accessed and all without reuse licence; that does not provide users with any participation possibilities beyond merely looking at the exhibited digital object. The report states that 'institutions rarely order and/or execute research specifically oriented to audience analysis, mainly due to the lack of funding. However, many stakeholders analyse their available data (for example on entrance to museums, theatres and such) that they collect on a regular basis, due to their obligations towards Croatian Bureau of Statistics.'

Turkey has a centralised system of cultural policy and management. *Access to Culture* is not 'an explicitly mentioned policy area, or a duty', but the Ministry of Culture and Tourism has 'put in place mechanisms in order to improve infrastructure and delivery of cultural services that has direct bearing on the availability of culture.' The use of new technology, digitalisation and the proliferation of technological advances is recognised as a priority and takes the form of various larger and smaller-scale programmes that are realised in cooperation with other public actors. In 2012, the Istanbul Development Agency, for example, funded a project focusing on digitalisation, which 'seeks to maximise the contribution of new technologies and communication material within the tourism sector and, thus, convert Istanbul to a competitive destination'. Similar projects are being undertaken across Turkey funded by development agencies and currently '257 museums and heritage sites located in 23 cities offer 3-dimensional tours in English, Turkish and Arabic, as well as applications suitable for Android and Apple software. With innovative approaches in presenting the historical artefacts and enabling the audiences to experience them, the Directorate of Cultural Affairs Properties and Museums modernises exhibition showcases in the museums and applies innovative technologies (e.g. interactive presentations, installations). The Directorate seeks to update and modernise all museums, as long as the budget allows such a venture.'

Turkey has an Internet penetration rate at the end of 2013 of 46.3%.[220] To improve access to digitised resources, Ministry of Culture and Tourism undertook, between 2005 and 2012, the project ' Internet Access Centres' that should provide in public libraries Internet access to low-income families. To foster a reading culture among children and the young population, the Ministry ran an 'E-Library' project, offering free access to 200 headings on the E-Library website. Another project integrating the new technologies into the libraries uses digital means to help facilitate access of visually impaired citizens. All these initiatives help to modernise libraries and make them more accessible to those with different needs and socio-demographic backgrounds. A similar focus can be seen with many projects that aim at modernising museums and heritage sites through new technologies (e.g. participating in the Google Arts Project, 3-D visits providing access to remote visitors, improving cultural infrastructure by developing mobile apps or audio guides). The development agency funds public-private partnerships in order to improve project development through the exchange of skills in information technology, and digital education in schools around Turkey.

Concluding remarks

The review of these different national reports indicates that the most advanced approach to digital access can be found in Sweden and Norway. In these two countries, cultural policies have tackled this issue in the most systematic ways and, in both countries, digitisation efforts have been closely linked with access issues, because concerns for ensuring access lie at the core of their cultural policies. They share a view that digitisation has played an important role within the field of cultural heritage. When making collections digitally accessible, they focus on issues of open data and on clear descriptions of the digitisation processes that will contribute to the real participation opportunities of their citizens. Their transparent guidelines and evaluation criteria allow for easier measurement of digital activities in the cultural sector. All the other analysed countries have described a number of programmes taking place in relation to digital access, but their policies have been less clearly articulated. The national reports did not provide details regarding reuse policies in the respective national contexts, but all reports identify copyrights as a central issue for providing new digital services and cultural content online.

Adequate business models are still being sought, because the financial crisis has affected all the analysed countries. The New Renaissance Report[221] proposes that '[i]nnovative business models, smart investments, collaboration between sectors (i.e. public-private, cultural-business, creative-technological), policies adapted to the needs of stakeholders (i.e. cultural institutions, creators, private partners, the general public) can help tackle the transition to the digital era in a dynamic and forward-looking way.' The adequate ways of achieving this are still being explored because transition depends on many issues and not all are within the scope of governance of cultural policies.

The digital environment only creates 'conditions of possibility that suggest possible futures rather than determine them'.[222] Thus, tapping into the opportunities offered by the digital context still depends largely on our existing cultural policies and strategies that shape ways of working and acceptable models for arts and culture. To embrace the digitally infused context of today's society in which new practices, the convergence of art forms, issues of reuse, or open data could represent real opportunities for creative actors, cultural policies must be able to understand, support and regulate the changed cultural reality (based on the hybrid analogue-digital

[220] 37.748.969 users as of Dec/13, 46.3% penetration, per IWS. Retrieved from: http://www.internetworldstats.com/europa2.htm, 05.02.2015)

[221] New Renaissance Report 2011

[222] Hawk, B./Rieder, D. M. 2008. On Small Tech and Complex Ecologies. In: Hawk B./Rieder, D. M./Oviedo, O. (eds.). *The Culture and Digital Tools*. Minneapolis/London: University of Minnesota Press, p. xvii.

model) and accept and understand its practices. They need to find a way that goes beyond dichotomy: access versus revenue generation, or public value generation versus revenue generation. The goal should be to ensure continuity for the cultural sector in which, open access is guaranteed, entrepreneurship is encouraged and artistic and cultural goals are supported and sustained by viable business models. It is clear that evidence-based policies are needed and they should be supported by systematic research and monitoring of issues and developments in digital culture, such as audience engagement, digitisation initiatives and financial models underpinning them, intellectual property rights, access and participation issues, criteria for evaluating success of institutions' digital activities, etc. We need to consider whether it is time for a paradigm shift in cultural policies.

Access to Culture from the perspective of Social Inclusion and Diversity[223]

Over the past decades, the international community has increasingly recognised the role of culture as a source of development, as exemplified by the UNDP *Creative Economy Report*[224] and its previous editions) and the UNESCO 2005 *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*[225], among others. However, the definition of 'culture' itself has always been a complicated issue. Experts from the sector have attempted to identify common features in order to create a universal definition[226], which has led to diverse positions when setting the remit for the term 'culture'. In this regard, an important question must be raised: against the framework of the definitions provided by the international community and which meet with wider consensus, is it possible to reach a common understanding and a joint position about what is 'culture', when the world we live in and its population is so diverse. Despite the underlying difficulty in determining the exact remit of the term 'culture', there is no denying that it has an inclusive role. The so-called 'public value of culture' does not only involve human development, but also economic development and other important factors, but definitely the social effects of cultural participation on human development are irrefutable: improvement of educational skills, better understanding among communities (intercultural dialogue), improvement of gender equality, inclusion of disadvantaged groups, etc. Consequently, culture must aim to be accessible for everyone and should act as an inclusive space for society. *Access to Culture* is not a privilege. In fact, and as stated in the Universal Declaration of Human Rights, free participation in cultural life[227] is a right for every human being, 'without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status.'[228]

However, according to some philosophical theories, universal human rights are also difficult to establish in a culturally diverse world. For example, cultural relativism[229] is a principle based on the assumption of the non-universal character of human values that, according to this view, can vary when approached from different cultural perspectives (ethnic, traditional, religious, etc.). This theory, if taken to its extreme, could be considered as a threat to international law and human rights protection, since countries supporting cultural relativism could advocate for particular laws based on their unique cultural features and claim that they do not fall under international law. Nevertheless, this possibility seems highly unlikely, especially in the European context, since all European member states of the United Nations have ratified at least one of the human rights treaties[230] and their governments are obliged to create and implement domestic legislation and measures to ensure the protection of such human rights within their territory.

---

[223] This chapter has been prepared by project partners from the Interarts Foundation. Comments received from the internal peer review of the project partners have been incorporated into this chapter.

[224] UNDP, *Creative economy report > Widening local development pathways*. 2013. www.unesco.org/culture/pdf/creative-economy-report-2013.pdf

[225] UNESCO. 2005. *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. Retrieved from: http://www.unesco.org/new/en/culture/themes/cultural-diversity/2005-convention

[226] The current possibly most universally agreed definition of culture is included in the UNESCO Mexico City Declaration on Cultural Policies, 1982. http://portal.unesco.org/culture/en/files/12762/11295421661mexico_en.pdf/mexico_en.pdf

[227] The Universal Declaration of Human Rights, 1948. Article 27 (1): 'Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits'. http://www.un.org/en/documents/udhr/index.shtml

[228] Ibidem. Article 2.

[229] AYTON-SHENKER, D. 'The Challenge of Human Rights and Cultural Diversity'. Published by the United Nations Department of Public Information DPI/1627/HR--March 1995. http://www.un.org/rights/dpi1627e.htm

[230] The Foundation of International Human Rights Law. http://www.un.org/en/documents/udhr/hr_law.shtml

The Migration Phenomenon

According to the estimated statistics provided by the Migration Policy Institute[231], the international migrant population in Europe during 1960 was 14 million people (3.4% of the total population in Europe), while in 2013 it reached over 72 million people (9.8% of the total). Due to this increase of migratory waves in Europe in the last decades, and especially since the beginning of the current economic crisis, the receiving countries have needed to confront bouts of intolerance, racism, xenophobia and, ultimately, to acknowledge the existence of a segment of population that is at risk of isolation. High levels of undocumented immigrants have also become a very difficult issue that states must face. Migration is a challenge but must also be seen as an opportunity for development. Consequently, most European governments have developed immigration policies, either to increase or decrease their current levels of immigration, depending on their interests and specific needs.

The origin of such 'new' citizens is very diverse: they come from other European countries, partly due to the increase of inequalities between those considered as 'poorer' and 'richer' countries; or from non-European countries. Their legal and social status varies: student/worker, skilled/unskilled, refugees/asylum seekers, etc. Also, since the establishment of the Schengen Area, citizens from the countries adhering to the Area have been granted freedom of movement and residence throughout the Area.

According to the statistics[232] provided by the UN Department of Economic and Social Affairs Population Division, the destination countries in Europe with a highest rate of migrant population (over 1 million - both from European and non-European countries) are (in order from highest to lowest):

- 1990: The Russian Federation, Ukraine, Germany, France, United Kingdom and Northern Ireland, Italy, Switzerland, Belarus, the Netherlands and Poland.

- 2000: The Russian Federation, Germany, France, Ukraine, United Kingdom and Northern Ireland, Italy, Spain, the Netherlands, Belarus and Sweden.

- 2010: The Russian Federation, Germany, France, United Kingdom and Northern Ireland, Spain, Ukraine, Italy, Switzerland, the Netherlands, Sweden, Austria, Belgium, Belarus.

- 2013: The Russian Federation, Germany, United Kingdom and Northern Ireland, France, Spain, Italy, Ukraine, Switzerland, the Netherlands, Sweden, Austria, Belgium, Belarus.

In addition, the countries of origin with a greater rate of migration (over one million) to the receiving European countries are (in order from highest to lowest):

- 1990: The Russian Federation, Ukraine, Kazakhstan, Turkey, Italy, Belarus, Germany, Morocco, Portugal, Uzbekistan and Azerbaijan.

- 2000: The Russian Federation, Ukraine, Kazakhstan, Turkey, Italy, Morocco, Germany, Belarus, Bosnia and Herzegovina, Serbia, Poland and Uzbekistan.

---

[231] Migration Policy Institute. "'International Migrants by Country of Destination, 1960-2013'. 2013. http://www.migrationpolicy.org/programs/data-hub/international-migration-statistics

[232] United Nations, Department of Economic and Social Affairs (2013). *Trends in International Migrant Stock: Migrants by Destination and Origin*. (United Nations database, POP/DB/MIG/Stock/Rev.2013). (Comparative between 1990, 2000, 2010 and 2013).

- 2010: The Russian Federation, Kazakhstan, Romania, Turkey, Morocco, Poland, Germany, Italy, Uzbekistan, Belarus, United Kingdom and Northern Ireland, Portugal, Bosnia and Herzegovina, Albania, Algeria, France and India.

- 2013: The Russian Federation, Ukraine, Kazakhstan, Romania, Poland, Italy, Turkey, Morocco, Germany, Algeria, Uzbekistan, United Kingdom and Northern Ireland, Portugal, Bosnia and Herzegovina, Belarus, France, India and Serbia.

It is worth mentioning that the figures above also reflect the political changes in Europe's recent history. Indeed, recent political conflicts and territorial break-ups (such as the former Soviet Union) have meant that millions of people have become displaced and reside ina different countries/territories than the one that they are originally from. Besides, although data show that most immigrants are originally from other European countries, it is obvious that, when considered globally, Africa, Latin America and Asia have notably increased their levels of migration to Europe, despite the fact that most individual countries within these other areas do not provide more than one million immigrants each to Europe.

As stated before, the receiving countries in Europe have experienced the necessity to deal with great waves of immigrant population and, as often happens when major changes occur, opposition to immigration has emerged and has become an important political issue. Of course, it is essential to distinguish between legal and illegal immigration, as opposition is stronger when the state's immigration laws are broken. However, in general terms, the major concerns voiced by those opposed to the increase in immigration include the economic costs for the receiving countries (in terms of education, employment, health services, social services, etc.); the spreading of infectious diseases they bring from their countries of origin; the environmental impact caused by the growth of population; the increase of criminal activities; and the threat to national culture and consequent loss of the receiving country's identity, due to the mixture of new cultures.[233] Psychological causes[234] must also be considered: immigrants are seen as 'strangers', their culture and traditions are often unfamiliar, language is usually different and these factors, as a whole, cause confusion, strangeness and even fear of the unknown, leading to rejection and negative attitudes towards migrants. In addition, some Europeans believe that 'some groups do not want to integrate and prefer to live isolated from the rest of the community.'[235] Politically, right-wing parties tend to be more opposed to immigration than left-wing parties, which are usually more concerned about social inclusion; this is reflected in the existence of different policy measures. Due to the present economic crisis and the growth of unemployment in the last decade, right-wing parties and their 'more-restrictive' policies on immigration have acquired a predominant position in European governments. Indeed, because of the rise of xenophobia and discrimination, far-right parties have seen their votes grow within the last years.[236]

---

[233] Masood, T. "'Comments. Impact of immigration on the political and security environment in Europe"' in Journal of European Studies, Vol. 30 Issue 2. Area Study center for Europe. University of Karachi, July 2014. http://www.asce-ku.com.pk/journals/2014_2/1._%28edited%29_Talat_Masood.pdf. Vid Migration Watch UK. Briefing paper: "'Environmental impact of immigration"'. United Kingdom, December, 2010. http://www.migrationwatchuk.com/briefingPaper/document/215

[234] For more detailed information see Rubin, M./Paolini, S./Crisp, R. J. 2010. "'A processing fluency explanation of bias against migrants"', in *Journal of Experimental Social Psychology, 46*, 21-28 at 10.1016/j.jesp.2009.09.006

[235] Macyra, N. 2012. 'Immigration: An Opportunity for the European Union'. *ECIPE Bulletin No. 08/2012*. Retrieved from: http://www.ecipe.org/app/uploads/2014/12/ECIPE_bulletin_08.2012_N.Macyra.pdf.

[236] Gibernau, M. 2010. *Migration and the rise of the radical right. Social malaise and the failure of mainstream politics.* Policy Network, London, March 2010.

Immigration as an opportunity

Both governments and citizens should see immigration as an opportunity rather than as a threat. Due to a declining population, low-birth rates and aging, high-debts, social security systems, the financial issues, etc., immigration has become a crucial factor for Europe's economic growth and competitiveness. Although prejudices and negative stereotypes are still, in some contexts, stronger than economic arguments, the processes leading to the successful integration of non-nationals in the host societies is essential to maximise these opportunities.

Thus, many receiving countries have developed integration programmes to foster the inclusion of migrants through, for example, culture. A good example of these initiatives is the 'European Programme for Integration and Migration—EPIM', developed by 13 foundations from different European countries (the United Kingdom, Ireland, Italy, Germany, Spain, Portugal, Belgium and France) which aims at strengthening 'the role played by civil society in advocating for constructive approaches to migration in Europe.'[237] This will be done through implementing tools such as grant-making, capacity building and networking, support to projects fostering equality, integration and social inclusion of vulnerable groups such as asylum seekers, documented and undocumented migrants, etc.

Another good example, directly related to *Access to Culture*, is *'Brokering Migrants' Cultural participation—MCP Broker'*[238]: a project on migrants' cultural participation supported by the European Integration Fund of the European Commission's DG Home Affairs, which is currently being developed between five institutions from different European countries (Interarts-Spain, Educult-Austria, PIE-Belgium, Intercult-Sweden and ECCOM-Italy). It aims at enhancing and stimulating cultural participation of migrants by improving the capacity of local cultural public institutions (from the receiving country) to interact with them and to promote their integration at different levels.

New target groups. Big cities, small towns

Cultural institutions in Europe are used to taking care of their core audiences by trying to reinforce loyalty through different initiatives: educational departments actively working in museums and other institutions, improvement of mediation services, special attention to dissemination of information and social media management, programming, pricing, customer relationship management, etc. However, since integration has become a main concern of European (and non-European) institutions, there is an increasing need to include new target groups not only for participation in cultural activities but also when designing policies and legitimising public funding. These underrepresented target groups may include many different segments of the population: migrants, socially disadvantage people, population with limited economic resources, inhabitants of areas not very active in cultural implementation, other minorities, etc.

In regards to audience segmentation and new target groups, many proposals are being developed within Europe, such as the European Commission's 'Creative Europe' programme[239] (2014-2020) and its media 'audience development' actions, which seek to 'to stimulate interest in, and improve access to, European audio-visual works, in particular through promotion, events, film literacy and festivals.'[240] As stated in the 'Audience building

[237] EPIM Project. Retrieved from: http://www.epim.info.
[238] MCP Broker project. Retrieved from: http://www.interarts.net/en/encurso.php?pag=1&p=419.
[239] http://ec.europa.eu/programmes/creative-europe/index_en.htm.
[240] http://eacea.ec.europa.eu/creative-europe/actions/media/audience-development_en

and the future Creative Europe Programme'[241] short report, carried out by the European Expert Network on Culture—EENC in 2012, '"audience building" implies just getting more people to attend cultural offers while "audience development" implies not just more people attending as audience, but also developing the knowledge and diversity of the types of audience and to provide a more holistic, engaging and quality visitor experience at arts and cultural venues'.

Geographical location is also a conditioning factor that determines how often and what kind of cultural activities are offered to inhabitants of different countries, regions and even neighbourhoods receive. Frequently, big cities very actively organise cultural activities and foster an active cultural life, but even within larger cities, many factors can affect cultural participation (accessibility, economy, transportation, timetables, etc.). *Access to Culture* tends to be more difficult in small, rural, isolated or any otherwise disadvantaged areas, usually because there are no cultural institutions around.

With the aim to overcome these barriers, many cultural institutions have decided to actively approach new audiences by bringing culture to the people, instead of bringing people to where 'culture' frequently is. Consequently, cultural life is growing in neighbourhoods, towns and regions where 'traditional' institutions did not arrive or local administrations did not implement cultural policies. Making culture accessible to rural and isolated areas has a significant impact on social inclusion, because people living in these zones can participate together in activities and establish new relationships within a different environment (inclusive, participative, diverse, valuable, etc.). For example, the Centre Pompidou[242] in Paris (France) has implemented 'Mobile Pompidou', an initiative consisting of a museum travelling like a nomad: selected art pieces are transported by truck and exhibited (free of charge) in a pre-fabricated tent in rural French areas where there are no museums.

Facilitating access to cultural events to people outside of their place of residence is also a measure implemented by many European organisations. For example, the 'Regio Theatre & Regio Dance'[243] project (within the INTERREG IV A Programme of the European Commission) has a joint performing arts programme in five different venues from three EU countries (Belgium, The Netherlands & Germany). The project aims to overcome the geographical barriers existing in Europe by facilitating cross-border information and providing free transportation for local communities to attend performances in other regions or countries hosting these events.

Another way of bringing culture closer to 'non-conventional' audiences involves making changes to the themes of a given cultural programme and taking into consideration the interests of the different groups within a given society. These strategies include different audiences to create a respectful environment that can foster common knowledge and learning for diverse collectives. It thus increases the interest of newly represented groups, enriches cultural offers and leads to a debate on equity and diversity. For example, the 'Intercultural Libraries of Andalusia'[244] programme (*Bibliotecas Interculturales de Andalucía* in Spanish) advocate for the multiculturalism of this region. It promotes the acquisition and creation of documentary resources, in printed, audio-visual and electronic formats, that meet the informational, educational and cultural needs required by a multicultural society. It also promotes the idea that public libraries are a vehicle for social awareness of the positive values of multiculturalism, thus avoiding all forms of racism and xenophobia. Considering that access to knowledge is a right of every human being, this initiative provides and ensures that immigrants and other cultural minorities have equal access as the rest of citizens to library services. This is done by providing materials and services

[241] Bamford, A./Wimmer, M. 2012. *Audience building and the future Creative Europe Programme.* European Expert Network on Culture—EENC. Retrieved from: http://www.eenc.info/wp-content/uploads/2012/05/audience-building-final-report.pdf.

[242] https://www.centrepompidou.fr

[243] http://www.regiotheatredanse.eu

[244] Junta de Andalucía. *Bibliotecas Interculturales de Andalucía.* At: http://www.juntadeandalucia.es/cultura/ba/c/biblioMulticult/espanol/default.asp., web page no longer available.

appropriate to the marginalised groups' needs, fostering the knowledge of their culture by other users and encouraging the use of public libraries as a meeting place for cultural exchange.

Croatia is implementing a similar initiative to provide access to literature of national minorities in selected libraries. Thus, the Croatian Ministry of Culture is financing reference libraries for all national minorities, including: the City Library Beli Manastir (Hungarian); the Public Library Daruvar (Czech); the City Library 'Ivan Goran Kovačić' Karlovac (Slovenian), etc.

National public and private television channels also develop their programming based on their core and potential audience. The media constantly take up cultural diversity through programmes supporting a multicultural approach. In several European countries, TV channels have developed diverse programming[245] depending on their political and broadcasting criteria, but most of them are addressed to immigrant population or have developed programmes for national minorities (TVE-Spain, ORF-Austria, NPS-The Netherlands, HRT _Croatia, among others).

Trends identified from the national reports

Analysis of the national reports reveals how social inclusion issues have been approached and developed through national policy-making, good practices and the creation of specific programmes addressing these issues.

Turkey

As regards social inclusion and *Access to Culture*, we find that public sector cultural investments specifically target children and those under 18 years, the elderly and people with special needs. To foster access to museums and heritage sites by these groups, a certain number of specifically targeted measures exist: admission is normally free for Turkish citizens under 18 years, children of foreign nationality under 12 years, student groups and their accompanying teachers, people with special needs (and one accompanying person), Turkish citizens over 65 years and families of veterans and martyrs, among others. Some important institutions working on social inclusion, and programmes addressed to specific groups are:

- The 'Children-Friendly Museum' project, implemented by the Directorate General of Culture Properties and Museums, includes a series of educational activities to encourage children to visit to museums by offering a more attractive environment in museums around the country and an educational experience.

- Directorate General of Fine Arts in cooperation with the schools affiliated to Social Services and Child Protection Agency of the Ministry of Education organises educational concerts for the disadvantaged children, thus increasing their awareness of and developing interests towards arts and artists and revealing their artistic talents.

- The Directorate General of Libraries and Publishing annually purchases books and publications to distribute to children libraries and the children sections of other libraries. Mobile libraries improve library access for people with limited mobility, such as elderly, people with special needs, or residents of remote areas. Also, upon demand, temporary collections may become available at hospitals, prisons, nursing houses or

[245] Boira Bueso, D. 2005. Approximation on Broadcasting Experiences of Cultural Diversity and Immigration in Europe and Canada. "'Quaderns del CAC: Issue 23-24.televisió I immigració'", September 2005-April 2006. Retrieved from: https://www.cac.cat/pfw_files/cma/recerca/quaderns_cac/Q23-24boira_EN.pdf.

camps. Several initiatives allow access of visually impaired citizens to the books and various resources in the libraries. Directorate General of Museums and Heritage Sites has initiatives to involve children to the museums, particularly those from the remote areas of the country.

At the local level, municipalities engage in cultural programming specifically addressing children and youth, offering education as well as theatre and music. Non-state cultural institutions also target children and the young. For example, the Pera Museum[246], founded by the Suna and İnan Kıraç Foundation in 2005, carries out art education programmes in regular schools and also for the disabled and for people with Alzheimer's. However, we find that non-state cultural actors also actively offer diversity-focused cultural programming for specific age groups and disability groups. For example, the Başak Culture and Art Foundation[247] in Istanbul focusses on the children and the young from disadvantaged groups such as the poor and women. Programmes engaging youth, children and women are operated by the not-for-profit cultural institution Anadolu Kültür[248], which was founded to support the expression of cultural diversity through exhibitions, concerts, art projects, cultural exchange programmes, collaborative film and photography activities. Some successful independent cultural institutions across Turkey include MAHAL in Çanakkale, Mardin Cinema Association in Mardin, SİNOPALE in Sinop, Diyarbakır Art Centre (DSM) in Diyarbakır, which, have been developing innovative audience building and programming approaches to engage local communities and address participatory artistic practices. Some other independent cultural operators, such as ÇEKÜL, set up in 1990 as a foundation to protect natural and cultural heritage in Turkey, have actively operated as facilitators, educators and advocates for participatory decision-making in heritage and cultural planning.

Spain

Although the *General Strategic Plan 2012-2015*[249] of the Secretary of the State for Culture states the main policies on *Access to Culture*, a serious debate has yet to be held in regards to cultural policy for minorities, integration and social cohesion (education, citizenship, customs, security, etc.).

From 2004 to 2011, the Spanish central administration (governed by the Socialist Party) noted their two most important objectives in culture policy as acknowledging cultural diversity and using culture as a tool for social cohesion. When the Popular Party came to power in 2011, it adopted a centralist approach towards culture. Promoting Spanish culture abroad (the so-called 'Spanish Brand') became a main goal. Spain has a big issue with national identity, especially regarding the promotion of diverse languages: Castilian (*castellano*) is the official language of the State[250], but *Català* (Catalan), *Euskera* (Basque) and *Galego* (Galician) have the same official status within their respective autonomous communities.

According to the *General Strategic Plan 2012-2015*, working groups focused on the main target groups of culture, youth and the disabled. Both central and regional governments set regulations related to ethnic and linguistic diversity. Since 2000, foreign cultural diversity has also been included in cultural policy frameworks, especially at the municipal levels.

Many major public programmes in *Access to Culture* relate to cultural diversity and social inclusion. Examples include the creation of Forum for the Social Integration of Immigrants; the Organic Law 2/2009, which

[246] http://en.peramuzesi.org.tr/
[247] http://www.basaksanatvakfi.org.tr/
[248] http://www.anadolukultur.org/en
[249] Secretaría de Estado de Cultura de España, Plan Estratégico general 2012-2015, Retrieved from: http://www.cultura.gob.es/principal/docs/novedades/2012/PlanEstrategicoGeneral2012-2015.pdf
[250] Spanish Constitution, 1978. Constitutional dictum, *art. 3.1.* Retrieved from: http://www.congreso.es/consti/constitucion/indice/

modified the previous Organic Act 4/2000, on the rights and liberties of foreign nationals in Spain and their social integration; the creation of the Spanish Observatory for Racism and Xenophobia; the National Action Plan on Social Inclusion; the Strategic Plan on Citizenship and Integration (2011-2014); the creation of the Roma Cultural Institute Foundation; the CEPAIM Foundation (Consortium of Organizations for Integral Action with Migrants), etc.[251] The autonomous communities and those regions with high immigration flow have also developed programmes on cultural diversity[252] [253] [254]. Beyond institutional initiatives, many other actions promote culture and artistic creation as an instrument for social inclusion of immigrant communities and other cultural minorities. These also act like a bridge between these groups and the host population and include the annual festival Murcia: three cultures (Arab, Jewish and Christian) organised by the Murcia City Council; the cultural festival *Raval(s)*, organised by the Foundation Tot Raval (Barcelona), which shows the different collectives living in the neighbourhood, etc. However, gaps exist in the approaches to the cultural participation of migrants by cultural institutions. Indeed, there is a strong lack of awareness regarding vision and policy to improve migrants' participation in cultural activities. In addition, most cultural institutions do not have specific departments to deal with diversity concerns and participation of migrants. In general, institutions perceive reaching out to and identifying migrants and other minorities as outside their policy domain.

Austria

Although legislation does not define *Access to Culture* as an instrument of social inclusion, most of the Austrian states' constitutions recognise the existence of cultural pluralism. From the perspective of integration, the most important strategy guidelines on *Access to Culture* are focused on education and the synergies between education and the arts (as most funding is dedicated to educational projects).

In recent years, official policy documents have increasingly highlighted the role of minorities and migration aspects in *Access to Culture*. In this sense, a main concern of the National Action Plan, carried out by the Department of Integration in the Foreign Ministry, is the need to foster intercultural dialogue and to recognise the importance of focusing on migrant and minority groups when addressing issues related to *Access to Culture* and social inclusion. Since participation of people with a migrant background (i.e. about 40% of citizens in Vienna) in cultural life does not happen on a regular basis and, when it does, it is mostly identified with social issues, further cooperation between departments and ministries (both cultural and social) is necessary to progress on this matter.

One of the major programmes concerning *Access to Culture* from a social dimension is '*Hunger auf Kunst und Kultur*', initiated in 2003 between the theatre Schauspielhaus and the Conference on Poverty (*Armutskonferenz*[255]). Thanks to this programme, people living in precarious financial circumstances can apply for a *Kulturpass* to obtain free entrance to more than 600 cultural institutions in Vienna. Seniors and population with disabilities are also offered reduced prices in most cultural institutions, but as a group they play a minor role in specific programmes.

[251] Complete list of programmes and policies in the Spanish National Report (pp. 24-25).
[252] Barcelona's Immigration Plan 2012-2015. Retrieved from: http://www.bcn.cat/novaciutadania/pdf/pla_immigracio/pla_immigracio_en.pdf.
[253] II Plan Madrid de Convivencia Social e Intercultural e Intercultural. Retrieved from: http://www.madrid.es/Unidades-Descentralizadas/Inmigracion/EspInformativos/MadridConvive/Present/Ficheros/II%20Plan%20Madrid%2009%20WEB.pdf.
[254] Plan integral para la convivencia intercultural en Aragón 2008/2011. Retrieved from: http://aragonparticipa.aragon.es/sites/default/files/libro_plan_integral_para_la_convivencia_intercultural_en_aragon_2008-2011.pdf.
[255] Armutskonferenz. http://www.armutskonferenz.at/.

Another interesting initiative addressing the multi-cultural aspects of Vienna is the institution Brunnenpassage[256], located in the 16th district (an area with a high percentage of migrant population, especially from Turkey). Its goal is to encourage people from different nationalities and different socio-cultural backgrounds to engage in arts projects together as a community.

Although cultural institutions recognise people with a migrant background and other minorities are recognised as audience and target groups, most initiatives are only implemented in Vienna, while rural areas still need to develop targeted policies to improve social inclusion.

Sweden

Political parties in Sweden have opposite ideologies on social inclusion and *Access to Culture*, which is reflected in their proposals and policy-making. The entry of the Sweden Democrats in parliament in 2010 had a major impact on cultural policy debate, especially regarding social inclusion and *Access to Culture*. Their active opposition to ethnic and cultural diversity led to different proposals limiting immigration to the country and removing the issue of cultural diversity from the existing cultural and educational policies. According to their political program[257], *Access to Culture* is not for everyone, and therefore the government should only support initiatives aiming to preserve and revitalise the Swedish cultural heritage, while excluding any initiative aiming to strengthen immigrants' indigenous cultures and identities.

Most other political parties oppose this kind of discriminatory proposals and instead put social inclusion and integration high on their political agendas for culture. This is also reflected in the government bill 'Time for Culture' (*Tid för kultur*[258]). The Equality Ombudsman government agency (*Diskrimineringsombudsmannen*[259]) also aims to fight against discrimination on the grounds of gender, sexual orientation, transgender identity, ethnicity, religion (and other beliefs), disability, or age (children, elderly, etc.).

On cultural policy, the Cultural Cooperation Model[260], developed by the governing Alliance, is considered one of the most important reforms in Sweden. It aims to achieve geographical equality in *Access to Culture* among citizens, social cohesion and democracy by bringing 'culture closer to the citizens, and to give the regions greater responsibility and more freedom in the area of culture'.[261] It was initially implemented in five regions (West Sweden, Skåne, Norrbotten, Got-land and Halland), followed by fifteen more regions between 2012 and 2013. In Stockholm County, there is a strong opposition to this reform and they have chosen not to be included in the model.

Institutions and programmes aimed at increasing *Access to Culture* and social inclusion, especially focusing on children, senior citizens and people with disabilities as priority groups, have been created. These include the following.

[256] Brunnenpassage. http://www.brunnenpassage.at/.
[257] http://sverigedemokraterna.se/wp-content/uploads/2013/08/principprogram_A5_web.pdf.
[258] The Government of Sweden. 2009. 'Tid för kultur'. Govt. 2009/10:3.
[259] http://www.do.se/
[260] Cultural Cooperation Model. 2011.
[261] http://www.government.se/sb/d/14978

- The government Agency for Disability Policy Coordination Handisam (*Myndigheten för handikappolitisk samordning*[262]) supports national authorities in their pursuit of policy goals and monitors the outcomes of their work and also ensures the participation in cultural life of people with disabilities.

- The government Agency for Youth and Civil Society (*Myndigheten för ungdoms- och civilsam-hällesfrågor*[263]) of the Ministry of Education, focusses on ensuring welfare, which includes *Access to Culture*, for young people.

- The Multicultural Centre (*Mångkulturellt centrum*) is a research, education and cultural centre located in the Stockholm County. Its activities include developing research projects and organising conferences and exhibitions relating to migration and social and cultural diversity in order 'to study and protect a society where diversity is reflected in Sweden's national self-image and where migration is a natural part of the Swedish cultural heritage'[264].

- The Swedish Arts Council[265] is one of the main authorities in charge of carrying out programmes on participation in cultural life and social inclusion. Their activities include the *Skapande skola*[266] programme (Creative School) aims to provide grants from the Swedish Arts Council to public and private schools to provide cultural activities for children, either developed by cultural institutions or by individual artists. They support the Culture for Senior Citizens programme (*kultur för äldre*[267]) that aims to increase seniors' participation in cultural life through cultural experiences and creative activities.

Croatia

The *Strategic Plan 2014-2016*[268] is the most recent strategic document adopted by the Croatian Ministry of Culture. Although the strategic plan does not specifically address *Access to Culture*, one of its key objectives is to promote cultural participation. To achieve this goal, and although the funding available for culture has considerably decreased within the last decade, the strategic plan foresees increased support to creative and cultural activities and to develop a network of cultural institutions and arts centres. The Strategic Plan also addresses the important issue of adding new audiences.

The Ministry of Social Policy and Youth also covers the promotion of *Access to Culture*, participation and social inclusion in Croatia. It coordinates and monitors the implementation of several trans-sectoral national strategies relevant to these issues, such as the *National Strategy for Ensuring Equal Opportunities for Persons with Disabilities*[269] and the *National Programme for Youth*[270], among others.

---

[262] http://www.mfd.se/
[263] http://www.mucf.se/
[264] http://mkcentrum.se/in-english/
[265] http://www.kulturradet.se/en/in-english/
[266] The Swedish Arts Council. 2012. *Skapande skola: En nulägesanalys*.
[267] http://www.regeringen.se/sb/d/16918/a/225514
[268] Ministry of Culture of the Republic of Croatia. 2013. 'STRATEŠKI PLAN MINISTARSTVA KULTURE 2014 – 2016.' Retrieved from: http://www.min-kulture.hr/userdocsimages/Propisi/Strate%C5%A1ki%20plan%20MK%202014.-2016.%20-%20za%20web.pdf.
[269] *National Strategy for Ensuring Equal Opportunities for Persons with Disabilities (2007-2015)* (NN 63/07)
[270] *National Programme for Youth (2009-2013)* (NN 82/09)

The Ministry of Culture and the Government Office for Human Rights and Rights of National Minorities (until 2012, these areas were under two separate offices) share responsibility for issues related to ethnic minority cultural groups. The strict sectoral division of activities hinders prospects for closer inter-ministerial cooperation. Several strategic documents aim to improve the status of national minorities as well as fight all forms of discrimination; they include specific measures to promote the participation of national and other minorities in cultural life. This includes the *National Plan to Fight Against all Forms of Discrimination* (2008-2013), the *National Programme for the Protection and Promotion of Human Rights* (2013-2016), the *National Plan of Activities Promoting Rights and Interests of Children* (2006-2012), the *National Roma Inclusion Strategy* (2013-2020), etc. The Office of the Government for Human Rights and National Minorities[271] coordinates activities for implementing measures adopted in various strategic documents aimed at improving human rights and status of national minorities.

Cultural institutions and other organisations have recently implemented innovative programmes and initiatives that aim to improve access and participation across all cultural sectors and involve various audiences. Most are oriented towards children and youth; however, some programmes address senior citizens, national minorities (with special attention to linguistic diversity), people with special needs or disabilities, the homeless and other marginalised groups.

Within recent years, most good practices on child and youth participation in arts and culture emerge from the efforts of schools (or even individual teachers) and cultural institutions, rather than from governmental strategies, although many of these programmes have been later transferred from practices to policies.

The current Strategic Plan (2014-2016) is very much focused on the programme *Ruksak (pun) kulture*[272] (A Backpack (Full) of Culture), a joint initiative of the Ministry of Culture and the Ministry of Science, Education and Sports, launched in 2013 as a pilot project. The programme is based on cooperation of stakeholders from national, regional and local levels. It aims at bringing cultural projects to kindergartens, elementary and high schools in cities and municipalities without many cultural provisions. The programme operates with the collaboration of artists and arts educators, such as writers, fine artists, theatre, music and dance performers, etc.

Norway

To safeguard the rights of cultural minorities, Norway has ratified the *Framework Convention for the Protection of National Minorities*[273] of the Council of Europe. Norway's government aims to 'work for a society that facilitates cultural minorities to express, maintain and develop their identity, both in their own minority group and when interacting with the rest of society.'[274] The Sami people are recognised as an indigenous population, while Jews, Kvens, Roma, the Romani People and Skogfinns are recognised as national minorities.

One of the most relevant policy documents on *Access to Culture* is the Ministry of Culture's white paper on democratisation of culture (2010): *Kultur, inkludering og deltaking*[275] (Culture, inclusion and participation). Its contents emphasise that cultural participation encourages feelings of inclusion in and belonging to the community.

[271] Available at: http://www.uljppnm.vlada.hr/
[272] http://www.min-kulture.hr/default.aspx?id=10094
[273] http://conventions.coe.int/Treaty/en/Treaties/Html/157.htm
[274] Norway National Report.
[275] Ministry of Culture's white paper on democratisation of culture. 2010. *Kultur, inkludering og deltaking*. Retrieved from: https://www.regjeringen.no/nb/dokumenter/meld-st-10-20112012/id666017.

As in other countries, linguistic diversity is also an important issue. Norway's official languages are Norwegian (*Bokmål* and *Nynorsk*) and Sami (in its different varieties). The main goal of the linguistic policies is to protect and strengthen the two forms of Norwegian, as well as the protection of Sami, the most important minority language(s).

Norwegian cultural policy has five target areas related to *Access to Culture*: social inclusion; cultural diversity; children and youth; disabled citizens; and senior citizens. Among the flagship programmes for these target areas, we can point out the Year of cultural diversity (2008, implemented by the Ministry of Culture) and the Mosaic Programme (Arts Council Norway) and the Open Stage (Arts Council Norway) addressed to immigrants and ethnic minorities. An especially important and continuing programme (since 2002) is The Cultural Rucksack (Ministry of culture, Ministry of Education), which aims to promote participation in cultural life in Norway of children and youth. This goal seeks to ensure that all pupils in primary and secondary schools obtain a certain cultural provision every year, as an integrated part of their education. This programme has also inspired more short-lived, spin-off programmes, such as The Cultural Walking Stick, addressed to the inclusion and participation of senior citizens.

Conclusions This project has carried out diverse round tables and debates with national stakeholders in the different participant countries. On the issues of social inclusion, diversity and cultural participation, we have extracted some of the major conclusions and proposals that can be applied to different contexts in Europe.

Some common target areas and groups in cultural policy emerge when considering Access to Culture, these include fields of interest (education, migration, linguistic diversity, etc.), but also social inclusion (in general terms), cultural diversity (including immigrants and people with a migrant background), gender equality, children and youth, disabled population and senior citizens.

Education

From the perspective of integration or social policy, the most relevant strategic guidelines related to *Access to Culture* are focused on education and the synergies between education and the arts; most available funding goes towards education projects. Collaboration between educational centres and cultural institutions is fundamental in reaching integration. Nevertheless, to encourage migrants and other minority groups to participate in the educational field, stakeholders consider that this collaboration must happen from the very beginning, from the initial phase of the joint projects.[276] In addition, success depends on the beneficiaries (children, youth, migrants, etc.) participating in this initial phase. Necessary questions include, 'What kind of activities do beneficiaries want to implement?' and 'What are their interests?' Obviously, to achieve this goal, governments play, or should play, a fundamental role when designing more inclusive policies and education curricula.

Linguistic diversity

Linguistic diversity is also an important issue regarding social inclusion and policy. Many European countries recognise several official languages within their territory, as well as unofficial dialects and other minority

[276] Conclusions extracted from the workshops among educational centres and public cultural institutions within the framework of *MCP Broker's Learning* Partnerships in Barcelona, Spain. February 2015. At: http://www.interarts.net/en/encurso.php?p=419, web page last time visited: 23/06/2015.

languages. Linguistic policies have the main goal of protecting and strengthening the official languages while also protecting minority languages. Stakeholders made many proposals on this issue, such as the imminent need to produce educational material in different languages for schools and including this linguistic diversity in public libraries.

Migration and other minorities

Public cultural institutions recognise that their audience includes people with a migrant background, migrants and other minorities and, as such, are considered as target groups. Nevertheless, Europe still has a very long path to go to foster social inclusion. Different challenges can be highlighted in the approaches of public cultural institutions that tackle the issue of cultural participation by migrants: there is a strong lack of awareness of vision and policy to improve migrants' participation in cultural activities; cultural institutions often lack specific departments that deal with diversity concerns and participation of migrants. In general, migrants and other minorities are perceived as separate domains of the institutions' policies; also, the tastes and preferences of visitors with migrant background are usually not taken into account when preparing the institution's activity programme or deciding a repertoire. Empowering minorities is an issue that needs to be addressed by the programmes developed at school but also in their direct context (associations, neighbourhood, etc.). It is indeed of utmost importance that immigrants, should value their own heritage and culture. To be included in the host society/country's culture, migrants should not give up their own idiosyncrasy, but be proud of it and share it.

As previously stated, due to the increase of migration in Europe in the last decades, host countries have developed diverse immigration policies, either to increase or decrease their current levels of immigration, depending on their interests and specific needs. Today, the existing laws on immigration need to be revised and modified to foster inclusion, to promote diversity and knowledge about different cultures, and to boost participation of citizens, not only in cultural activities but also in policy-making.

Governments of countries in Europe should consider culture as one of the most important elements of social identity and should establish measures to preserve the cultural and artistic values of its population (not withstanding their origin, ethnicity, etc.) and identify cultural diversity as an enriching factor. The ultimate goal of the *Access to Culture* project is to encourage relevant agents/actors in the cultural field to promote an inclusive society, culturally rich, less conflictive, participative, respectful and plural, where all citizens share equal rights, responsibilities and opportunities, including *Access to Culture* for all.

Arts Education[277]

The Exclusiveness of Arts Education

Arts education became a mass phenomenon in modern societies characterised by the development of market-driven economies. Professor of Arts Education Mary Ann Stankiewicz observed, 'British, European, and North American modes of art education developed with the rise of capitalism and emergence of a middle class.'[278]

A drive towards universal mass education during industrialisation and the emerging middle classes also had decisive consequences for arts education: 'The rise of the common school movement in the nineteenth century and the rapid growth of the secondary school in the twentieth created enormous pressures to expand and diversify the curriculum to meet the needs of an increasingly heterogeneous student body. During these periodic phases of expansion, the arts were introduced into the public school curriculum.'[279]

Arts educators of these periods offered various—often contradictory—rationales for the introduction of arts into the curriculum, although ensuring access to cultural institutions was not the most important one. Equally important were appeals to traditions, to the contribution of the arts to the development for mental faculties, often closely allied to vocational skills, or to the arts as a means of fostering ideals and promoting morality.

Mainly middle-class youngsters, trained to become 'white-collar workers', received elaborated cultural knowledge and even achieved amateur artistic skills, which prepared them to take part in high culture activities. For them, arts education represented the necessary entrance ticket to cultural institutions where they celebrated their symbolic self-assurance. At the same time, arts education for those youngsters trained to become 'blue-collar workers'—the large majority of the youth—was narrowed to repetitive skills (drawing, singing) which contributed to the production of obedient, reliably, but 'uncultivated' subjects. Only equipped with cultural basics, they had no chance of access to high cultural institutions. In addition, it became part of their education to learn not be among the audience of high-culture institutions'; to learn they do not belong to and that they should not claim access to these institutions. Instead, another set of leisure activities was offered (those seen as low-quality activities) aimed not to 'cultivate' but to entertain the masses—the beginning of cinema, for example. 'Circus' was also seen as an activity for ordinary people (pejoratively).

As the history of modernity can be understood as a history of contradictions, the capitalist utilisation of arts education in the nineteenth century found an antithesis in a romantic, idealistically driven and child-centred counter-movement of arts education as a means of self-expression of youngsters. In a turn from subject-orientation to children-orientation, arts education in this direction contributed to an anti-modern critique of industrial societies: 'As a reaction against perceptions that modern life was over-civilised, alienating, and inauthentic, the upper-middle-class men who dominated this intellectual and artistic movement sought intense experiences, embracing pre-modern symbolism, spiritual and martial ideals, therapeutic self-fulfilment, and sensuous irrationality. The anti-modern symbolic culture they claimed offered a refuge from a complex, threatening world where wars, technocratic rationality, and capitalism threatened individual freedom even as

[277] This chapter has been prepared by project partners from EDUCULT. Comments received from the internal peer review of the project partners have been incorporated into this chapter.

[278] Stankiewicz, M.A. 2007. Capitalising Art Education: Mapping International Histories. In: Bresler, Liora (ed.): *International Handbook of Research in Arts Education.* Dordrecht, p. 25.

[279] Geahigan, G. 1992. The Arts in Education: A Historical Perspective. In: Reimer, B./Smith, R. A. (ed.): *The Arts, Education and Aesthetic Knowing.* University of Chicago Press.

these phenomena offered progress and the expanded opportunities of modernism.'[280] This antithesis has to be mentioned as much evidence indicates that schools have nowadays moved from their original purpose to 'enculturate' young people as potential users of traditional cultural institutions, to following the romantic ideal of cultural self-expression, expecting to foster their creativity. Consequently, cultural institutions cannot rely anymore on arts education preparing its potential users.

Broadening Arts Education

After the Second World War and from the viewpoint of most western countries – a 'turn towards intellectual rigor[281] became dominant. One reason for this turn was the expansion of what art and culture were about, until then. When conceptual and performance art entered the art world during the 1960s, art became increasingly dematerialised, often resisting the efforts to define necessary and sufficient conditions of art production. Conceptual art engaged makers and viewers with intellectual speculations about the relationship between art and life. This post-modern broadening of concepts of the arts, also had consequences for curriculum development, when traditional arts education was confronted with new didactics of critical media education. This was a large challenge for art educators who, since then, have had to deal not only with classical art forms but with all culturally relevant media, may it be photography, film, video, design, architecture, radio, TV, or even electronic games and other forms of digital representations in the present time. This kind of broadening of arts education concepts allowed the overcoming of traditional concepts of high culture by including art forms that are more contemporary. In that sense, it provided a better understanding of what the arts are about. However, it did not lead to a reformulation of a particular responsibility of schools when preparing young people (with all their different social, ethnic, religious or cultural backgrounds) to become active users of the existing cultural infrastructure's provisions.

In Soviet-bloc countries, arts education was an instrument of social control. Its provision remained mostly practical, geared to the success of socialism, with a 'realistic representation' as the accepted style. The approved canon was disseminated from the socialist centre in the heart of Moscow throughout eastern and central Europe, preparing future workers for their professional life: 'Displaced as a form of cultural capital, art lost its traditional popularity as transmitter of so-called high culture that middle-class families considered traditionally as an important quality of the erudite person.'[282] Also, in most socialist countries an impressive institutional infrastructure for arts education was maintained to produce artistic offspring. As an example, during the socialist era, Hungary was famous for its music education programmes and Czechoslovakia stood out for its children and youth film production. Generally speaking, arts education was linked to a very well equipped cultural infrastructure, which was managed to be easily accessible not only for the (political) elite but for as many people as possible. Most parts of these institutions broke down after the implosion of the socialist regimes. The result was a considerable cutback in arts education not only because of the lack of financial and material resources but also because of a conceptual vacuum.

---

[280] Stankiewicz, M. A. 2007. Capitalising Art Education: Mapping International Histories. In: Bresler, Liora (ed.): *International Handbook of Research in Arts Education.* Dordrecht, p. 19.

[281] Stankiewicz, M. A. 2007. Capitalising Art Education: Mapping International Histories. In: Bresler, Liora (ed.): *International Handbook of Research in Arts Education.* Dordrecht, p. 19.

[282] Karpati, A./Gaul, E. 1997. Episodes from the social history of Hungarian art education from an international perspective. In: Anderson, A. A./Bolin, P. E. (ed): *History of Art Education: Proceedings of the Third Penn State International Symposium.* University Park, pp. 292-301.

The Economisation of Arts Education

After 1990, 'economistic' approaches wrapped into the concepts of 'neo-liberalism' or 'globalisation' became the most important driving forces of policy, increasing the pressure to adapt effective arts education programmes to utilitarian philosophies. This continuing process of economisation and its implications for arts education, can be best illustrated by the European Year of 'Creativity and Innovation' of the European Union. While its promoters wanted to raise European public awareness for arts education, the European political and administrative policy-makers tried to include it in the so-called 'Lisbon Agenda for growth and employment' to make EU 2010 'the most dynamic and competitive knowledge-based economy in the world capable of sustainable economic growth with more and better jobs and greater social cohesion, and respect for the environment by 2010.'[283] For arts education, it remains, however, significant that the original objective to declare a 'European Year of Arts Education' was turned into a 'European Year of Creativity and Innovation'. Thus, the aspect of arts education was replaced by creativity and innovation, both notions obviously easier to be instrumentalised for economic purposes (but less likely for *Access to Culture*).

In response to this kind of economisation of arts education, some European countries such as in the UK, particularly emphasised creative education, trying to overcome traditional concepts of arts education. In an attempt to make the cultural and creative industries a driving force of economic prosperity, young people (most of them from socially disadvantaged milieus) were to be developed in programmes like 'Creative Partnerships' that should enable them to become creative and cultural entrepreneurs. In comparison with the expectations to achieve immediate professional results, issues or questions of *Access to Culture* were seen of minor importance.

In 2006, on the European level, a recommendation on key competences for lifelong learning was passed. As an eighth key competence, it mentions 'cultural awareness and expression'. It is defined as the 'appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts'. Like the other key competences, it distinguishes between specific essential knowledge, skills and attitudes: Cultural knowledge includes an awareness of local, national and European cultural heritage and their place in the world. It covers a basic knowledge of major cultural works, including popular contemporary culture. It is essential to understand the cultural and linguistic diversity in Europe and other regions of the world, the need to preserve it and the importance of aesthetic factors in daily life.

- Skills relate to both appreciation and expression: the appreciation and enjoyment of works of art and performances as well as self-expression through various media using one's innate capacities. Skills include also the ability to relate one's own creative and expressive points of view to the opinions of others and to identify and realise social and economic opportunities in cultural activity. Cultural expression is essential to developing creative skills, which can be transferred to various professional contexts.

- A solid understanding of one's own culture and a sense of identity can be the basis for an open attitude towards and respect for diversity of cultural expression. A positive attitude also covers creativity, and the willingness to cultivate aesthetic capacity through artistic self-expression and participation in cultural life.[284]

[283] European Commission. 2009. *Lisbon Strategy for Growth and Jobs.* Retrieved from: http://ec.europa.eu/growthandjobs/pdf/kok_report_en.pdf, web page archived since 06/04/2010.

[284] European Parliament and Council of the European Union. 2006. *Recommendation of the European Parliament and of the Council on key competences for lifelong learning.* 2006/962/EC, retrieved from: http://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=CELEX:32006H0962&from=EN, web page last time visited: 24/06/2015.

This definition represented a compromise between the capitalist instrumentalisation of arts education and the romantic idea of self-expression. This historic summary attempted to clarify the actual relationship between arts education and *Access to Culture*. In the following section, some issues that characterise the ambiguous relationship between arts education and *Access to Culture*, will be described specifically.

On the increasing incapability to define culture

The origins of arts education had been based on a clear concept of what 'culture' is about – and what it is not. 'Culture' as a set of aesthetic forms found its equivalent in particular social affiliation. Therefore, an important part of arts education was about learning how to behave in these settings and what had to be known (and what had to be done) to belong to (or not to belong to) the respective social strata.

Therefore, 'culture' always was a contested term. The British critic Raymond Williams analysed in his book *Keywords*[285] three divergent meanings: there is culture as a process of individual enrichment, as when we say that someone is 'cultured'; culture as a group's 'particular way of life', as when we talk about French culture, company culture, or multiculturalism; and culture as an activity, pursued by museums, concerts, books, and movies that might be encouraged by public authorities.

These three understandings of culture are actually very different and, as Williams writes, they even compete with each other. Each time we use the word 'culture,' we incline towards one or another of its aspects: toward the 'culture' that is imbibed through osmosis or the 'culture' that is learned at museums, toward the 'culture' that makes you a better a person or the 'culture' that just inducts you into a group. At the same time, recent analyses[286] point at the fact that people are less and less capable to express specific (positive) imaginations on what 'culture' is or should be about and why to use the term culture anymore at all. In the words of Joshua Rothman: 'that's not to say, necessarily, that music culture or art culture or book culture has gotten worse—or that our collective way of life has gone downhill. It's our sense of the word "culture" that has grown darker, sharper, more sceptical.'

Briefly summarised, we can say that since the introduction of the term 'wide notion of culture' (starting in the 1970s in Germany), it is increasingly necessary to define what 'culture' stands for. As a consequence, everything that takes place within the capitalist constitution of the European societies has gained a cultural connotation ('cultural capitalism'). For arts education, which is based on such a 'liquidised' and iridescent definition of 'culture', it has become difficult to find a clear set of priorities. Instead of searching for 'access' at traditional cultural institutions, advanced arts education shifts to more contemporary places such as shopping malls.[287] Aesthetic attractions are omnipresent and the arts and life are more likely interrelated in a direct way.

Changing role of the middle classes

When talking about the implementation of the traditional cultural infrastructure as a result of the emergence of a middle class, which found its main *raisons d'être* in a comprehensive arts education as a prerequisite to take

[285] Williams, R. 1988. *Keywords: A Vocabulary of Culture and Society.* London: Harper Collins Paperbacks.
[286] Among others, Rothman, J. 2014. *The Meaning of "Culture"*. The New Yorker.
[287] Billmayer, F. 2011. Shopping – Eine Entlastung der Kunstpädagogik. In: *Zeitschrift Kunst Medien Bildung | zkmb, Texte im Diskurs.* At: www.zkmb.de/index.php?id=73http://www.zkmb.de/index.php?id=73, web page last time visited: 24/06/2015.

part in cultural life, we also find many indications that this era of 'access via education' is coming to an end. Although the traditional middle class is still the most important power for maintaining the existing cultural infrastructure, the current (not only economic and financial but also cultural) crisis will lead to a significant decrease of the middle class and the loss of its societal and cultural importance. The remaining middle-class representatives have other things to do in order to defend their societal position and influence; moreover, other leisure activities become more attractive than sitting silently in an opera for hours and not understanding what it might mean.

Also, the economic and cultural downturn of a more or less homogeneous middle class, goes together with a considerable re-composition of national populations. It is the result of massive demographic changes within which the cultural attitudes of the rest of the anxious middle classes are no longer a relevant point of reference. This also means that the old division, offering different contents of arts education for future white-collar and future blue-collar workers has become obsolete. Nowadays, arts education has to rely on the different cultural backgrounds (and attitudes) of the learner. Because of current demographic changes, the existing cultural infrastructure is confronted with new diversity of potential users. Its success will depend on finding a proper answer to the question: Why people who had been held out for many years from the traditional cultural infrastructure should find the current cultural infrastructure attractive?

Towards a post-Fordist world of labour

As mentioned earlier, within the general education system since the 19th century, an elaborated version of arts education was reserved for a future elite, who should be freed from manual work. As a result, arts education is still widely neglected within the vocational school system (except trainings for human and social professions). Its graduates were prepared for specific professional knowledge and skills that were seen as the complete opposite to 'cultural competences'.

This differentiation between the realms of necessity and the realms of freedom was a characteristic of the Fordist labour regime. In this phase of industrialisation, labour and culture were seen as sheer opposites. In recent years, the paradigm has steadily shifted in the direction of a post-Fordist labour regime, which intends to overcome this division of man as a labourer but also as a cultural being. Modern organisation of labour needs personalities characterised not only by specific knowledge and skills, but also by their intuition, creativity and so by their social and (multi-)cultural competences. Therefore, 'culture' will receive a new, more important status within the world of labour. As a growing number of analysts state: 'Economic success more and more relies on a broader concept of labour for which the members of staff have to bring in their full personality and so their intuitive, affective, emotional shares.'[288]

For arts education, this would mean not only to extensively increase its provision, also in vocational schools, but to also make cultural competencies, together with traditional professional skills, an integrative and therefore productive asset for future labour markets.

As a positive side to this aspect of 'access', this approach would open the door for new ways of cooperation between enterprises and cultural institutions, making the particular expertise of these institutions much more accessible than in the frame of traditional settings. The relevance of cultural institutions for the labour market

[288] Fe Brater, M. 2011. *Kunst als Handeln – Handeln als Kunst: Was Unternehmen und die berufliche Bildung von Künstlern und Kunst lernen können.* Bertelsmann.

and the economy is also acknowledged through the increasing importance given to *Access to Culture* as a catalyst of economic development.

Trends from national reports

Spain has promoted culture as a catalyst for creativity in the framework of the Lisbon strategy for growth and jobs, in line with the European Agenda for Culture, by endorsing creativity in education, by inviting the cultural sector to build on the potential of culture as a concrete input/tool for lifelong learning and by promoting culture and arts in formal and non-formal education. The Spanish *General Strategic Plan 2012-2015* 'highlights the importance of supporting the modernisation of business models in the cultural and creative sectors and of building partnerships with educational institutions and universities in the fields of both training and self-learning by including creativity as a transversal element of education in publicly funded schools.'[289] Culture-related subjects are already included in the Spanish educational system (mostly through music and arts and crafts), but increasing cultural content at all levels of the educational system is one of the main objectives of the Spanish government. In addition, the most relevant policy document on *Access to Culture* in **Norway,** the white paper from the Ministry of Culture on democratisation of culture from 2011 emphasises the contribution that *Access to Culture* gives to the economic development of a society.

Turkey offers a specific example acknowledging the interconnection between arts and crafts education and economic chances through the Art and Vocational Training Programme (ISMEK) operated by the Istanbul Metropolitan Municipality since 1996. ISMEK is a lifelong learning programme that is free of charge and offered in almost all the district municipalities of Istanbul, in ISMEK centres or cultural centres. ISMEK courses range from computing to literacy, from musicianship to gastronomy and from crafts to drawing, painting and calligraphy. The general mission of İSMEK is to help the residents of Istanbul adapt to urban life and to gain skills that will help them become more productive. By the end of 2014, 1,8 million people studied at ISMEK in 240 teaching centres that offered 348 subjects. Because of these courses, citizens should have better chances for employment or for entrepreneurialism. The Turkish Ministry of Education takes a similar approach. Lifelong learning and further education for adults' programmes are offered across Turkey for individuals in any age with any educational level. According to the report prepared by İKSV, *Re-Thinking Arts Education in Turkey,* 4.2 million people completed a further learning course in 2012.[290]

There is still a very good basis for arts education provision in Europe.[291] Most national school curricula include, as an essential part of everyday school life, arts education (mainly music education and fine arts/visual education); even if it is viewed as 'soft subjects' of general education and thus considered as of minor importance. Schools are developing a trend towards project orientation. Project activities are often seen as attractive exceptions to daily school life by including experts from outside of the school (for example, from cultural institutions). However, there are negative implications when it leads to the loss of sustainable provision of arts education.

Following the romantic interpretation of arts education as a form of self-expression for the students, a wide range of learning activities that evoke creativity and transmit traditional cultural knowledge and skills becomes increasingly unnecessary. Within the current discourse on creative and cultural industries, creativity seems to be

[289] View the Spanish National report on Annex Section '4.2. 'Visibility'.
[290] İKSV. 2014. *Re-Thinking Arts Education in Turkey.*
[291] European Commission, Education, Audiovisual & Culture Executive Agency. 2009. *Arts and Cultural Education at School in Europe.* Brussels. At: http://eacea.ec.europa.eu/Education/eurydice/documents/thematic_reports/113EN.pdf, web page last time visited: 24/06/2015.

an essential resource for entering the labour market, but not necessarily joining cultural institutions (which need other competences).

Because open-learning centres and schools try to improve their relationships with surrounding communities, often cultural institutions accept the invitation for co-operation (or they are the driving forces to implement them). In some countries—such as Austria—a cultural and education policy objective was that 'each school should start a partnership with a cultural institution.'[292] Available research indicates these co-operations did not lead to a significantly increased number of users of cultural institutions.

This cooperation between schools and cultural institutions as a form of arts education can be understood as a general trend throughout the countries under consideration. In **Austria,** the project 'p[ART]' supports partnerships between schools and cultural institutions on a long-term basis in order to establish sustainable exchange between them. Other countries have similar programmes, sometimes in addition to arts education in school and sometimes as substitutes to a lack of arts education in schools.

However, schools are not the only place for arts education, since learning is a lifelong activity. In **Sweden,** arts education largely takes place outside compulsory schools or universities. A system of 'folk high schools' offer courses at upper-secondary level for adults in basic subjects, but also have an extensive programme of arts courses. You can study anything: music, glassmaking, creative writing, art history, languages, etc. Also, a system of study cycles, a form of courses with low fees and sometimes with elements of peer learning, offers classes for a couple of hours per week on subjects such as pottery, art history, literature, languages, wood carving and many other related topics.

The renowned **Norwegian** programme The Cultural Rucksack (DKS) is a national initiative for professional art and culture in education, with the objective of enabling children and young people in primary and secondary school to enjoy artistic and cultural productions provided by professionals. It expands the pupils' access to a wide range of cultural expressions, so that they can become acquainted with and develop an understanding of culture in all its forms.

Croatia has a similar project, The Cultural Rucksack (DKS), that serves as a complementary programme to arts education in schools, . The current Croatian government introduced the project 'Backpack (Full) of Culture'—*Ruksak (pun) kulture*, similar to the Norwegian one, also with the aim to promote *Access to Culture* for children and youth but also to complement school curricula that lack arts education. **Sweden** has a successful programme to support the exchange between schools and the professional cultural sector. The Creative School (*Skapande skola*), is a well-received programme, where public and private compulsory schools can apply for grants from the Swedish Arts Council to finance professional cultural activities for children. Cultural institutions or an individual artist can produce the activities and carry them out in a school, at a cultural institution or elsewhere.

In **Turkey,** cooperation between cultural institutions and schools is important because children and youngsters serve as a main target group of *Access to Culture*. Therefore, state organisations promoting cultural participation primarily focus on children and youth. To reach this group, the Directorate of State Theatre in Turkey, for example, hosts children theatres and organises children festivals in Ankara and Van. In addition, tours help to

[292] OTS/APA, SPÖ Klub Presseaussendung. 26/06/2006. „Österreich 2020"-Zukunftsdiskurs - BM Schmied: Zusammenarbeit zwischen Schulen und Kulturinstitutionen stärken. At: http://www.ots.at/presseaussendung/OTS_20120626_OTS0101/oesterreich-2020-zukunftsdiskurs-bm-schmied-zusammenarbeit-zwischen-schulen-und-kulturinstitutionen-staerken, web page last time visited: 24/06/2015.

bring theatres to schools and contribute to formal arts education by providing costume, decoration and technical support. The Directorate General of Culture Properties and Museums in Turkey cooperates with museums to engage schoolchildren and young people into visually enriched activities, festivities, workshops, drama performances, seminars, conferences, temporary exhibitions and cultural excursions. Such activities, hosted almost in every museum, also seek to raise awareness on the protection of cultural heritage.

In addition, the existing political commitment at the European and national levels to creativity as a cross-sectional issue is another reason to foster cooperation between cultural institutions and school. This trend goes together with (cultural) political demands to force cultural institutions not only to care about their core audiences but to also include new target groups (for example, socially disadvantaged people) to legitimise public funding.

Concluding Remarks

Recently, a discourse that includes professional training of out-of-school arts educators has been developed.[293] At least two major problems decide the success or failure of these activities. The first problem results from the traditional middle-class character of cultural institutions that affects programming but also architecture and staff. The middle-class origins may impede communication with other social groups not personally represented within the institutions.[294]

To solve this problem, some cultural institutions gave up traditional expectations towards 'access' and instead of inviting potential audiences to visit the institutions, they developed outreach programmes 'to get to where the people are'. Therefore, performances take place in neighbourhoods without cultural institutions. Other cultural institutions will transform their programmes significantly to perform not only the traditional canon but what is of vibrant interest (and of relevance in their daily life) for the intended audience (some traditional theatres, such as the Gorki-Theater[295] in Berlin, have changed to a 'post-migrant' status trying to present current issues of the migrant communities).

The second problem results from the fact that new target groups do not have cultural knowledge because of inadequate provision of arts education. Arts education projects of cultural institutions could act as an 'enabler' and 'awareness builder' and thus be a starting point for a longer lasting engagement in cultural activities. For most participants, involvement in these projects is just a one-time-experience with no further consequences for their cultural ambitions.

Apparently, the socioeconomic differences (and their consequences on socially divided arts education provision) are the major reasons why cultural institutions could not significantly increase their users/visitors beyond their core audiences (which remained a minority throughout the last years in all European countries[296]).

After the increased marketisation of cultural institutions, the main focus of access lies in expanded marketing

[293] Institute for Art Education der Zürcher Hochschule der Künste (ZHdK) (ed.) *Zeit* für *Vermittlung.* Retrieved from: http://www.kultur-vermittlung.ch/zeit-fuer-vermittlung/download/pdf-d/ZfV_0_gesamte_Publikation.pdf, web page last time visited: 24/06/2015.

[294] The European cooperation project "'Brokering Migrants' Cultural Participation' is researching the question of migrant cultural participation. At: http://www.interarts.net/en/encurso.php?p=419, web page last time visited: 24/06/2015.

[295] Maxim-Gorki-Theater Berlin. At: http://english.gorki.de/.

[296] Eurobarometer: At: http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_en.pdf

activities trying to meet the expectations of the potential audiences, not primarily for education but on improving services (ticketing, transport, gastronomy, etc.). Generally speaking, commercial cultural institutions are more advanced in this issue than publicly funded institutions, which, according to different traditions in European countries, tend to hesitate when it comes to finding a new balance between representing the arts and communicating with their audiences.

Also noteworthy is the development of new digital cultural spaces on the Internet. This is a big challenge for traditional cultural institutions, since it has never been so easy for everyone to be culturally productive. It provides new chances for interactive cultural exchange where there seemed to be barriers for access. Until now, education on digital cultural spaces mainly takes place informally.

References

Aksoy, A./Kutlu, Z. 2011. Cultural Rights, Cultural Diversity and Participatory Cultural Policies. In: Ada, S. (Ed.) *Turkish Cultural Policy Report. A Civil Perspective.* Istanbul: Istanbul Bilgi University Press, pp. 105-112.

Baeker, G. 2002. *Beyond Garrets and Silos: Concepts, Trends and Developments in Cultural Planning.* Report prepared for the Municipal Cultural Planning Partnership. Ontario.

Bamford, A./Wimmer, M. 2012. *Audience building and the future Creative Europe Programme.* European Expert Network on Culture—EENC. Retrieved from: http://www.eenc.info/wp-content/uploads/2012/05/audience-building-final-report.pdf.

Barcelona's Immigration Plan 2012-2015. Retrieved from: http://www.bcn.cat/novaciutadania/pdf/pla_immigracio/pla_immigracio_en.pdf.

Battaini-Dragoni, G. 2010. *Making Culture Accessible. Access, participation and cultural provision in the context of cultural rights in Europe*. Council of Europe.

Benkler, Y. 2006. *The Wealth of Networks: How Social Production Transforms Markets and Freedom*. New Haven/London: Yale University Press. Retrieved from: www.benkler.org/Benkler_Wealth_Of_Networks.pdf, p. 36.

Billmayer, F. 2011. Shopping – Eine Entlastung der Kunstpädagogik In: *Zeitschrift Kunst Medien Bildung | zkmb, Texte im Diskurs.* At: www.zkmb.de/index.php?id=73http://www.zkmb.de/index.php?id=73, web page last time visited: 24/06/2015.

Boira Bueso, D. 2005. Approximation on Broadcasting Experiences of Cultural Diversity and Immigration in Europe and Canada. "'Quaderns del CAC: Issue 23-24.televisió I immigració"', September 2005-April 2006. Retrieved from: https://www.cac.cat/pfw_files/cma/recerca/quaderns_cac/Q23-24boira_EN.pdf.

Council of Europe. 2011. The realization of cultural rights, a new challenge for Europe. Retrieved from: https://www.coe.int/t/dg4/cultureheritage/culture/cdcult/plenary_session/session10_mai11/07addrev_EN.pdf

Council of Europe. 2012. *Cultural Access and Participation—from Indicators to Policies for Democracy.* CultureWatchEurope 2012 Conference: Helsinki. Retrieved from: http://www.coe.int/t/dg4/cultureheritage/CWE/Reader2012.pdf, web page last time visited: 12/02/2015.

Council of Europe. 2013. Cultural Policies in Times of Change. Findings of the survey in preparation for the Moscow Conference of Ministers of Culture. Moscow. Retrieved from: http://www.coe.int/t/dg4/cultureheritage/culture/Moscow/MinConfCult2013_7-EN%20def.pdf, web page last time visited: 11/02/2015.

Council of the European Union. 2014. *Draft Council conclusions on participatory governance of cultural heritage*. Retrieved from: http://data.consilium.europa.eu/doc/document/ST-15320-2014-INIT/en/pdf, web page last time visited: 29/05/2015.

Council of Europe/ERICarts 2014, Compendium of Cultural Policies and so in Europe, 15th edition, Retrieved from: http://www.ericarts.org/web/index.php, web page last visitedhttp://www.culturalpolicies.net/web/themes.php on 04/12/2014

Cultural Policy and Research Center (KPY) at Istanbul Bilgi University. 2014. *Access to Culture*—Policy Analysis. Turkey Country Report: Istanbul.

Di Federico, E. et al. 2013. 'Governance of Culture—Promoting *Access to Culture*'. Background paper 4 for the *Council of Europe Conference of Ministers of Culture*, 14 pp.

European Parliament and Council of the European Union. 2006. *Recommendation of the European Parliament and of the Council on key competences for lifelong learning.* 2006/962/EC, retrieved from: http://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=CELEX:32006H0962&from=EN, web page last time visited: 24/06/2015.

European Commission, Education, Audiovisual & Culture Executive Agency. 2009. *Arts and Cultural Education at School in Europe.* Brussels. At: http://eacea.ec.europa.eu/Education/eurydice/documents/thematic_reports/113EN.pdf, web page last time visited: 24/06/2015.

European Commission. Directorate-General for Research & Innovation. 2012. *The development of European identity/identities: unfinished business. A Policy Review*.

European Commission. 2009. *Lisbon Strategy for Growth and Jobs.* Retrieved from: http://ec.europa.eu/growthandjobs/pdf/kok_report_en.pdf, web page archived since 06/04/2010.

Evrard, Y. 1997. Democratising Culture or Cultural Democracy? *The Journal of Arts Management, Law and Society*, 27:3, pp. 167-175, DOI: 10.1080/10632929709596961.

Fe Brater, M. 2011. *Kunst als Handeln – Handeln als Kunst: Was Unternehmen und die berufliche Bildung von Künstlern und Kunst lernen können.* Bertelsmann.

Fojut, N. 2009. *The philosophical, political and pragmatic roots of the convention.* In: *Heritage and Beyond*, ed. Council of Europe, Strasbourg, 2009, Council of Europe Publishing

Frau-Meigs, D. 2013. *Assessing the impact of digitisation on Access to Culture and creation, aggregation and curation of content*. In: *Background Paper for Governance of Culture – Promoting Access to Culture*, Moscow, 2013, p. 11.

Gattinger, M. 2011. *Democratization of Culture, Cultural Diplomacy and Governance.* The Canadian Public Arts Funders (CPAF) Annual General Meeting. Future Directions in Public Arts Funding: What Are The Shifts Required? November 16-18, 2011, Whitehorse, Yukon.

Geahigan, G. 1992. The Arts in Education: A Historical Perspective. In: Reimer, B./Smith, R. A. (ed.): *The Arts, Education and Aesthetic Knowing.* University of Chicago Press.

Gonzáles, Jakoba Sraml. 2012. *Trends in Practical Heritage Learning. Study in Europe*.

Hawk, B./Rieder, D. M. 2008. On Small Tech and Complex Ecologies. In: Hawk B./Rieder, D. M./Oviedo, O. (eds.). *The Culture and Digital Tools*. Minneapolis/London: University of Minnesota Press, p. xvii.

Hoelscher, M. 2014. *Compendium: Cultural Policies and Trends in Europe. Indicator Framework For Culture and Democracy.* Draft Report.

Hooper-Greenhill, E. 2007. *Museums and Education. Purpose, Pedagogy, Performance*, Routledge

İKSV. 2014. *Re-Thinking Arts Education in Turkey.*

Institute for Art Education der Zürcher Hochschule der Künste (ZHdK) (ed.) *Zeit* für *Vermittlung.* Retrieved from: http://www.kultur-vermittlung.ch/zeit-fuer-vermittlung/download/pdf-d/ZfV_0_gesamte_Publikation.pdf, web page last time visited: 24/06/2015.

Junta de Andalucía. *Bibliotecas Interculturales de Andalucía.* At: http://www.juntadeandalucia.es/cultura/ba/c/biblioMulticult/espanol/default.asp., web page no longer available.

Karpati, A./Gaul, E. 1997. Episodes from the social history of Hungarian art education from an international perspective. In: Anderson, A. A./Bolin, P. E. (ed): *History of Art Education: Proceedings of the Third Penn State International Symposium.* University Park, pp. 292-301.

Laaksonen, A. 2010. *Making Culture Accessible. Access, participation and cultural provision in the context of cultural rights in Europe*. Strasbourg: Council of Europe Publishing. 194 pp. At: http://www.coe.int/t/dg4/cultureheritage/culture/Moscow/Laaksonen.pdf, web page last time visited: 13/09/2013.

Matarasso, F./Landry, Ch. 1999. *Balancing Act: Twenty-One Strategic Dilemmas in Cultural Policy.* Belgium: Council of Europe.

Perrottet, T. 2003. *Pagan Holiday: On the trail of ancient Roman tourists*. New York: Random House Trade Paperbacks.

OTS/APA, SPÖ Klub Presseaussendung. 26/06/2006. „Österreich 2020“-Zukunftsdiskurs - BM Schmied: Zusammenarbeit zwischen Schulen und Kulturinstitutionen stärken. At: http://www.ots.at/presseaussendung/OTS_20120626_OTS0101/oesterreich-2020-zukunftsdiskurs-bm-schmied-zusammenarbeit-zwischen-schulen-und-kulturinstitutionen-staerken, web page last time visited: 24/06/2015.

II Plan Madrid de Convivencia Social e Intercultural e Intercultural. Retrieved from: http://www.madrid.es/UnidadesDescentralizadas/Inmigracion/EspInformativos/MadridConvive/Present/Ficheros/II%20Plan%20Madrid%2009%20WEB.pdf.

Plan integral para la convivencia intercultural en Aragón 2008/2011. Retrieved from: http://aragonparticipa.aragon.es/sites/default/files/libro_plan_integral_para_la_convivencia_intercultural_en_aragon_2008-2011.pdf.

Rentzhog, S. 2007. *Open air museums. The history and future of a visionary idea*. p. 57f.
UNESCO: *Culture and Development* in A/66/187, 2011

Rothman, J. 2014. *The Meaning of “Culture”*. The New Yorker.

Sacco, P. L. 2011. *Culture 3.0: A new perspective for the EU 2014-2020 structural funds programming*. Produced for the OMC Working Group on Cultural and Creative Industries. Retrieved from: http://www.eenc.info/wp-content/uploads/2011/07/pl-sacco_culture-3-0_CCIs-Local-and-Regional-Development_final.pdf, web page last time visited: 13/04/2015.

Secretaría de Estado de Cultura de España, Plan Estratégico general 2012-2015, Retrieved from: http://www.cultura.gob.es/principal/docs/novedades/2012/PlanEstrategicoGeneral2012-2015.pdf.

Shaver, L./Sganga, C. 2009. ‘The Right to Take Part in Cultural Life: Copyright and Human Rights.’ *Faculty Scholarship Series.* Paper 23. At: http://digitalcommons.law.yale.edu/fss_papers/23.

Siyahbant. 2014a. ‘Turkey: Artists engaged in Kurdish rights struggle face limits on free expression’, *Index on Censorship*. Retrieved from: https://www.indexoncensorship.org/2014/02/developments-cultural-policy-effects-freedom-arts-ankara/, web page last time visited: 13/02/2014.

Siyahbant. 2014b. ‘Cultural policy effects on freedom of the arts in Turkey’*, Index on Censorship*. Retrieved from: https://www.indexoncensorship.org/2014/02/developments-cultural-policy-effects-freedom-arts-ankara/, web page last time visited: 13/02/2014.

Spanish Constitution, 1978. Constitutional dictum, *art. 3.1.* Retrieved from: http://www.congreso.es/consti/constitucion/indice.

Stankiewicz, M.A. 2007. Capitalising Art Education: Mapping International Histories. In: Bresler, Liora (ed.): *International Handbook of Research in Arts Education.* Dordrecht, p. 25.

UNESCO*, Armed Conflict and Heritage*. Retrieved from: http://www.unesco.org/new/en/culture/themes/armed-conflict-and-heritage/, web page last time visited: 29/05/2015.

United Nations General Assembly. 1948. *Universal Declaration of Human Rights,* Article 27. At: https://www.un.org/en/documents/udhr/, web page last time visited: 22/06/2015.

United Nations General Assembly. 1976. *International Covenant on Economic, Social and Cultural Rights,* Article 15(1). At: http://www.ohchr.org/Documents/ProfessionalInterest/cescr.pdf, web page last time visited: 22/06/2015.

Williams, R. 1988. *Keywords: A Vocabulary of Culture and Society.* London: Harper Collins Paperbacks.

Zipsane, H. 2011. We are more! The overlooked potential of learning through cultural engagement. In: *Structured dialogue, EU—Cultural Sector, The Access to Culture Platform*, European House for Culture.
Instrumentalism in Heritage Learning. In: *Museum International* 63 (no. 1-2), 2011
Svensk författningssamling. 1949:105

Indicators for Cultural Participation[297]

Relevance of evidence-based policy-making

To inform policy-making, indicators are formulated to help evaluate the outcomes of policy initiatives and develop new policy instruments, i.e. indicators support the description, analysis and evaluation of a policy. As Chapman says, 'an indicator is an instrument or tool for evaluation, a yardstick to measure results and to assess realisation of desired levels of performance in a sustained and objective way'.[298] The European Task Force on Culture and Development puts the difference between statistics and indicators as follows: 'Statistics and data refer to "multi-purpose" quantitative information; in the case of indicators, the information has been processed to correspond to the specific needs of the users'.[299] The need for indicators emerges at different levels. At a local and regional level, indicators help reveal how local cultural communities understand the social effects of culture, since our cultural understanding defines how we feel about our role in society. At a state level, reliable information can pinpoint the effects and success of policies.[300] Budget allocations are prioritised according to the needs recognised by policy-makers and stakeholders. Hence, measuring the impact of strategies and planned actions holds a distinct importance, particularly at times of limited funding. Indicators are often created based on existing data sources. In addition, new indicators can be proposed to better evaluate changing policy interventions or changing social, technological dynamics. Statistical data is used as the foundation for indicators that can provide specific information on the state or condition of the policy implemented. Indicators can be derived from various data and be calculated for the needs of individual countries as well as for international comparison and to evaluate culture expenditures.[301]

In his detailed analysis of the literature and research on indicators for arts and cultural policy, Christopher Madden argues that 'improving cultural indicators is not simply about improving statistical methods; but it is also about understanding better the nature of arts activities, improving the articulation of arts policies, and considering the complex interrelationships between statistics and policy, particularly the impacts that measurement can have on 'stakeholders in the arts and culture sectors'.[302]

In terms of *Access to Culture* objectives, the need to establish a set of indicators on the participation of different groups and the monitoring of potential failures and successes of relevant policies and practices has been highlighted by policy-makers and scholars.[303] For example, Laaksonen, in her report 'Making Culture

[297] This chapter has been prepared by project partners from KPY Bilgi University and EDUCULT. Comments received from the internal peer review of the project partners have been incorporated into this chapter.

[298] Chapman, quoted in Madden, C. 2005. *Indicators for arts and cultural policy: A Global perspective*. In: Cultural Trends, Volume 14, Issue 3, 2005

[299] The European Task Force on Culture and Development 1997

[300] Laaksonen, A. 2010. *Making culture accessible. Access, participation and cultural provision in the context of cultural rights in Europe*. Strasbourg: Council of Europe Publishing, Retrieved from: http://www.coe.int/t/dg4/cultureheritage/culture/Moscow/Laaksonen.pdf, web page last time visited: 13/09/2013

[301] European Statistical System Network on Culture (ESSnet-Culture). 2012: *Final Report*. p. 100.

[302] Chapman, quoted in Madden, C. 2005. *Indicators for arts and cultural policy: A Global perspective*. In: Cultural Trends, Volume 14, Issue 3, 2005, p. 238-9

[303] See the conclusions of the Council and the representatives of the governments of Member States of the Council: Priority 3 of the Work Plan for Culture 2008-2010 (2008/C 143/06) and Priority area F-culture statistics of the Work Plan for Culture 2011-2014 (2010/C 325/01)

Accessible'[304], argues that 'what we need to know most about access, participation and consumption are not just aggregate numbers of watchers, listeners, consumers, participants (crucial as these are) but also how people are using these cultural forms to various ends […] and how these various uses are articulated to socio-economic and other demographic variables.' The Compendium[305] on cultural policies and trends in Europe is an information system that presents a collection of comparative statistical data and graphs on cultural participation, cultural markets and trade, employment, and public funding for culture. The Compendium team seeks to improve the basis for statistical comparisons by engaging in methodological debates (e.g. at its annual Experts' Assemblies with representatives of the UNESCO Institute of Statistics, EUROSTAT experts and the former Cultural Statistics Observatory, Stockholm); conducting surveys, mostly based on questionnaires; and developing indicators and monitoring tools (such as the CUPIX index on arts and products prices). As their website states, the Compendium work can be considered a 'testing ground' for statistical innovations in the cultural field.

Taking this into consideration, this project sought to understand if countries in this study had attempted to develop and use indicators for cultural participation. When looking at the current state of data collection and formulation of measurements for cultural participation, we noted a gap between European-level initiatives and their implementation on the national level. European Union level formulations of indicators for cultural participation are being proposed for discussion on the EU and national levels; however, only limited work has been done at the national level to feed this discussion and coordinate national data collection for new indicator proposals.

This chapter reviews the main EU framework on indicators for cultural participation, then discusses data collection at a national level and, finally, provides some concluding remarks.

An EU Framework on Cultural Participation

Objectives

At the EU level, the main instrument to frame indicators for measuring cultural participation has been published in the Final Report of the European Statistical System Network on Culture (ESSnet-Culture) in 2012. This resulted from a call for proposals launched by Eurostat in 2009, following a meeting of the European Working Group on Cultural Statistics.[306] This Working Group came out of the European Union Council of Culture Ministers' decision in 2007 to improve and to make comparable the existing cultural statistics.[307]

[304] Laaksonen, A. 2010. *Making culture accessible. Access, participation and cultural provision in the context of cultural rights in Europe*. Strasbourg: Council of Europe Publishing, p. 136 Retrieved from: http://www.coe.int/t/dg4/cultureheritage/culture/Moscow/Laaksonen.pdf, web page last time visited: 13/09/2010

[305] http://www.culturalpolicies.net/web/statistics.php

[306] European Working Group on Cultural Statistics. June 2008. The Council of Europe and Ericarts work titled Compendium Cultural Policies and Trends in Europe have set up a Compendium Working Group on participation which aims 'to encourage cooperation with different bodies and researchers in its activities to examine methods and indicators as well as to collect meaningful comparative data on participation in cultural life. In this sense, it urges the collection of data according to specific demographics.' Compendium WG on Participation uses the following indicators on cultural participation as the baseline to achieve a comparative EU-wide framework: (1) Number of screens, cinema admissions and cinema admissions per capita (2001-2009); (2) Internet penetration rate (2008-2010); (3)Number of Facebook users and share of Internet user using Facebook (2010); (4) Comparative Table on the share of adults actively taking part in a public performance in the last 12 months (2007); (5) Comparative Table on the share of adults practising visual arts activities in the last 12 months (2007).

[307] Since then, as the ESSnet-Culture Report puts it: 'developing harmonised statistical methods in the cultural arena has emerged as a crucial area that should be dealt with by a group of European experts under the "Open Method of Coordination" (OMC). The OMC is a flexible coordination mechanism between Member States which tries to make national policies converge on areas of mutual interest. It is applied to domains that fall mainly under the sphere of the Member States, as it offers a non-binding framework for

The project's framework had the objective to build on the experience of previous international frameworks and take into account trends in the cultural sector. Specifically, the idea was 'to update the definition of the cultural field, to create a new framework for this field that would be compatible with the framework that UNESCO adopted in 2009, while reflecting on recent phenomena on creativity and the development of creative industries, on the measurement of new cultural habits and practices, and on the transformations in the cultural economy due to digitisation.'[308]

The main project partners[309] translated this general objective into four main goals: to revise the European framework for cultural statistics (created by LEG-Culture); to improve the existing methodological base to develop new EU cultural statistics; to define indicators and variables that make it possible to describe and study the cultural sector in all its complexity; and to provide a national experience to allow a wider and more advanced analysis of the data.

Implementation

The ESSnet-Culture was created in September 2009 for a 24-month period, but then extended to 26 months. Under the coordination of the Ministry of Culture of Luxembourg, ESSnet-Culture organised a network of experts from 27 countries, the 25 EU Member States as well as Turkey as the only EU accession-candidate country and Switzerland as a member of EFTA.

Also, the work of the ESSnet-Culture was divided into four task forces (TF) that were each dedicated to a specific topic understood to be particularly important for developing EU cultural statistics. The four task forces (TF) included:

- framework and definition (TF1);
- financing and expenditure (TF2);
- cultural industries (TF3);
- participation and social aspects (TF4)[310]

The different TFs represent different dimensions of culture. Task Force 1 was to analyse and provide a general framework to understand the primary functions of culture, while Task Forces 2, 3 and 4 looked into other important cultural dimensions: the employment dimension, the financing dimension, the consumption and the social dimension (cultural practices and participation).[311] These latter three dimensions cover the common basis

concerted action and exchange. Given the specificities of the cultural sector, the OMC is perceived as a way to advance statistical harmonisation on a more voluntary and flexible basis, by encouraging networking and the exchange of best practice. On a statistical level, this new cooperation mechanism leads to the creation of a new European working group on cultural statistics: European Statistical System network on Culture (ESSnet-Culture, 2012)".

[308] ESSnet-Culture. 2012. p. 5

[309] The ESSnet-Culture is a network composed of several organisations that form part of the European Statistical System - the ESS. Financed by a grant agreement between the European Commission and a group of five partners co-responsible for the project (Luxembourgish Ministry of Culture, French Ministry of Culture and Communication, Statistical Office of the Czech Republic, Statistics Estonia and Dutch Ministry of Education, Culture and Science

[310] ESSnet-Culture. 2012. p. 27.

[311] ESSnet-Culture. 2012. p. 47.

and capture all aspects of the general framework. However, they were analysed separately because different tools must be used for measuring these dimensions.[312]

Given our research findings presented in the preceding chapters, TF1 and TF4 seem particularly relevant to our study. Therefore, we need to summarise the outputs of TF 1 on a general framework on cultural statistics and TF4, which specifically looked into the consumption and social dimension (i.e. cultural participation and practices).

The general framework for cultural statistics and definitions (TF1)

To respond to the need for more and better information in the cultural field, to conduct studies and to help decision-makers, TF1 attempted to define and structure a framework of cultural activities, to choose those activities considered as cultural and to organise them into a conceptual matrix[313]. The framework was also formulated so regular comparable statistics could be published while taking into account the lack of data in the cultural fields.[314]

Two frameworks for cultural statistics formed the basis of the ESSnet-Cuture approach. The first is the EU statistical information system on culture resulting from the 1997 meeting of the Leadership European Group on Cultural Statistics (LEG-Culture, 1997-2000). The second framework relevant to the ESSnet-Culture approach was the 2009 UNESCO Framework for Cultural Statistics.[315]

The minimal differences of the two frameworks mainly result from the international status of UNESCO framework and its focus on diversity. Based on these two documents, the ESSnet-Culture proposed an updated European statistical framework organised in ten cultural domains and six cultural functions. It thereby kept the functions of the previous LEG-Culture and added a new one, 'management & regulation'.[316]

10 CULTURAL DOMAINS	6 FUNCTIONS
Heritage (Museums, Historical places, Archeological sites, Intangible heritage) **Archives** **Libraries** **Book & Press** (Plastic arts, Photography, Design) **Performing arts** (Music, Dance, Drama, Combined arts and ohter live show) **Audiovisual & Multimedia** (Film, Radio, Television, Video, Sound recording, Multimedia works, Videogames) **Architecture** **Advertising** **Art crafts**	**Creation** **Produktion/Publishing** **Dissemination/Trade** **Presercation** **Education** **Management/Regulation**

Based on a chart by ESSnet-Culture, 2012

[312] ibid, p. 37-38
[313] ibid, p. 37-38
[314] ibid, p. 37-38
[315] UNESCO Framework for Cultural Statistics 2009 FCS
[316] ibid, p.45

Cultural domains, as portrayed in the graphic above, consist of a set of practices, activities or cultural products centred on a group of expressions recognised as artistic. At the same time, the framework does not prioritise any cultural domain: one domain is no more central than another.[317] Functions, however, as used for the general ESSnet-Culture framework for cultural statistics, are the main functions considered for mapping cultural activities and are identifiable with existing economic and statistical classifications. The functions are creation, production/ publishing, dissemination/trade, preservation, education, and management/regulation.

As mentioned previously, the framework, apart from domains and functions of culture, also defined three dimensions analysed by the other three TFs. Cultural domains are thereby common to each dimension studied, also to the one relevant most to our study, the consumption and social dimension, i.e. cultural participation and practices.

Measuring Cultural Practices and Social Aspects of Culture (TF4)

In the context of a general framework of cultural statistics and definitions (defined in TF1), TF4 emphasises cultural practices and social aspects of culture. Cultural participation was defined as the most important dimension of the cultural sector by ESSnet-Culture because the audiences are the *raison d'être* of the cultural field[318].

In cooperation with TF1, the participants of TF4 agreed on a framework for cultural practices that fits in the general framework designed by TF 1. This 'layer' of the general framework distinguishes three forms of cultural practices: amateur practices, i.e. practicing the arts as a leisure activity; attending/receiving, i.e. visits to cultural events and following artistic and cultural broadcasts of all kind of media; social participation/volunteering, i.e. being a member of a cultural group and association, doing voluntary work for a cultural institution etc. Based on the ten dimensions formulated in the general framework for cultural statistics and definitions, which form a common basis, the TF4 formulated a range of domains in which practices and participation in these three forms takes place.

ESSnet-Culture framework for cultural statistics: cultural activities by function[319]

DOMAIN SOCIAL	PRACTICING AS AMATEUR	ATTENDING/RECEIVING	PARTICIPATION/VOLUNTEERING
Books and Press	Writing in leisure time: Fiction and nonfiction, on paper or in digital form (including weblogs).	Reading in leisure time: books newspapers, magazines either in printed or in digital form.	Publishing all kinds of pamphlets; letters to editors of newspapers and magazines; blogs, e-zines and another publications on the Internet.
Libraries	Collecting books, having a library at home	Visiting libraries (actually and virtually.	Working as a volunteer in a library

[317] ibid. p.28
[318] ibid. p.227
[319] *ESSnet-Culture framework for cultural statistics. pp.240-242*

Archives	Being an amateur Researcher (genealogist, local history etc).	Visiting archives (actually and/or virtually	Being a member of a historical association, group or club (local history, genealogy etc.). Volunteering for or donating to such associations, groups or clubs.
Museums	Being a collector.	Visiting museums (actually and/or virtually)	Working as a volunteer in a museum. Being a member of an association, group or club connected to a museum (such as 'friends of the museum'). Donating to a museum.
Monuments	Not relevant.	Visiting monuments (actually and/or virtually).	Being member of an association, group or club for the preservation of monuments and heritage. Volunteering for or donating to such associations, groups or clubs.
Archaeology	Being an amateur archaeologist.	Visiting archaeological sites (actually and/or virtually).	Being a member of an association, group or club for the preservation of (archaeological) monument and heritage. Volunteering for or donating to such associations, groups or clubs.
Architecture	Designing own house or house for others	Visiting architectural exhibitions (actually and/or virtually).Visiting monuments (actually and/or virtually).	Being a member of an association, group or club for the preservation of monuments and heritage. Volunteering for or donating to such associations, groups or clubs.
Arts & Crafts	Making pottery, glass, jewels, textile work etc.	Visiting arts and crafts fairs (actually and/or virtually). Visiting museums (actually and/or virtually).	Having classes. Being a member of a club or a group. Showing own work in exhibitions and/or on the Internet.
Visual arts	Painting, drawing, graphical works (by hand), sculpturing.	Visiting arts exhibitions, museums and galleries (actually and/or virtually).	Having classes. Being a member of a club or a group. Showing own work in exhibitions and/or on the Internet.
Photography	Making photos as an artistic hobby.	Visiting photographic exhibitions, museums and galleries (actually and/or virtually).	Having classes. Being a member of a club or a group. Showing own work in exhibitions and/or on the Internet.
Design	Not relevant.	Visiting exhibitions, museums and galleries (actually and/or virtually).	Not relevant.
Advertising	Not relevant	Not relevant.	Not relevant.

Drama	Acting in an amateur theatre company. Directing an amateur theatre company. Acting as a cabaret artist or standup comedian.	Visiting theatre plays, cabarets and stand-up comedies; viewing direct broadcasts of theatre plays, cabarets and stand-up comedies. Viewing recorded theatre plays, cabarets and stand-up comedies in audiovisual media (TV, video, Internet).	Having classes. Being a member of a club or a group. Showing own performances on the Internet.
Dance	Dancing ballet or modern dance, ballroom dance, Latin American dance, jazz dance, hiphop, break dance, street dance, folk dance, etc.	Visiting dance performances viewing direct broadcasts of dance performances. Viewing recorded dance performances in audiovisual media (TV, video, Internet)	Having classes. Being a member of a club or a group. Showing own performances on the Internet.
Music	Singing: alone, in a choir, a vocal ensemble, opera or operetta troupe, pop- or rock band, rapping, etc. Playing a musical instrument	Visiting operas and operettas, performances, concerts of all kinds, musical festivals and feasts of all kinds; viewing direct broadcasts of operas, operettas, concerts, festivals and feasts. Viewing and listening to recorded operas and operettas and recorded music of all kinds in audiovisual media (radio, cd, mp3 player, tv, video, Internet etc).	Having classes. Being a member of a club or a group. Showing own performances on the Internet.
Radio	Being an amateur broadcaster	Listening to radio broadcasts.	Doing voluntary work for (nonprofessional) radio stations.
Television	Being an amateur broadcaster	Viewing television broadcasts	Doing voluntary work for (nonprofessional) television stations.
Film	Making films as an artistic hobby.	Visiting cinema (and/or film festivals); viewing recorded films in audiovisual media (tv, video, Internet).	Having classes. Being a member of a club or a group. Making films for a civic association or pressure group. Showing own films on the Internet.
Video	Making videos as an artistic hobby.	Viewing videos.	Having classes. Being a member of a club or a group. Making videos for a civic association or pressure group. Showing own videos on the Internet.

Multimedia	Designing for the Internet (for example, games or websites) as a hobby.	Using the Internet for cultural purposes in a cross-sector function and thus not restricted to the web and/or the game designers.	Not relevant.

Based on this model, TF4 developed a draft list of indicators to be measured using a comprehensive questionnaire. According to TF 4, this list is a preliminary set of indicators, based on extensively analysing EU-wide and national surveys, studies and experiences. Indicators are ranked according to their level of priority.[320] The TF4 Report notes, 'all these indicators could be analysed by background characteristics of the person, using the core social variable foreseen to be implemented in all European social surveys, in particular: age, gender, country of citizenship/country of birth, educational attainment, employment status, income, degree of urbanization.'[321]

ESSnet-Culture framework for cultural statistics: List of indicators[322]

CULTURAL PARTICIPATION INDICATORS
PERFORMING ARTS
Percentage of persons who have carried out at least one artistic activity the last 12 months
Percentage of persons who have played musical instruments
Percentage of persons who have sung
Percentage of persons who have danced (dance, ballet)
Percentage of persons who have made theatre
Percentage of persons who have done other artistic activities
Percentage of persons who have visited live arts performances in the last 12 months
Percentage of persons who have visited theatres in the last 12 months
Percentage of persons who have visited opera performances in the last 12 months
Percentage of persons who have visited ballet/dance performances in the last 12 months
Percentage of persons who have visited other live arts performances in the last 12 months
Percentage of persons who have visited live music concerts in the last 12 months
Percentage of persons who have visited classical concerts in the last 12 months
Percentage of persons who have visited pop rock concerts in the last 12 months
Percentage of persons who have visited other concerts in the last 12 months

[320] ibid, p. 260
[321] ibid. p. 262
[322] *ESSnet-Culture framework for cultural statistics: List of indicators. pp. 261-262.*

Percentage of persons who have visited other kind of actual music concerts in the last 12 months by type
Percentage of persons who have viewed direct broadcast outside home of cultural performances in the last 12 months
Percentage of persons who have listened or viewed recordings of artistic performances
Percentage of persons who have listened or viewed recordings of theatres in the last 12 months
Percentage of persons who have listened or viewed recordings of opera performances in the last 12 months
Percentage of persons who have listened or viewed recordings of ballet/dance performances in the last 12 months
Percentage of persons who have listened or viewed recordings of classical concerts in the last 12 months
Percentage of persons who have listened or viewed recordings of pop rock concerts in the last 12 months
ARCHITECTURE, VISUAL ARTS AND CRAFTS
Percentage of persons who have done at least one artistic activity among those listed in Q6 in the last 12 months
Percentage of persons who have painted or have drawn
Percentage of persons who have made photographs
Percentage of persons who have practiced other visual art activity (making pottery, restoration..)
Percentage of persons who were member of an association, a club or a group of amateur artists or craftsmen in the last 12 months
Percentage of persons who presented own work in an exhibition in the last 12 months
Percentage of persons who followed lessons for their artistic or creative activity in the last 12 months
Percentage of persons who uploaded images of their work on the Internet in the last 12 months
Percentage of persons who viewed paintings, drawings, graphical works, photos, and sculptures, products of crafts or virtual exhibitions of visual arts or crafts (on the Internet or other media) in the last 12 months
Percentage of persons who view or listen to a programme about visual arts and crafts in the last 12 months
HERITAGE
Percentage of persons who were member of a cultural association (among those listed in Q10) in the last 12 months
Percentage of persons who did voluntary work for a cultural association (among those listed in Q10) in the last 12 months
Percentage of persons who have visited museums and publics galleries in the last 12 months
Percentage of persons who have visited museums and publics galleries in the last 12 months by type

Percentage of persons who have visited monuments, archaeological sites in the last 12 months
Percentage of persons who have visited monuments, archaeological sites in the last 12 months by type
Percentage of persons who have viewed virtual exhibitions of art or any kind of museum objects in the last 12 months
Percentage of persons who have viewed monuments, historical or artistic places, buildings or sites (on the Internet or other media) in the last 12 months
Percentage of persons who have viewed or listened to a programme about museums (on television, radio, video, DVD, Internet or other media) in the last 12 months
Percentage of persons who have viewed or listened to a programme about monuments, historical or artistic places, buildings or sites (on television, radio, video, DVD, Internet or other media) in the last 12 months
BOOKS AND PRESS
Percentage of persons who wrote poetry, prose, fiction or non-fiction in leisure time in the last 12 months
Percentage of households with no books at home
Percentage of persons who have read books in the last 12 months (both printed or ebooks)
Percentage of persons who have read books printed book in the last 12 months
Percentage of persons who have read books in digital form in the last 12 months
Percentage of persons who have read books in the last 12 months by kind of books read
Percentage of persons who have read between 1-3 books in the last 12 months
Percentage of persons who have read between 4-6 books in the last 12 months
Percentage of persons who have read more than 6 books in the last 12 months
Percentage of persons who read newspapers at least once a week
Percentage of persons who read magazines and periodicals at least once a month
Percentage of persons who read online newspapers at least once a week
Percentage of persons who read magazines and periodicals online at least once a month
ARCHIVES AND LIBRARIES
Percentage of persons who have visited an archive in the last 12 months
Percentage of persons who have consulted archival records online in the last 12 months
Percentage of persons who have visited libraries or have accessed libraries via Internet in the last 12 months
Percentage of persons who have visited libraries in the last 12 months
Percentage of persons who have accessed libraries via Internet in the last 12 months

FILM & VIDEO
Percentage of persons who have made at least one film or one video as an artistic hobby in the last 12 months
Percentage of persons who followed lesson for film or video making in the last 12 months
Percentage of persons who have visited cinemas in the last 12 months
Percentage of persons who watch videos al least once a week
Percentage of persons who downloaded films from the Internet
RADIO, TELEVISION AND INTERNET
Average time spent listening to the radio in the average week
Average time spent listening to the radio via Internet in the average week
Average time spent watching television in the average week
Average time spent watching television via Internet in the average week
Average time spent on the Internet in the average week
Average time spent on social network in the average week

TF4 also looked at national data on cultural practices and cultural participation. However, it found that the data is not comparable and often leaves out a range of issues. Therefore, TF4 proposed a module questionnaire as a tool for measuring cultural participation and methodological guidelines to smooth differences between data collections carried out in different countries and at an EU level. Finally, it suggested a list of harmonised indicators that should be calculated using this module.[323] Thus, the basic recommendation of TF4 was a common European survey on participation in cultural activities to be repeated periodically (e.g. every five years), to measure social progress in the EU-27.[324] This recommendation was based on the relevance of the issue as well as the lack of up-to-date national data.

EUROBAROMETER Surveys

The European Commission commissioned Eurobarometer to carry out two surveys on Europeans' participation in cultural activities. These surveys were based on the list of questions and indicators developed by LEG (the Leadership Group on Cultural Statistics) and took place in 2001 and 2003. Subsequently, in February 2007, the Education and Culture Directorate-General of the European Commission (DG EAC) commissioned another Eurobarometer survey in the 27 EU Member States to ascertain EU citizens' opinions and behaviour related to the topic of European Cultural Values. In 2013, another Eurobarometer survey followed up on the 2007 research with the following research goals:

[323] ibid. p 257
[324] ibid. p.35

1 levels of engagement in different cultural activities. In particular, access to and participation in various cultural activities is measured, and levels of involvement and barriers to participation are assessed. Given the aim of promoting cross-border cooperation, part of this survey measures access and participation in relation to other European countries' cultural activities to identify the extent of transnational circulation of cultural and artistic output. The results of the 2007 survey have also been analysed to establish the evolutions in levels of engagement in various cultural activities between then and now.

2 the active involvement of EU citizens in a range of artistic activities as performers (e.g. singing, dancing, making a film, etc.) as distinct from consumers (e.g. going to the cinema).

3 the use of the Internet for cultural purposes. Over recent years, the Internet has played an increasingly important role as a source of information in many EU citizens' homes. This survey measures the role of the Internet in enabling EU citizens to access and participate in cultural activities. A distinction will be made between 'direct' uses – such as reading articles online – and 'indirect' use of the Internet for cultural purposes – such as using the Internet to purchase cultural products.[325]

'Throughout the report, results are analysed in terms of the European average, followed by a breakdown of the results by country and finally by some socio-demographic variables. Where possible, the results are also compared with those of the 2007 Eurobarometer Cultural Values survey. Finally, an index of cultural practice has been developed by attaching scores to high participation levels in cultural activities. These scores were collated to identify respondents with 'Very high' High', 'Medium' or 'low' profiles in terms of their participation in cultural activities'.[326]

In the findings of the ESS study and the Eurobarometer surveys, this report specifically looked at the status quo of data collection in the partner countries. The following section summarises the situation of data collection on cultural access and participation in the project countries to formulate the baseline for some significant concluding remarks.

Data Collection on the National Level

Austria

Austria has only a weak tradition of evidence-based, cultural policy-making. Except for direct audits and financial control of economic activity of cultural institutions, statistical data barely influence decisions in cultural policy. The Austrian Bureau for Statistics—Statistik Austria publishes the main cultural data. Although a representative cultural statistic does not have a legal foundation in Austria, Statistik Austria publishes a yearly, digital cultural statistics on behalf of the responsible ministry and is structured similar to the Austrian Cultural Funding System (LIKUS).[327] The data is mainly characterised by data on demand and supply, i.e. number of visitors and users; in museums, theatres, cinemas; use of libraries, etc. Also, the data provides information about expenditure in public funding, but also indicators about the cultural sector such as employees and the import and export of cultural goods.

[325] European Commission. 2013. *Special Eurobarometer 399. Cultural Access and participation.* Retrieved from: http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_en.pdf
[326] http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_en.pdf
[327] Cultural Statistik Austria (Kulturstatistik - Kultur im Überblick, Statistik Austria):

In 2007, the Institute for Empirical Social Studies (IFES) published for the last time the Cultural Monitoring report, the only representative study on cultural behaviour of the Austrian population.[328] The results were published when a new culture minister took office and emphasised the mediation and education of arts and culture. However, one cannot observe a direct connection between the results of the Cultural Monitoring report and the actions of the minister.

Public cultural institutions provide regular, but not public, reports to the respective ministries. In addition to these documents, annual accounting reports include some data on *Access to Culture,* such as the number of visitors. According to statements from the institutions, the ministries do not comment on these reports. The institutions lack necessary tools to find more detailed information on audiences and cultural participation.[329]

Similar to other public authorities, the ministry for cultural affairs publishes an annual 'Arts and Culture Reports'. Although the data provided in these reports mainly focus on providing proof and records on the expenditure of public funds, some also include information on the number of users.[330]

Some cultural institutions include visitor surveys when developing their marketing strategies. In these cases, survey results should have specific repercussions. Specifically, commercial cultural and media institutions have a range of data at their disposal, which is not accessible to the public and cannot be used for public cultural policies. An exception is the public radio-television, as the biggest cultural company in Austria, it provides user analysis (specifically relating to the topic of 'public value' in its yearly report.[331]

A specific example of the relevance of statistical data for public cultural funding / public cultural policies is the Austrian Fund for Film Advancement *(Österreichische Filmförderungsfonds).* As the central institution for the advancement of Austrian film, it has detailed data on cinema visitors. The data has direct impact on decisions of the fund. For example, above-average interest on the side of visitors helps individual filmmakers receive specific funding.

Croatia

Croatia also has an insufficient number of surveys or analyses that could adequately support designing polices to link participation in cultural life to the broader issues of civil participation. The main source of data on culture and arts is the Croatian Bureau of Statistics (DZS)[332] that collects general cultural statistics according to its yearly publishing programme. Selected data is collected directly from the reporting units on a yearly basis, while some data is collected through surveys done on a three or five year cycle. The exceptions are data on published books and brochures, newspapers and periodicals taken from the national and university library and data on radio and

http://www.statistik.at/web_de/statistiken/bildung_und_kultur/kultur/index.html

[328] Cultural Monitoring Report. 2007. *Kulturmonitoring*. Retrieved from: http://www.ifes.at/sites/default/files/downloads/1192093299_23800007.pdf

[329] Examples of these reports include *Yearly Accounting Report of the Kunsthistorisches Museum Wien 2012* http://press.khm.at/fileadmin/content/KHM/Presse/Jahresberichte/GB_2012_Druck_2s.pdf; *Yearly Report of the Naturhistorisches Museum Wien,* 2013. http://www.nhm-wien.ac.at/jart/prj3/nhm/data/uploads/Jahresbericht/jahresbericht13.pdf *Yearly Report Burgtheater*, 2012: http://www.burgtheater.at/Content.Node2/home/ueber_uns/aktuelles/FINALES_PDF____Burg_AnsichtFIN.pdf

[330] Arts Report 2013: http://www.kunstkultur.bka.gv.at/DocView.axd?CobId=56103
Cultural Report 2014: http://www.kunstkultur.bka.gv.at/DocView.axd?CobId=56140

[331] http://zukunft.orf.at/rte/upload/texte/2014/veroeffentlichung/140328_jahresbericht.pdf

[332] Državni zavod za statistiku – DZS http://www.dzs.hr/default_e.htm (English version of the website); Culture and arts' section is available at the Statistical yearbook 2013 (available in Croatian and English) at: http://www.dzs.hr/Hrv_Eng/ljetopis/2013/sljh2013.pdf; During the year all data on 'Culture' is available at the First Releases page at the following address (in English); Data on personal consumption is available at the following link (in English)

television subscribers retrieved from the official Croatian radio and television agency. Data is published bilingually (Croatian and English) on the website of the bureau through the bulletin *First Releases*, or through *Statistical Reports* and finally through *Statistical Yearbook of the Republic of Croatia* (available also in print).

Data collected for 'culture and arts' contains information pertaining to the calendar year on publishing, film and video activity, museums and collections, radio and television, libraries, state archives, zoological and botanical gardens, aquariums, arboretums, national and nature parks. Data on theatres, professional orchestras and choirs, associations of cultural and artistic amateurism as well as association of technical culture refer to the performance season Depending on the data involved, the level of collection is the Republic of Croatia, counties, towns, and/or municipalities. The data is comparable on a yearly basis. In addition, DZS collects information on employment in culture and arts and on household consumption on recreation and culture.

Data gathered by Croatian Bureau of Statistics can thus give us some general insight on *Access to Culture* and cultural participation. The main indicators are on the number of visitors/attendance to cultural institutions (e.g. libraries, museums and collections, state archives, theatres, professional orchestras and choirs), number of performances/concerts/screenings/shows (in cinemas, museums and collections, state archives, theatres, professional orchestras and choirs) and the number of (technical) cultural associations and their active members.

Although the harmonisation of Croatian statistics with the Eurostat has brought advancements and there were some innovations in data collection, the changes in gathering data are occurring slowly and there is no data on the new forms and types of cultural participation.

The Ministry of Culture of the Republic of Croatia[333] collects information on financing public needs in culture through a yearly survey, and it publishes information on the 'general indicators of culture in Croatia' that cover the input of culture in the national and local budgets, input of culture in GDP, cultural spending per capita, and on indicators pertaining to the cultural infrastructure and cultural employment.

Some data on cultural participation can be gathered from surveys done by the specialised market research agencies such as GfK, Ipsos Puls, etc.[334] They are mainly directed towards research in selected cultural markets and commissioned by specific companies and/or institutions, and sometimes are not available for further research. Selected cultural institutions, organisations and/or foundations publish data on their activities in their yearly reports, which sometimes includes data on participation in the activities of their particular organisation/ institution (e.g. Croatian Audio-visual Centre[335], Museum of Arts and Crafts[336], Museum Documentation Centre[337], Libraries of the City of Zagreb[338], etc.). This data is fragmentary, and it is difficult to compare.

[333] 'The Ministry of Culture of the Republic of Croatia: http://min-kulture.hr/ Key indicators of culture in Croatia (survey research results for 2011) available at: http://www.min-kulture.hr/default.aspx?id=7829 (in Croatian); Data on Backpack (Full) of Culture selection results for 2014: http://www.min-kulture.hr/default.aspx?id=9860 (in Croatian)

[334] Research on book market (2014), available at: http://issuu.com/modernavremena/docs/gfk_2014_ispitivanje_tr__i__ta_knji/1 (in Croatian); Research on book market (2013), available at: http://issuu.com/modernavremena/docs/prezentacija_23_04_2013/1 (in Croatian); Research on reading and book purchasing habits (2011), available at: http://issuu.com/modernavremena/docs/gfk_ispitivanje_tr_i_ta_knjiga_u_rh/1?e=0 (in Croatian); Research on music habits (2011), available at: http://www.muzika.hr/clanak/31292/muzikabiz/gfk-i-muzikahr-istrazili-tko-vlada-hrvatskom-narodnjaci-ili-rockeri.aspx (in Croatian); Research on music habits (2010), available at: http://www.muzika.hr/clanak/24808/magazin/muzikahr-istrazila-tko-vlada-hrvatskom-narodnjaci-ili-rockeri.aspx (in Croatian);

[335] HAVC 2013 Report available at: http://www.havc.hr/file/publication/file/havc-izvjestaj-o-radu-2013.pdf (in Croatian).

[336] MUO report for 2012, available at: http://www.muo.hr/files/File/muo/pravo-na-inf/IZVJ-RAD-2012.pdf (in Croatian).

[337] Reports of selected Croatian and zagreb museums are available at the MDC website: http://www.mdc.hr/hr/kalendar-dogadanja/?d=30-11-2014&t=o&vid=1336&c=mdc (in Croatian).

[338] KGZ 2014-2020 Strategy, available at http://issuu.com/knjinicegradazagreba/docs/strate__ki_plan__knji__nica_grada_z?e=3738727/9998972 (in Croatian)

Norway

Similarly to Croatia and Austria, Norway's State Bureau of Statistics is also the country's main source of statistical data to analyse access to and provision of culture. Statistics Norway[339] is the national statistical agency, and is by far most important generator of quantitative data on culture in Norway. The role of the agency is both to collect data and to distribute data collected by other agencies or organisations. The most relevant datasets and/or statistical overviews include the following.

The Norwegian cultural barometer is published nearly every four years. The last barometer was published in 2013, presenting results from 2012.[340] It is based on a survey of use of culture among the Norwegian population, conducted by Statistics Norway. This survey asked questions on the number of visits to theatres, concerts, cinemas etc. during the last 12 months, as well as on participation in cultural activities of different kinds.

The Norwegian media barometer is published every year.[341] It is based on annual surveys on the use of different kinds of media, conducted by the agency itself. The survey maps frequency of use and time used on different kinds of media: newspapers, television, radio, records/CDs/music files, magazines, journals, comics, personal computer, DVD/videos and Internet.

The cultural and the media barometer are based on surveys that have been repeated for more than twenty years. This makes it possible to see directly the changes in user patterns for culture and media. Both surveys also cover occupation, age, education, residential area and geographical region.

Additionally, the publication *Cultural Statistics* annually aggregates and analyses data on culture from several providers, as well as from the agency itself. Cultural Statistics is the primary source for available data on cultural statistics, since it collects data from various providers (from the relevant ministries, the arts council, relevant associations, etc.). It has statistics in the following areas: public expenditure on culture, private expenditure on culture, employment and businesses in the cultural sector, art policy measures, performing arts, music, festivals, museums and collections, libraries, archives, books newspapers and printed media, film and cinema, radio and television, cultural heritage, sports and leisure, religious denominations and the Church of Norway.

The *Cultural Statistics* publication uses information gathered from many sources. Most of these also publish their own statistics and overviews in their respective publications and websites. Some of these might be on a more detailed level than the numbers presented in *Cultural Statistics*, but for most purposes, any analysis of cultural provision and access in Norway will probably start with the publication from Statistics Norway.

Taking into account all these sources, the available data on the cultural sector is plentiful. At the same time, there is unused analytical potential for the available data. For example, most data has a geographical component unused by. Statistics Norway. Telemark Research Institute has developed an index, The Norwegian Cultural Index[342], which breaks down a number of available data registers to a municipal level. The Norwegian Cultural Index is published annually, and compares the cultural provision in all Norwegian municipalities. The relevant provision on the number of cultural events is calculated per capita, to give a basic overview of the level of cultural provision in all parts of Norway.

[339] Statistisk sentralbyrå: http://www.ssb.no/
[340] Cf. http://www.ssb.no/kultur-og-fritid/artikler-og-publikasjoner/norsk-kulturbarometer-2012 (In Norwegian).
[341] http://www.ssb.no/kultur-og-fritid/artikler-og-publikasjoner/norsk-mediebarometer-2013 (In Norwegian)
[342] Cf. http://www.telemarksforsking.no/publikasjoner/detalj.asp?merket=5&r_ID=2558 (In Norwegian).

Spain

The Spanish Ministry of Education, Culture and Sport, in cooperation with the National Institute of Statistics (INE), publishes the *Survey on Cultural Habits and Practices in Spain*[343] that analyses in depth the issue of participation and *Access to Culture* in Spanish society. The *Survey* has been carried out in 2000-2003, 2006-2007, 2010-2011; the next analysis will probably be conducted to cover a 12-month period between 2014 and 2015 and will be available in late 2015. Consequently, the latest available data are from 2011.

The *Survey* aims 'on the one hand, to assess the evolution of the main indicators of the cultural habits and practices of Spaniards, and on the other to analyse other significant aspects of the field of culture, especially with regard to cultural consumption, with a closer look being taken at the modes of acquisition of certain cultural products that are subject to intellectual property rights, such as books, recorded music, video and software'.[344] Indeed, cultural participation is assessed by analysing the offer of a wide range of both private and public cultural institutions such as museums, galleries, archives and monuments as well as libraries but also of specific sectors such as the performing arts, music and audio-visual. It is also assessed by understanding the cultural practices of the population through an analysis of activities such as reading or use of new technologies as well as of other activities related to culture or leisure. The main features used for classification purposes are sex, age (over 15 years), educational level, personal or professional situation and place of residence of the respondents.

The main indicator on *Access to Culture* is, undoubtedly, the number of visitors to the various national, regional and local cultural institutions. In addition, when analysing the level of *Access to Culture* of the Spanish population, the *Survey* takes into account the cultural institutions' practices on opening hours, ticket pricing, dissemination and promotion of activities, education and outreach activity, programmes, beneficiaries, etc.

As mentioned, the S*urvey* pays special attention to collecting statistical data related to the use of new technologies such as the cultural offers available through the Internet and through the new technologies (digitisation, interactivity, etc.). In fact, data show a steady increase in the degree of public access to ICT in recent years. Therefore, cultural organisations invest resources to adapt to the public's (and especially the youth's) technological requirements by developing supply sources and digitised documents online. The activity of the Network of Documentation Centres of the Secretariat of State[345] provides as an example of the increasing interest in this field.

The cultural statistics compiled by the National Statistics Institute (INE) analyse other aspects relevant to understand the level of *Access to Culture* such as the economic return of cultural activities. In this respect, they carefully analyse the average spending of spectators and the income from the performing arts and other cultural sectors. The comparison of data collected between 2002 and 2011[346] shows that, in the past few years, the economic recession in Spain has significantly decreased the capacity of Spanish society to have access to cultural activities, products and services.

Both the state and the autonomous communities have aimed at increasing the economic return of the cultural

[343] Ministry of Culture, Education and Sport. *Survey on Cultural Habits and Practices in Spain. http://www.mecd.gob.es/servicios-al-ciudadano-mecd/en/estadisticas/cultura/mc/ehc/portada.html*

[344] *Survey on Cultural Habits and Practices in Spain 2010-11. Synthesis of Results.* Madrid: Ministry of Culture, Education and Sports, 2011, p.4 http://www.mecd.gob.es/servicios-al-ciudadano-mecd/en/dms/mecd/servicios-al-ciudadano-mecd/estadisticas/cultura/mc/ehc/2010-2011/presentacion/Sintesis_2010-2011_ingles.pdf

[345] http://en.www.mcu.es/centrosDocumentacion/index.html

[346] *Survey on Cultural Habits and Practices in Spain 2010-11. Evolution Indicators.* Madrid: Ministry of Culture, Education and Sports, 2011. http://www.mecd.gob.es/servicios-al-ciudadano-mecd/dms/mecd/servicios-al-ciudadano-mecd/estadisticas/cultura/mc/ehc/2010-2011/principales-resultados/Indicadores_Evolucion_2010-2011.pdf

sector, especially through an increase in taxes. However, the tax increase has meant that the consequent rise in the price of cultural goods and services has affected the population's acquisition capacity. Culture has increasingly become a dispensable good or even a luxury. Indeed the consumption of cultural goods and services has declined significantly in the last 10 years, as shown by attendance to theatre and film (INE) and also to activities in the performing arts, music and audio-visual sectors (SGAE).

This analysis of Spain also identified the following priority areas. Promoting and protecting cultural heritage is considered, at all levels of public administration, as a main issue in the design of cultural policies and support mechanisms. Arts and cultural education tend to progressively gain importance in Spain, but still hold a secondary place in the curriculum of compulsory education.

Sweden

Sweden has a special public body responsible for cultural analysis and statistics, The Swedish Agency for Cultural Policy Analysis.[347] Their mission is to 'evaluate, analyse and present the effects of proposals and steps taken in the cultural arena'. They collect data within six fields: museums, non-formal learning organisations, theatre, art, and public spending on culture and heritage sites. They also carry out analyses and collect data on other fields or topics for special studies. For the national museums and the national heritage board, they collect data on number of visitors, number of school groups and visitors to the websites each month.

They frequently publish reports based on their evaluation, statistics and analyses. Their annual reports about museums clearly indicates that they measure the success of museums in quantitative terms: the number of visitors, the number of exhibitions held, how many people work in the museum sector, how many visitors to the website, how many museums run a blog, how many guided tours were held, how many lectures, seminars, excursions were carried out and similar data.

There is no data collection on access from the Swedish Agency for Policy Analysis. But in a report, commissioned by the government, the Swedish Agency for Policy Analysis has looked into indicators aimed to measure the effects of cultural politics and policy. They conclude that it is possible to create a system of indicators, but the field is complex and there are many difficulties to fairly assessing all different aspects of what is going on. It would take time to develop indicators and the cost would be very high to maintain such a system at a high quality. They suggest to develop an alternative to the the existing data collection.[348]

The government has decided that physical accessibility is important in all sectors of society. From 1 January 2015, lack of physical accessibility to a cultural venue is a violation of the law of discrimination. During the past few years, the arts council is responsible for following up on *Access to Culture* and has produced an annual report on the progress made. To ensure that cultural institutions improve their physical access, the arts council can withhold funding if an institution does not meet the criteria. Their indicators for measuring cultural organisations' progress are (1) All organisations must have a work plan for how to work with access (physical, digital and with description of what they do to improve access related to gender, ethnicity, religion, disability etc.); (2) All easily improved physical obstacles should be sorted out before 2016 (such as remove high thresholds); and (3) Adaptions of websites.

[347] Myndigheten för kulturanalys: http://www.kulturanalys.se/
[348] http://www.kulturanalys.se/wp-content/uploads/2012/08/Att-utveckla-indikatorer-for-utvardering-av-kulturpolitik.pdf

Turkey

The **Turkish Statistical Institute (TÜİK)** was reorganised in 2005, with the Law 5429[349], and it is an independent body, attached to the Prime Minister's Office. Its mission is to research, collect, analyse and disseminate official statistics. TÜİK is the main public statistical authority doing research and collecting data on cultural participation. TÜİK covers the following cultural domains: cultural heritage (museums, artefacts, immovable cultural property), archives, libraries, books, newspapers and periodicals, art galleries, theatre, opera and ballet, orchestra and choral activities and cinema.[350] TÜİK mainly collects and publishes data from the public cultural institutions; no qualitative survey has been done on cultural participation. For TÜİK, the only statistics related to access refer to attendance figures at public cultural institutions. In 2006, a survey looked at time spent on cultural activities; however, it has not been repeated since. With a focus demographic aspects in culture, data published by TÜİK consider gender, age, geographic area, but does not report on the following: level of education, household structure, income level, arts knowledge/competences.[351] The frequency of participation in cultural activities is also not taken into consideration.

When compared with Eurobarometer indicators, TÜİK does not undertake surveys with end-users and does not take into consideration the two main concepts highlighted by UNESCO and Eurobarometer (as well as the ESSnet Study) for cultural participation: ICT/Internet use and participation in the form of undertaking amateur arts practices. Thus, we can conclude that TÜİK defines culture audiences as passive and is not taking into account their shift into active participants.[352] At present, surveys or studies to ascertain the participation of Turkish population in culture are not being undertaken nor being planned.

Apart from TÜİK statistics and surveys, the Ministry of Culture and Tourism produces statistical data on their investments in cultural infrastructure and cultural participation (such as museum admissions) and publishes them in its annual activity reports. These statistics are based on the reports of the Directorates of the Ministry. For example, the Directorate General of Cinema produces the Vision Report for Turkish Cinema, covering detailed information on the number of film productions, number of attendances, etc.[353] Similarly, the Directorate General of Libraries and Publishing conducted the 'Turkey Reading Map' study in 2011. The Central Directorate of Revolving Funds (DÖSİMM) of the Ministry of Culture and Tourism keeps a record of the number of visitors to the public museums and heritage sites and on the number of Museum Cards holders and frequency of their visits. It offers detailed analysis of data on visitors to these sites over years.[354] However, the ministry's annual reports only consider access in terms of visits and do not cover Internet use.

Local public actors also produce statistical data on the outreach of their activities in culture and arts. This primary research revealed that the Directorate of Cultural and Social Affairs in Istanbul (IMM) receives feedback on audience preferences and seeks to develop future programmes according to these opinions.[355] The Istanbul City Theatre quantitatively measures the performances. The online box-office statistics provide information on the size of the audience of each play, the percentage of children, adults, students, etc. The audience information is also available at the neighbourhood level, where Istanbul City Theatre has theatre halls.[356] At the district level, the Beyoğlu Municipality, for example, collects statistical data through a City Automation System. However,

[349] TÜİK, 2005
[350] TÜİK, 2012
[351] UNESCO, 2009
[352] UNESCO, 2009
[353] Directorate General of Cinema, 2013
[354] DÖSİMM, 2014
[355] Şen, 2014: Interview
[356] Efiloğlu, 2014: Interview

this is not followed up with in-depth research. Thus, the only indication for the success of the efforts comes, for example, from the increase in the number of children involved in the centres' activities. Another indicator pointing to the impact of Beyoğlu municipality activities refers to monitoring the shift in citizens' expectations.[357]

Concluding Remarks

Regarding whether our researched countries have implemented a procedure to develop indicators of cultural access and participation and whether these indicators have been measured at the levels of supply and use (that is to say institutional level and user level), we conclude that, at the level of users, apart from Spain and Norway, the other countries have not yet attempted to carry out surveys with culture users. This suggests that there are not yet frameworks regarding indicators for participation.

In the case of Spain, the Ministry of Education, Culture and Sport in cooperation with the National Institute of Statistics (INE) publishes the *Survey on Cultural Habits and Practices in Spain.*[358] Norway publishes a cultural barometer around every four years. The last barometer was published in 2013, based on a survey of use of culture among the Norwegian population, conducted by Statistics Norway. This survey asked questions on the number of visits to theatres, concerts, cinemas, etc. during the last 12 months and on participation in cultural activities of different kinds.

All our researched countries, of course, collect statistics on culture and publish them regularly. These statistics tend to be mainly on cultural institutions. The access issue is addressed through the figures gathered from these cultural institutions. Access data gathered by offices of statistics in each country covers the number of visitors/ attendance to cultural institutions (e.g. libraries, museums and collections, state archives, theatres, professional orchestras and choirs); and number of performances, concerts, screenings, shows (in cinemas, museums and collections, state archives, theatres, professional orchestras and choirs). Amateur participation in the arts does not form a part of these institutionally based statistics.

When comparing data collection at the national level, we observe various approaches in data collection. There is not only a difference in range and nature of data collection, but the various sources and institutions involved also seem to adopt different methodologies. This has also been emphasised in the ESS-net report, which concludes that, for comparability of national surveys on cultural participation, there is not much difference between the topics of national surveys, but considerable variation in the scope of cultural practices recorded[359]. Older European reports, such as the LEG report, have also highlighted these differences in methodological approaches. The data on cultural access showed extensive differences across countries[360]. Therefore, the final report of ESS-net Culture stresses that the comparability of national data on the European level is a complex process 'influenced by many factors and the right balance between all these aspects should be found'[361].

[357] Doğan, 2014: Interview
[358] Ministry of Culture, Education and Sport. *Survey on Cultural Habits and Practices in Spain. http://www.mecd.gob.es/servicios-al-ciudadano-mecd/en/estadisticas/cultura/mc/ehc/portada.html*
[359] ESS-net report p. 255
[360] ibid., p.249
[361] ibid., p.250

Conclusions and Recommendations[362]

Conclusions

The importance of Culture in Europe

Historic cultural developments in Europe have never corresponded to a particular territory. The Renaissance, Gothic or Classic have not been restricted by borders but were always part of an impressive treasure of common cultural heritage in Europe. The idea of European culture therefore cannot be thought of without trying to reconcile the claim of unity with the claim of diversity despite whatever political division is in place.

European nation states gave way to hegemonic concepts of different national, more or less homogenous cultures. National populations should identify with these homogenous cultures and —as a prerequisite—have access to it. Recently, however, a more dynamic view on different cultures that interact, influence and enrich each other became unavoidable and is reflected in international documents (such as the UNESCO declaration of cultural diversity) and the deepening of the European integration process. New concepts of *interculturality* and *transculturality* relativise the notion that each European citizen belongs to one single culture. Instead, it became a political issue that European citizens should have the chance to take part in different cultural settings, which only together make the local, regional, national and European cultural particularity.

The existence of manifold and conflicting assumptions

Apart from the unity and diversity of different cultures, research on *Access to Culture* in Europe is also influenced by manifold and conflicting assumptions of what *Access to Culture* might mean, as well as manifold obstacles in identifying the beneficiaries and ways of how to address the issue politically. As a result, it can be noted that definitions of *Access to Culture* have only slowly evolved over the years and they developed in quite different directions, often as a part of dealing with broader societal challenges or within long-term strategic considerations. All researched countries have, however, considered notions of *Access to Culture* and cultural participation as fundamental principles and as one of the goals of their cultural policies (regardless of different understandings and approaches taken).

Connection with other policy fields

In our analysis of policy documents and relevant research reports, we have noted the progressive foundation of a rights-based approach to *Access to Culture* that opens connections with other areas of public policy, including lifelong learning, social inclusion, intercultural dialogue, employment or citizen participation. Thus, a more complex approach to *Access to Culture* emerged that needs to take into account several aspects, such as obstacles to *Access to Culture* and the different layers or levels of access and participation (from non-users or non-audiences, through attendees, to active participants, etc.) not only in activities of the traditional cultural institutions but to different domains in which *Access to Culture* takes place nowadays.

[362] The conclusions have been prepared by EDUCULT, the coordinating partner of the project based on internal discussions and conclusions from the final conference in Vienna in March 2015.

Major differences in the national approaches

In the heterogeneous political and cultural context of Europe, it is not surprising that there are considerable divergences in the status of *Access to Culture*, caused by different traditions and developments. Generally speaking, the status of *Access to Culture* seems to be a mirror of power relations within the national societies. Differences in the political organisation can have major consequences for respective policy approaches towards the subject of *Access to Culture* in the countries under consideration. In this respect, our comparative analysis has shown that the institutional framework along the axis of centralised/decentralised state structures is determining the grounds and sources of legal references for *Access to Culture*. They do so by defining the legal entities and thereby the legal competences divided among the various national administrative levels.

The implicit character of policies

A comparison of *Access to Culture* approaches is also limited by the implicitness of many instruments of cultural policies and other policies aimed at promoting access and participation. Following the review of all the national reports prepared for this project, it can be noted that not many explicit specific (cultural) policy instruments are oriented towards fostering *Access to Culture* and cultural participation.

The few existing explicit policy instruments are directed mainly towards bridging education and the field of culture. Thus, they are mainly oriented towards providing specific arts and culture programs for children and youth that are, to a certain extent, connected to educational programmes, whether in schools, in cultural institutions or in the non-formal education sector.

However, many implicit public policy programmes try to enhance *Access to Culture* in all the researched countries. Nevertheless, these programmes are fragmentary, they differ in their focus and intensity, in their approach to which users and audiences they are addressed, different funding levels, administrative obstacles they encounter, etc.

Importance of bottom-up initiatives

In most of the countries we found a considerable number of bottom-up initiatives that aim at improving access and participation across all cultural sectors and that are oriented towards different segments of the population including different age groups as well as a number of programs aimed at various minority groups, people with special needs, etc. When studying the results of the comparative analysis, these different initiatives and programmes seem like a pile of isolated pieces of a puzzle without integration in more comprehensive cultural policy concepts. In doing so, they nevertheless correspond and follow some key principles, needs and priorities of individual local, regional or national cultural policies.

The role of the European Union

The research noted a general weakness of cultural policy in comparison with other policy fields in Europe. This also has major consequences for the aspect of *Access to Culture*. Even though there exist specific monitoring tools that contribute to the higher level of comparability, it is still difficult to compare various cultural

policy systems due to differences between the researched countries. They stem from diverse socio-political circumstances and are also reflected in the national constitutions and the place of culture in them.

There is some evidence that the decision of the European Union to include access and participation in its policy priorities, also contributes to development of further actions in Member States. Particularly the Open Method of Coordination together with the discussions of the platform on *Access to Culture* has put new cultural policy focusses on the issue in a number of European states However, the existing policy instruments and strategies towards developing *Access to Culture* in a more systemised way are rather limited in most researched countries of this project.

Transversal topics

The project identified five transversal topics as particularly relevant for *Access to Culture*. These include democratisation, heritage, digitalisation, social inclusion and diversity, and arts education. We found out, that all five topics have a significant impact on cultural policy intentions, even when they are not expressed explicitly.

Democratisation

During our research it became evident, that the discourse about access and participation is deeply linked (or intertwined) with the concept of cultural democracy. Accordingly, we have elaborated how the focus of cultural policy throughout the last years has shifted towards cultural democracy. Following the UNESCO Declaration of Cultural Diversity the issue of participation in culture is intertwined with cultural diversity rights and with everyone's right 'to participate cultural life of their choice'. In this respect, cultural diversity rights, in so far as they promote the right to information and freedom of expression, are constitutive to democracy. Towards this direction, the elimination of discriminatory barriers and governance have also been recognised and discussed as key issues. Our analysis has built upon country reports that revealed national trends of strategic goals and policy documents referring to cultural diversity, freedom of expression, and the elimination of discriminatory barriers. However, the multi-stakeholder governance approach, which assumes inclusion of various stakeholders (public, private, civil, research and education institutions) in decision-making, seems to be built mostly on cooperation projects and therefore needs to be investigated in further detail in the future.

Heritage

Regarding access to heritage, the examined countries have adopted similar strategies in order to boost access to heritage. In Turkey, Croatia, Sweden and Norway, an increase in visitor numbers to cultural heritage sites and museums has been a main priority. In Turkey and Spain, this has been a strategy closely related to the efforts to increase the tourism economy, whereas in Croatia, the objectives are more diverse. In Sweden, and to some extent also in Norway, the increase in visitor numbers is mainly realised through efforts to increase the number of native users through investments in broadening the access for people with disabilities and, above all, through different initiatives to provide funding for schools' participation in cultural heritage activities. Croatia, Norway and Sweden have invested in digitalisation and thus expanded public access to collections. Private engagement seems to have a stronger position and it is more directly related to funding in Turkey than in the other countries. In a more systematic view, it still seemed difficult to define the actual nature of public-private collaboration in the

other countries, since many cultural heritage organisations are funded through a mixture of private donations, public grants and their own commercial activities.

Digitalisation

The issue of *Access to Culture* in the digital context, understood in terms of reducing obstacles, as well as fostering opportunities, should provide users with more opportunities than just the right to see the displayed content on the cultural websites. Our research has shown that the opportunities offered by the digital context still largely depend on our existing cultural policies and strategies that shape ways of working and acceptable models for arts and culture. In order to bring real opportunities for creative actors and audiences alike, cultural policies must be able to understand and accept the new practices, supporting and regulating the changed cultural reality, marked by convergence of art forms, new users' practices, issues of reuse and open data, etc. The goal should be to ensure continuity for the cultural sector in which open access is guaranteed, entrepreneurship is encouraged, and viable business models support and sustain artistic and cultural goals. It is necessary to be careful, open digital access does not automatically mean improved access and participation, as efforts to build digital access also create new barriers.

In regards to the digital access, the most advanced approach to digital access can be found in Sweden and Norway, where concerns for ensuring access lie at the core of their cultural policies. Sharing a view that digitisation has played the important role within the field of cultural heritage and in making collections digitally accessible, they focus on issues of open data and on clear description of the digitisation processes that will contribute to the real participation opportunities of their citizens. With guidelines and evaluation criteria in place, they have built a system in which it is easier to measure the success of the cultural sector digital activities. All the other analysed countries have a number of described programmes taking place in relation to digital access, but their policies have been less clearly articulated.

Social Inclusion and Diversity

The most relevant strategic guidelines on the issue of *Access to Culture*, from the perspective of integration or social policy, are focused on education and the synergies between education and the arts, and most of the available funding goes towards education projects. Collaboration between educational centres and cultural institutions is a central instrument to foster synergies. But, in order to encourage the participation of migrants and other minority groups in the educational field, stakeholders consider that this collaboration must happen from the very beginning, from the initial phase of the joint projects. Unilateral proposals (from institutions to educational centres, or vice versa) should be substituted by an integral design process of the programmes to be developed. Also, the active participation of the beneficiaries (children, youth, migrants, etc.) in this initial phase is necessary to ensure their success. Questions, such as 'What kind of activities do beneficiaries want to implement?' and 'What are their interests?' should indeed be addressed. Obviously, in order to achieve this goal, governments play, or should play, a fundamental role when designing policies and modifying the education curricula in order for them to be more inclusive.

Linguistic diversity has also proven to be an important issue regarding social inclusion and policy. Many European countries recognise several official languages within their territory, as well as unofficial dialects and other minority languages. The main goal of linguistic policies is to protect and strengthen the official languages while also protecting other minority languages.

Although people with a migrant background, migrants and other minorities are recognised as being part of their audience by public cultural institutions and, as such, are considered as target groups, Europe still has a very long path to go to foster social inclusion and to develop inclusive social policies. Different needs can be highlighted as regards the approaches favoured by public cultural institutions when tackling the issue of cultural participation by migrants: there is a strong lack of awareness regarding vision and policy to enhance migrants' cultural participation; cultural institutions often lack specific departments that deal with diversity concerns and participation of migrants. In general, migrants and other minorities are perceived as separate domains of the institutions' policies; also, the tastes and preferences of visitors with migrant background are usually not taken into account when preparing the institution's activity programme or deciding a repertoire. Empowering minorities is also an issue that needs to be addressed by the programmes developed at school but also in their direct context (associations, neighbourhood, etc.); it is indeed of utmost importance that immigrants value their own heritage and culture. In order to be included in the host society/country's culture, migrants should not deny their own idiosyncrasy, but be proud of it and share it.

Arts Education

During recent years, an elaborated discourse including professional training of out-of-school arts educators can be witnessed in the countries under consideration. Instead of inviting potential audiences to visit, a number of cultural institutions gave up traditional expectations towards *Access to Culture* and developed outreach programs 'to get there where the people are'. Other cultural institutions transform their programs significantly to bring on stage more than the traditional canon. Arts education projects of cultural institutions act as an *enabler* and *awareness builder* and by that serve as a starting point for a longer lasting engagement in cultural activities. For most participants, involvement in this kind of projects is just a one-time experience with no further consequences for their cultural ambitions.

Indicators

As a last point, we tried to find out which kind of measurement of quality and quantity of *Access to Culture* exists in the countries under scrutiny. Most relevant in this respect seemed the development und use of indicators allowing not only a better assessment of the national situation, but also European comparisons. As to whether our research countries have implemented a procedure to develop indicators of cultural access and participation and whether these indicators have been measured at the levels of supply and use (that is to say institutional level and user level), we conclude that, apart from Spain and Norway, no users have attempted to carry out surveys. This suggests that frameworks have not been completed on indicators for participation.

All the researched countries, of course, collect statistics on culture and publish them regularly. These statistics tend to be mainly on cultural institutions and the access issue is addressed through the figures gathered from these cultural institutions. When comparing data collection at the national level, we also observed various approaches in data collection. There is not only a difference in range and nature of data collection, but the various sources and institutions involved also adopt different approaches in terms of methodology.

Recommendations

Conceptualisation

The report makes clear that explicit policies towards *Access to Culture* are still at the beginning. Therefore, we first recommend a further conceptualisation of respective cultural policies on all political levels. This is even more urgent as societal changes such as the digital revolution will profoundly change European concepts of what culture is about and, following this, what *Access to Culture* in this respect still could/should mean.

The Open Coordination Method shows that the role of the European Commission can help in stimulating relevant discussion on the other political levels. We recommend the continuation and in-depth alteration of the work of the EU-platform on *Access to Culture* to work on achievable implementation strategies and to find out how the results of the negotiations have been or could be included in local, regional and national cultural policies (allowing to learn in feedback loops).

Mapping and involvement

Because the field must still be characterised as a cluster of widely unconnected isolated pieces of a puzzle, we recommend mappings of existing initiatives. It would allow a more conceptual grounding of an *Access to Culture* movement, which is evident, on all political levels.

The improvement of such a base of evidence would allow a better inclusion of expertise in the field for cultural policy decision-making processes. This goes together with implementing new models of governance that enable a more active participation of the different stakeholders in decisions.

Coordination

Because we found out that *Access to Culture* is mainly a transversal issue, we recommend a better coordination of cultural policy with other policy fields, particular with education, media and social policy. We recommend the establishment of common ground including the state but also the private and commercial sector and civil society in the further configuration of cultural policies.

Cooperation

In connection to the transversality of *Access to Culture*, we further recommend the advance of new business models to enhance public and private enterprises prepared to take part in a common *Access to Culture* strategy by development of appropriate services (particularly in the digital media sector).

Reconstruction

For many traditional cultural institutions, the existing organisational frameworks set narrow limits to including the dimension of *Access to Culture* in its full sense. One answer on the requirement to give access to all citizens is about new communication strategies with new target groups; another one is about providing education programs or developing outreach programmes to get closer to the people. We recommend models of good practice to more comprehensively reconstruct the existing cultural infrastructure with the aim of finding a more balanced relationship between cultural producers and recipients. Such a European initiative is about to stimulate the development of fundamentally new concepts of cultural institutions as a whole (including architecture, strategy, staff, programming and communication)

Further Research

Because most of the existing research (with its often overlapping or conflicting indicators) is still carried out in a non-coordinated way, a comprehensive view on *Access to Culture* in Europe is not possible. Therefore, we recommend the development of a coherent catalogue of criteria as a prerequisite of further data collection. The efforts already made with ESSnet culture and other initiatives should be taken into account. Such a development of a common data framework on the European level only makes sense when relevant data analysis is included in evidence-based policy-making.

Because most of the available data covers participants, users, visitors or recipients, we recommend a particular focus on non-participants. By that, we could learn about cultural values, norms and attitudes of those not addressed by the current *Access to Culture* strategies.

Public discourse

Following the current dissolution of nationally, ethnically or religiously based concepts of traditional culture, a further European integration process is needed to foster a new quality of inter-culturality, even more on trans-culturality and to draw respective policy conclusions.

In this respect, we recommend placing a higher priority on EU-programs that overcome conventional concepts of cultural identities by enabling the construction of so-called *Third Spaces* of cultural hybridity that allow the vision of a European *trans-identical* culture.