Culture and Democracy: the evidence

How citizens' participation in cultural activities enhances civic engagement, democracy and social cohesion

Lessons from international research

Culture

European Commission

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- p. 35: John Mattone Global - Social capital
- p. 52: Comedia dell arte in old Zakinthos town, Greece - https://www.rizospastis.gr/story.do?id=169268
- p. 73: G. Pantakis: Grass roots threatre group, April 2023.
- p. 84: Cover of catalogue for ICA Exhibition Art into Society-Society into Art-seven german artists
- p. 90: Rufina Bazlova, Framed in Belarus. Social art project dedicated to political prisoners in Belarus
- p. 96: Flamenco dansers, Plaza de España, Seville – iStock 1001413008

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Foreword

Democracy – and the values which underpin it – are the very foundation of our Union. They are enshrined in our Treaty and they allow us to live in a society which "favours the many, instead of the few", to use Pericles' words about ancient Athens.

Since its conception, democracy is regularly being challenged.

It is essential that we continuously nurture our freedoms, our rights and our values. And an easy, and enjoyable way to do so is to enjoy culture: because cultural activities form the heart and the mind.

This report analyses the concrete link between democracy and culture. It maps out how citizens who participate in cultural activities are much more likely to engage in civic and democratic life.

Inequalities persist throughout the EU when it comes to citizens' participation in cultural activities, with a clear knock-on impact on democratic participation. And this is just another reason why it is crucial that cultural activities are inclusive and affordable. Even more so as we see that investing in cultural participation can also support a range of other societal objectives – for example, in fields such as health, education and social inclusion.

Simply put, culture is important for healthy and engaged democracies.

This report, and addressing the issues identified within it, is part of the work the European Commission is doing to strengthen democracy, to promote an inclusive and engaged society and to support the sustainability of the cultural sector. In the Work Plan for Culture 2023-2026, we put a specific focus on the link between culture and democracy, and we want to bring policy makers and stakeholders together to jointly work towards the concept of cultural citizenship in the EU. This report is part of the process.

I hope you enjoy reading it.

Margaritis Schinas
European Commission Vice-President for Promoting our European Way of Life

Glossary

In this report, **"cultural activities"** includes a broad range of cultural experiences and creative activities. For example, cultural activities may include, but are not limited to, choral and theatre groups, fairs, festivals, gallery exhibitions, music events, carnivals, literature, storytelling, dance and craftwork, and the institutional, community and social settings that support them.

For definitions of the key terms used in this report see pp. 54-59.

Acknowledgements

Table of Contents

At a glance

There is a clear and positive correlation between rates of citizens' participation in cultural activities and indicators of civic engagement, democracy and social cohesion.

Participation in cultural activities strengthens democracy and social cohesion in many different ways. The benefits of participating in cultural activities include:

- increased likelihood to vote, to volunteer and to participate in community activities, projects and organisations;

- the development of positive social attitudes associated with civic and democratic values and identities, such as feelings of community belonging, tolerance, trust and empathy for people from different backgrounds;

- the development of personal and social skills and competencies that are essential for functioning democracies as they enable individuals to be more effective citizens - like self-expression, the ability to listen to others, to understand different perspectives and to facilitate conflict resolution.

Cultural activities help build social capital, the glue that holds communities together; they help create trust, tolerance, solidarity and cohesion.

Cultural participation influences civic and democratic attitudes and behaviours independently of a person's socio-economic background or education level.

Both active and more passive forms of cultural participation are positively associated with civic attitudes and outcomes. However, stronger effects are found in more active forms of cultural participation.

In addition to strengthening democracy, cultural activities can support the delivery of a range of wider social policy objectives, in fields that include health and social care, education and social inclusion.

There are important inequalities in cultural participation in the EU, with severe consequences. Promoting democracy and social cohesion in the EU requires addressing these inequalities.

The inclusiveness and affordability of local cultural activities and organisations is fundamental to their social, civic, and democratic value.

The density of local cultural offer in an area and the volume of direct and indirect public funding for cultural opportunities are positively correlated with rates of cultural participation and with patterns of civic and democratic behaviours.

Investing in citizens' cultural participation is essential in any effort to promote civic engagement and democratic outcomes in the EU - at European, national, regional and local level.

Some figures

- An Italian 2022 study[1] found that a 1% increase in cultural consumption related to 20% reduction in hate crime events (offences and incidents including threats, property damage, assault, and murder that were motivated by bias or prejudice towards groups of people).

- A 2018 survey of 30.000 households[2] found that arts engagement increases the rates of giving and volunteering by 6-10%.

- A 2012 study of more than 12,000 students[3] found that young adults, including 'at risk' young people with low socio-economic status, who were actively involved in visual and performing arts programmes in high school were more likely to volunteer (by 21%) and vote, engage in school and neighbourhood politics, and in community service activities. The same study showed that 45% of young people from a low socio-economic background who had high levels of arts engagement voted in the 2004 US presidential election compared to only 1% of their peers with low artistic engagement.

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[1] Denti et al (2022).
[2] Van de Vyver and Abrams (2018).

[3] Catterall et al (2012).

En bref

On constate une corrélation évidente et positive entre les taux de participation des citoyens aux activités culturelles et les indicateurs d'engagement civique, de démocratie et de cohésion sociale.

La participation à des activités culturelles renforce la démocratie et la cohésion sociale de différentes façons. Les avantages de la participation à des activités culturelles sont, entre autres:

- une propension accrue à voter, à faire du bénévolat et à participer à des activités, des projets et des organisations communautaires;

- l'adoption d'attitudes sociales positives associées aux valeurs et aux identités civiques et démocratiques, telles le sentiment d'appartenance à une communauté, la tolérance, la confiance et l'empathie à l'égard de personnes issues d'horizons différents;

- le développement d'aptitudes et de compétences personnelles et sociales essentielles au fonctionnement démocratique, car elles permettent aux individus de devenir des citoyens plus efficaces, comme notamment l'auto-expression, la capacité d'écouter autrui, de comprendre différentes perspectives et de faciliter la résolution des conflits.

Les activités culturelles contribuent à constituer le capital social, le ciment qui lie les communautés entre elles; ces activités contribuent à instaurer la confiance, la tolérance, la solidarité et la cohésion.

La participation culturelle influence les attitudes et les comportements civiques et démocratiques, quels que soient le niveau d'éducation d'une personne ou le milieu socio-économique dont elle est issue.

Les formes actives et plus passives de participation artistique sont associées positivement aux attitudes et aux résultats civiques. On constate toutefois des effets plus prononcés dans les formes plus actives de la participation artistique.

Outre le renforcement de la démocratie, les activités culturelles peuvent contribuer à la concrétisation d'un éventail d'objectifs de politique sociale plus larges, dans des domaines tels que les soins de santé, les services sociaux, l'éducation et l'inclusion sociale.

Il existe d'importantes inégalités au niveau de la participation culturelle au sein de l'UE, qui s'accompagnent de graves conséquences. Il est primordial de remédier à ces inégalités si l'on veut promouvoir la démocratie et la cohésion sociale dans l'UE.

L'inclusivité et l'accessibilité financière des activités et organisations culturelles locales jouent un rôle essentiel dans la définition de leur valeur sociale, civique et démocratique.

La densité de l'offre culturelle locale dans une région et le volume de financement public direct et indirect alloué aux manifestations culturelles sont corrélés positivement aux taux de participation culturelle et aux modèles de comportements civiques et démocratiques.

Il est essentiel d'investir dans la participation culturelle des citoyens dans le cadre de tout effort visant à promouvoir l'engagement civique et les résultats démocratiques dans l'UE, aux niveaux européen, national, régional et local.

Quelques chiffres

○ Une étude italienne de 2022[4] a permis de constater qu'une augmentation de 1 % de la consommation culturelle se traduisait par une réduction de 20 % des crimes motivés par la haine (infractions et incidents dont des menaces, des dommages matériels, des agressions et des meurtres motivés par des préjugés à l'égard de groupes de personnes).

○ Une enquête menée en 2018 auprès de 30 000 ménages[5] a montré que l'engagement artistique augmente les taux de don et de bénévolat de 6 à 10 %.

○ Une étude de 2012 sur plus de 12.000 étudiants[6] a révélé que les jeunes adultes, y compris les jeunes «à risque», c'est-à-dire avec un faible statut socio-économique, qui ont participé de manière active à des programmes des arts visuels et du spectacle à l'école secondaire ont plus tendance à faire du bénévolat (21 % en plus) et à voter, à s'investir dans la politique de leur école et de leur voisinage, et à participer à des activités de service à la communauté. Cette même étude a montré que 45 % des jeunes issus d'un milieu socio-économique modeste et affichant un niveau élevé d'engagement artistique ont voté lors des élections présidentielles américaines de 2004, contre seulement 1 % de leurs pairs qui présentaient un faible niveau d'engagement artistique.

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[4] Denti et al (2022).
[5] Van de Vyver et Abrams (2018).

[6] Catterall et al (2012).

Auf einen Blick

Es besteht ein eindeutiger und positiver Zusammenhang zwischen den Teilnahmequoten der Bürgerinnen und Bürger an kulturellen Aktivitäten und den Indikatoren für bürgerschaftliches Engagement, Demokratie und sozialen Zusammenhalt.

Die Teilnahme an kulturellen Aktivitäten stärkt die Demokratie und den sozialen Zusammenhalt in vielerlei Hinsicht. Zu den Vorteilen der Teilnahme an kulturellen Aktivitäten gehören:

- eine höhere Wahrscheinlichkeit, zur Wahl zu gehen, sich ehrenamtlich zu engagieren und sich an gemeinschaftlichen Aktivitäten, Projekten und Organisationen zu beteiligen;

- die Entwicklung positiver sozialer Einstellungen, die mit bürgerschaftlichen und demokratischen Werten und Identitäten verbunden sind, wie z. B. das Gefühl der Verbundenheit mit der Gemeinschaft, Toleranz, Vertrauen und Empathie für Menschen mit unterschiedlichem Hintergrund;

- die Entwicklung persönlicher und sozialer Fähigkeiten und Kompetenzen, die für funktionierende Demokratien unerlässlich sind, da sie es Personen ermöglichen, bewusstere Bürgerinnen und Bürger zu sein – wie z. B. Selbstverwirklichung, die Fähigkeit, anderen zuzuhören, unterschiedliche Sichtweisen zu verstehen und die Konfliktlösung zu erleichtern.

Kulturelle Aktivitäten tragen zum Aufbau von Sozialkapital bei, dem Kitt, der Gemeinschaften zusammenhält. Sie schaffen Vertrauen, Toleranz, Solidarität und Zusammenhalt.

Kulturelle Teilhabe beeinflusst bürgerschaftliche und demokratische Einstellungen und Verhaltensweisen unabhängig vom sozioökonomischen Hintergrund oder Bildungsniveau einer Person.

Sowohl aktive als auch eher passive Formen der künstlerischen Teilhabe stehen in einem positiven Zusammenhang mit bürgerlichen Einstellungen und Auswirkungen. Stärkere Ergebnisse zeigen sich jedoch bei aktiveren Formen der Kunstbeteiligung.

Neben der Stärkung der Demokratie können kulturelle Aktivitäten die Verwirklichung einer Reihe umfassender sozialpolitischer Ziele in Bereichen wie Gesundheit und Sozialfürsorge, Bildung und soziale Integration unterstützen.

In der EU bestehen erhebliche Ungleichheiten bei der kulturellen Teilhabe, was schwerwiegende Folgen hat. Die Förderung von Demokratie und sozialem Zusammenhalt in der EU erfordert die Beseitigung dieser Ungleichheiten.

Die Inklusionsfähigkeit und Erschwinglichkeit lokaler kultureller Aktivitäten und Einrichtungen ist von grundlegender Bedeutung für ihren sozialen, bürgerschaftlichen und demokratischen Wert.

Der Umfang des lokalen kulturellen Angebots in einem Gebiet und der Umfang der direkten und indirekten öffentlichen Finanzierung kultureller Angebote stehen in einem positiven Zusammenhang mit der kulturellen Teilhabe und mit bürgerschaftlichen und demokratischen Verhaltensmustern.

Investitionen in die kulturelle Teilhabe der Bürgerinnen und Bürger sind von entscheidender Bedeutung, wenn es darum geht, bürgerschaftliches Engagement und Demokratie in der EU zu fördern – auf europäischer, nationaler, regionaler und lokaler Ebene.

Einige Zahlen

o Eine italienische Studie aus dem Jahr 2022[7] ergab, dass ein Anstieg des kulturellen Konsums um 1 % mit einem Rückgang der Hasskriminalität um 20 % einherging (Straftaten und Vorfälle wie Drohungen, Sachbeschädigungen, Übergriffe und Mord, die durch Vorurteile gegenüber bestimmten Personengruppen motiviert waren).

o Eine 2018 durchgeführte Umfrage unter 30 000 Haushalten[8] ergab, dass künstlerisches Engagement die Spenden- und Freiwilligenquote um 6-10 % erhöht.

o Eine 2012 durchgeführte Studie mit mehr als 12 000 Schülerinnen und Schülern[9] ergab, dass junge Erwachsene, einschließlich „gefährdeter" Jugendlicher mit niedrigem sozioökonomischem Status, die in der weiterführenden Schule aktiv an Programmen der bildenden und darstellenden Kunst teilgenommen hatten, eher bereit waren, sich ehrenamtlich zu engagieren (um 21 %) und zur Wahl zu gehen, sich in der Schule und in der Nachbarschaft politisch zu engagieren und gemeinnützige Arbeit zu leisten. Dieselbe Studie verdeutlichte, dass 45 % der jungen Menschen mit schwachem sozioökonomischem Hintergrund, die ein hohes künstlerisches Engagement aufwiesen, bei der Präsidentschaftswahl 2004 in den USA ihre Stimme abgaben, verglichen mit nur 1 % der gleichaltrigen Personen, die sich wenig für Kunst interessierten.

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[7] Denti et al. (2022).
[8] Van de Vyver und Abrams (2018).

[9] Catterall et al. (2012).

Накратко

Налице е безспорна положителна връзка между нивото на участие на гражданите в културни дейности и показателите за гражданска ангажираност, демокрация и социално сближаване.

Участието в културни дейности укрепва демокрацията и социалното сближаване по много различни начини. Ползите от това участие включват:

- по-голяма вероятност за гласуване, доброволчество и участие в общностни дейности, проекти и организации;

- развитие на положителни социални нагласи, свързани с гражданските и демократичните ценности и идентичности, като например чувство на принадлежност към общността, толерантност, доверие и съпричастност към хората от различни среди;

- развитие на лични и социални умения и компетентности, които са от съществено значение за работещите демокрации, тъй като те позволяват на хората да бъдат по-ефективни граждани — например самоизразяване и способност за изслушване на другите, разбиране на различни гледни точки и спомагане на разрешаването на конфликти.

Културните дейности помагат за изграждането на социален капитал — спойващият елемент за обединяване на общностите; те помагат за изграждането на доверие, толерантност, солидарност и сближаване.

Участието в културни дейности оказва влияние върху гражданските и демократичните нагласи и поведение, независимо от социално-икономическия произход или нивото на образование на човека.

Както активното, така и по-пасивното участие в творчески прояви оказва положително въздействие върху гражданските нагласи и резултатите в тази сфера. Ефектът е по-значим обаче при по-активните форми на участие в творчески прояви.

Освен за укрепването на демокрацията културните дейности могат да допринесат за постигането на редица по-широки цели на социалната политика в области, които включват здравеопазването и социалните грижи, образованието и социалното приобщаване.

Налице са значителни неравенства по отношение на участието в културни дейности в ЕС, което има сериозни последици. За насърчаването на демокрацията и социалното сближаване в ЕС е необходимо тези неравенства да бъдат преодолени.

Приобщаващият характер и финансовата достъпност на местните културни дейности и организации е от основно значение за тяхната социална, гражданска и демократична стойност.

Интензивността на предлагането на културни дейности в даден регион и размерът на прякото и непрякото публично финансиране за културни възможности са положително свързани с равнищата на участие в културни дейности и с моделите на гражданско и демократично поведение.

Инвестирането в културното участие на гражданите е важна част от всички усилия за насърчаване на гражданската ангажираност и демократичните резултати в ЕС — на европейско, национално, регионално и местно равнище.

Някои данни

o С италианско проучване от 2022 г.[10] е установено, че увеличение с 1 % на потреблението в сферата на културата е свързано с намаляване с 20 % на престъпленията от омраза (престъпления и инциденти, включително заплахи, имуществени щети, посегателства и убийства, които са мотивирани от несправедливо отношение или предубеденост към групи хора).

o В проучване от 2018 г. сред 30 000 домакинства[11] е установено, че участието в художествени дейности увеличава дела на дарителството и доброволчеството с 6—10 %.

o Данните от проучване от 2012 г. сред над 12 000 ученици[12] показват, че младите хора, включително изложените на риск млади хора с нисък социално-икономически статус, които са участвали активно в програми за визуални и сценични изкуства в гимназията, са по-склонни да извършват доброволческа дейност (с 21 %) и да гласуват, да се ангажират с училищна или квартална политика, както и да участват в дейности за безвъзмезден труд в полза на обществото. Със същото проучване се установява, че 45 % от младите хора с нисък социално-икономически произход, чието участие в художествени дейности е било високо, са гласували на президентските избори в САЩ през 2004 г. в сравнение с едва 1 % от техните връстници с ниска степен на участие в художествени дейности.

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[10] Denti et al (2022).
[11] Van de Vyver и Abrams (2018).

[12] Catterall et al (2012).

Stručný přehled

Existuje jasná a pozitivní korelace mezi mírou účasti občanů na kulturních akcích a ukazateli občanské angažovanosti, demokracie a sociální soudržnosti.

Účast na kulturním životě společnosti nejrůznějšími způsoby posiluje demokracii a sociální soudržnost. Tato účast mimo jiné přispívá k:

- posílení volební účasti a ochoty k dobrovolnické práci či zapojení se do komunitních aktivit, projektů a organizací,

- rozvoji pozitivních sociálních postojů spojených s občanskou a demokratickou identitou a hodnotami, jako je pocit sounáležitosti s komunitou, tolerance, důvěra a empatie vůči lidem z odlišného prostředí,

- rozvoji osobních a sociálních dovedností a kompetencí, které jsou nezbytné pro fungování demokracie, jako je sebevyjádření, schopnost naslouchat ostatním, porozumět různým pohledům a usnadnit řešení konfliktů, neboť to vše umožňuje jednotlivcům, aby se výrazněji zapojili do společnosti.

Kulturní aktivity pomáhají budovat sociální kapitál, který je pojivem komunit, posilují důvěru, toleranci, solidaritu a soudržnost.

Kulturní účast ovlivňuje občanské a demokratické postoje a chování nezávisle na socioekonomickém zázemí nebo úrovni vzdělání dané osoby.

Aktivní i pasivnější formy účasti na kulturních akcích pozitivním způsobem ovlivňují občanské postoje a projevy. Nejvýraznější účinky se však pozorují u aktivnějších forem umělecké účasti.

Kromě posílení demokracie mohou kulturní akce usnadnit realizaci řady širších cílů sociální politiky, například v oblasti zdravotní a sociální péče, vzdělávání a sociálního začleňování.

Pokud jde o účast na kulturním životě, existují v EU výrazné nerovnosti, což má závažné důsledky. V zájmu posílení evropské demokracie a sociální soudržnosti je nutné tyto nerovnosti řešit.

Mají-li mít místní kulturní aktivity a organizace dopad na úrovni společenské, občanské a demokratické, musí být inkluzivní a dostupné.

Bohatost místní kulturní nabídky v daném regionu a objem přímých a nepřímých veřejných finančních prostředků vyčleněných na kulturní příležitosti pozitivně korelují s mírou kulturní účasti a občanský-mi a demokratickými vzorci chování.

Investice do účasti občanů na kulturních akcích jsou nezbytným předpokladem podpory občanské anga-žovanosti a demokracie v EU, ať už na evropské, národní, regionální nebo místní úrovni.

Několik čísel

- V rámci italské studie z roku 2022[13] se zjistilo, že zvýšení kulturní spotřeby o 1 % vedlo ke snížení počtu případů trestných činů z nenávisti (např. vyhrožování, ublížení na zdraví, napadení a zabití motivovaných předsudky vůči skupinám osob) o 20 %.

- Průzkum z roku 2018 provedený mezi více než 30 000 domácnostmi[14] ukázal, že účast na uměleckých aktivitách zvyšuje míru charity a dobrovolnictví o 6–10 %.

- Podle studie z roku 2012, které se zúčastnilo více než 12 000 studentů[15], se mladí lidé, včetně „ohrožených" mladých lidí s nízkým socioekono-mickým statusem, kteří se na střední škole aktivně účastnili uměleckých programů (výtvarné a scénické umění), častěji účastnili dobrovol-nických činností (o 21 % více) a voleb, angažovali se v politice na úrovni školy nebo v sousedství a zapojovali se do veřejně prospěšných akcí. Stejná studie ukázala, že mezi mladými lidmi ze socio-ekonomicky znevýhodněného prostředí s vysokou mírou účasti na uměleckých aktivitách bylo 45 % těch, kteří se v roce 2004 zúčastnili amerických prezidentských voleb, oproti jejich vrstevníkům s nízkou mírou účasti na uměleckých aktivitách, kterých se zúčastnilo pouze 1 %.

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[13] Denti et al (2022).

[14] Van de Vyver a Abrams (2018).
[15] Catterall et al (2012).

Kort fortalt

Der er en klar og positiv sammenhæng mellem andelen af borgere, der deltager i kulturelle aktiviteter, og indikatorerne for aktivt borgerengagement, demokrati og social samhørighed.

Deltagelse i kulturelle aktiviteter styrker demokratiet og den sociale samhørighed på mange forskellige måder. Fordelene ved at deltage i kulturelle aktiviteter er blandt andet:

- øget sandsynlighed for at stemme, udføre frivilligt arbejde og deltage i aktiviteter, projekter og organisationer i lokalsamfundet;

- udvikling af positive sociale holdninger, der er forbundet med medborgerlige og demokratiske værdier og identiteter, såsom følelsen af at være del af fællesskabet, tolerance, tillid og empati for mennesker med forskellig baggrund;

- udvikling af personlige og sociale færdigheder og kompetencer, der er afgørende for et fungerende demokrati, da de gør det muligt for enkeltpersoner at være mere engagerede borgere — f.eks. ved at kunne udtrykke sig selv, lytte til andre, forstå forskellige perspektiver og bidrage til konfliktløsning.

Kulturelle aktiviteter bidrager til at opbygge social kapital, som er den lim, der knytter lokalsamfundene sammen. De bidrager til at skabe tillid, tolerance, solidaritet og samhørighed.

Kulturelt engagement påvirker borgernes samfundssind samt deres demokratiske holdninger og adfærd uafhængigt af deres socioøkonomiske baggrund eller uddannelsesniveau.

Både aktive og mere passive former for kulturelt engagement er positivt forbundet med borgernes holdninger og resultater. Der ses dog større indvirkning ved mere aktive former for kulturelt engagement.

Ud over at styrke demokratiet kan kulturelle aktiviteter medvirke til opfyldelsen af en række bredere socialpolitiske mål på bl.a. områder, der vedrører sundhed og social omsorg, uddannelse og social inklusion.

Der er væsentlige uligheder i det kulturelle engagement i EU, hvilket har alvorlige konsekvenser. Fremme af demokrati og social samhørighed i EU kræver, at der tages hånd om disse uligheder.

Lokale kulturelle aktiviteters og organisationers inklusivitet og prisoverkommelighed er afgørende for deres sociale, samfundsmæssige og demokratiske værdi.

Antallet af lokale kulturelle tilbud i et område og omfanget af direkte og indirekte offentlig finansiering af disse hænger positivt sammen med graden af kulturelt engagement og med mønstrene for borgerlig og demokratisk adfærd.

Investering i borgernes kulturelle engagement er i enhver indsats afgørende for at fremme aktivt medborgerskab og demokratiske resultater i EU — på europæisk, nationalt, regionalt og lokalt plan.

Overblik i tal

o En italiensk undersøgelse fra 2022[16] viste, at en stigning på 1 % i det kulturelle forbrug var forbundet med en reduktion på 20 % i antallet af hadforbrydelser (lovovertrædelser og hændelser, herunder trusler, skader på ejendom, overfald og mord, der var motiveret af fordomme eller forudindtagethed over for visse persongrupper).

o En undersøgelse fra 2018 af 30 000 husstande[17] viste, at kulturelt engagement øger antallet af donationer og frivilligt arbejde med 6-10 %.

o Et studie fra 2012 med mere end 12 000 elever[18] viste, at unge voksne, herunder "udsatte" unge med lav socioøkonomisk status, som var aktivt involveret i billed- og scenekunstprogrammer på gymnasierne, var mere tilbøjelige til at udføre frivilligt arbejde (med 21 %) og stemme, deltage i skole- og naboskabspolitikker og i lokalsamfunds-relaterede serviceaktiviteter. Samme studie viste, at 45 % af de unge med lav socioøkonomisk baggrund, som havde et højt kulturelt engagement, stemte ved det amerikanske præsidentvalg i 2004 sammenlignet med kun 1 % af deres jævnaldrende med lavt kulturelt engagement.

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[16] Denti et al (2022).
[17] Van de Vyver and Abrams (2018).

[18] Denti et al (2012).

Με μια ματιά

Υπάρχει ξεκάθαρη και θετική συσχέτιση μεταξύ των ποσοστών συμμετοχής των πολιτών σε πολιτιστικές δραστηριότητες και των δεικτών συμμετοχής στα κοινά, των δεικτών δημοκρατίας και κοινωνικής συνοχής.

Η συμμετοχή σε πολιτιστικές δραστηριότητες ενισχύει τη δημοκρατία και την κοινωνική συνοχή με πολλούς τρόπους. Τα οφέλη περιλαμβάνουν:

▪ αυξημένη πιθανότητα άσκησης του εκλογικού δικαιώματος, εθελοντισμού και συμμετοχής σε δραστηριότητες, σχέδια και οργανώσεις της τοπικής κοινότητας·

▪ την ανάπτυξη θετικών κοινωνικών στάσεων που συνδέονται με τις δημοκρατικές αξίες, όπως το αίσθημα του ανήκειν στην κοινότητα, η ανεκτικότητα στη διαφορετικότητα, η εμπιστοσύνη και η ενσυναίσθηση για ανθρώπους με διαφορετικό υπόβαθρο·

▪ την ανάπτυξη προσωπικών και κοινωνικών δεξιοτήτων που είναι απαραίτητες σε μια δημοκρατία, καθώς επιτρέπουν στα άτομα να είναι πιο ενεργοί πολίτες — όπως η ικανότητα έκφρασης των σκέψεων και της γνώμης μας, η ικανότητα να ακούμε τη γνώμη των άλλων, η κατανόηση διαφορετικών οπτικών και η ικανότητα επίλυσης συγκρούσεων.

Οι πολιτιστικές δραστηριότητες βοηθούν στην οικοδόμηση κοινωνικού κεφαλαίου, που είναι ο συνδετικός ιστός των κοινωνιών· συμβάλλουν στη δημιουργία εμπιστοσύνης, ανεκτικότητας, συλλογικότητας, αλληλεγγύης και συνοχής.

Η συμμετοχή σε πολιτιστικές δραστηριότητες επηρεάζει τις δημοκρατικές αξίες και τη δημοκρατική συμπεριφορά των πολιτών ανεξάρτητα από το κοινωνικοοικονομικό υπόβαθρο ή το μορφωτικό τους επίπεδο.

Τόσο οι ενεργητικές όσο και οι πιο παθητικές μορφές συμμετοχής σε καλλιτεχνικές και πολιτιστικές δραστηριότητες συνδέονται θετικά με τη στάση και τη συμμετοχή των πολιτών στα κοινά. Ωστόσο, οι πιο ενεργητικές μορφές συμμετοχής έχουν καλύτερα αποτελέσματα.

Εκτός από την ενίσχυση της δημοκρατίας, οι πολιτιστικές δραστηριότητες μπορούν να στηρίξουν την επίτευξη μιας σειράς ευρύτερων στόχων κοινωνικής πολιτικής, σε τομείς που περιλαμβάνουν την υγεία και την κοινωνική πρόνοια, την εκπαίδευση και την κοινωνική ένταξη.

Υπάρχουν σημαντικές ανισότητες στη συμμετοχή των πολιτών σε πολιτιστικές δραστηριότητες στην Ευρωπαϊκή Ένωση, με σοβαρές συνέπειες. Η προώθηση της δημοκρατίας και της κοινωνικής συνοχής στην Ευρωπαϊκή Ένωση προϋποθέτει την αντιμετώπιση αυτών των ανισοτήτων.

Η συμπεριληπτικότητα των τοπικών πολιτιστικών δραστηριοτήτων και οργανώσεων και το χαμηλό ή μηδενικό κόστος συμμετοχής σε αυτές είναι απαραίτητη προϋπόθεση για το ξεδίπλωμα της κοινωνικής, πολιτικής και δημοκρατικής τους δυναμικής.

Η ύπαρξη έντονης πολιτιστικής δραστηριότητας σε μια περιοχή και ο όγκος της άμεσης και έμμεσης δημόσιας χρηματοδότησης για πολιτιστικές δραστηριότητες αυξάνουν τη συμμετοχή των πολιτών σε αυτές καθώς και τη συμμετοχή των πολιτών στα κοινά.

Η επένδυση στη συμμετοχή των πολιτών σε πολιτιστικές δραστηριότητες είναι απαραίτητο συστατικό κάθε προσπάθειας για την αύξηση της συμμετοχής των πολιτών στα κοινά στην Ευρωπαϊκή Ένωση —σε ευρωπαϊκό, εθνικό, περιφερειακό και τοπικό επίπεδο.

Μερικά αριθμητικά στοιχεία

○ Ιταλική μελέτη του 2022[19], δείχνει ότι η αύξηση της κατανάλωσης πολιτιστικού προϊόντος κατά 1 % συνδέεται με μείωση κατά 20 % των εγκλημάτων μίσους (αδικήματα και περιστατικά, συμπεριλαμβανομένων απειλών, υλικών ζημιών, επιθέσεων και φόνων υποκινούμενων από προκαταλήψεις εναντίον κοινωνικών ομάδων).

○ Έρευνα του 2018 σε 30 000 νοικοκυριά[20] έδειξε ότι η συμμετοχή σε πολιτιστικές δραστηριότητες αυξάνει τα ποσοστά δωρεών και εθελοντισμού κατά 6-10 %.

○ Μελέτη του 2012 στην οποία συμμετείχαν περισσότεροι από 12 000 φοιτητές[21], δείχνει ότι οι νέοι ενήλικες, συμπεριλαμβανομένων «ευάλωτων» νέων με χαμηλό κοινωνικο-οικονομικό υπόβαθρο, οι οποίοι συμμετείχαν ενεργά σε προγράμματα εικαστικών και παραστατικών τεχνών στη δευτεροβάθμια εκπαίδευση, είχαν περισσότερες πιθανότητες να προσφέρουν εθελοντική εργασία (κατά 21 %) και να ασκήσουν το εκλογικό τους δικαίωμα, να συμμετάσχουν ενεργά στα κοινά εντός του σχολείου και στη γειτονιά τους, καθώς και να προσφέρουν κοινωφελή εργασία. Η ίδια μελέτη έδειξε ότι το 45 % των νέων με χαμηλό κοινωνικοοικονομικό υπόβαθρο που είχαν υψηλά επίπεδα συμμετοχής σε καλλιτεχνικά και πολιτιστικά ψήφισαν στις προεδρικές εκλογές του 2004 στις ΗΠΑ σε σύγκριση με μόλις το 1 % των συνομηλίκων τους με χαμηλή συμμετοχή σε καλλιτεχνικά και πολιτιστικά.

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[19] Denti κ.ά. (2022).
[20] Van de Vyver και Abrams (2018).

[21] Catterall κ.ά. (2012).

En síntesis

Existe una correlación clara y positiva entre las tasas de participación de los ciudadanos en actividades culturales y los indicadores de compromiso cívico, democracia y cohesión social.

La participación en actividades culturales refuerza la democracia y la cohesión social de muchas maneras diferentes. Algunos beneficios de participar en actividades culturales son:

- mayores probabilidades de votar, de ser voluntarios y de participar en actividades, proyectos y organizaciones comunitarios;

- el desarrollo de actitudes sociales positivas asociadas a identidades y valores cívicos y democráticos, como los sentimientos de arraigo comunitario, la tolerancia, la confianza y la empatía hacía las personas de distintos orígenes;

- el desarrollo de habilidades y competencias personales y sociales —como la autoexpresión o la capacidad de escuchar a los demás, comprender diferentes perspectivas y facilitar la resolución de conflictos— que son esenciales para el funcionamiento de las democracias, ya que permiten a las personas ser ciudadanos más activos.

Las actividades culturales ayudan a crear capital social, que es el pegamento que mantiene unidas a las comunidades; contribuyen a crear confianza, tolerancia, solidaridad y cohesión.

La participación cultural fomenta actitudes y comportamientos cívicos y democráticos, independientemente del contexto socioeconómico o del nivel educativo de las personas.

Tanto las formas activas como las más pasivas de participación artística están asociadas positivamente a actitudes y resultados cívicos. Sin embargo, los mayores efectos se observan en las formas más activas de participación artística.

Además de reforzar la democracia, las actividades culturales pueden contribuir a la consecución de una serie de objetivos más amplios en el ámbito de la política social, en áreas que incluyen la salud y la asistencia social, la educación y la inclusión social.

Existen importantes desigualdades en la participación cultural en la UE, lo que tiene graves consecuencias.

Promover la democracia y la cohesión social en la UE requiere abordar estas desigualdades.

La inclusividad y asequibilidad de las actividades y organizaciones culturales locales es fundamental desde el punto de vista de su valor social, cívico y democrático.

La densidad de la oferta cultural local en una zona y la cantidad de financiación pública directa e indirecta que se destina a oportunidades culturales están relacionadas positivamente con las tasas de participación cultural y con patrones de comportamiento cívico y democrático.

Es esencial que en cualquier iniciativa para promover el compromiso cívico y los resultados democráticos en la UE se invierta en la participación cultural de los ciudadanos —ya sea a escala europea, nacional, regional o local.

Algunas cifras

○ Un estudio italiano de 2022[22] puso de manifiesto que un aumento del 1 % en el consumo cultural estaba relacionado con una reducción del 20 % en sucesos relacionados con delitos de odio (actos delictivos e incidentes como amenazas, daños a la propiedad, agresiones o asesinatos motivados por sesgos o prejuicios contra grupos de personas).

○ Una encuesta realizada en 2018 en 30.000 hogares[23] reveló que el compromiso artístico aumenta los índices de donación y voluntariado entre un 6 y un 10 %.

○ Un estudio de 2012 realizado a más de 12.000 estudiantes[24] puso de manifiesto que los adultos jóvenes, incluidos los jóvenes en situación de riesgo con un nivel socioeconómico bajo, que participaban activamente en programas de artes visuales y escénicas en la escuela secundaria tenían más probabilidades de ser voluntarios (en un 21 %) y de votar, así como de involucrarse en políticas escolares o de vecindad y en actividades de servicios a la comunidad. El mismo estudio mostró qu'el 45 % de los jóvenes de entornos socioeconómicos bajos que tenían un alto nivel de compromiso artístico votaron en las elecciones presidenciales estadounidenses de 2004, frente a solo el 1 % de sus homólogos con un bajo compromiso artístico.

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[22] Denti *et al.* (2022).
[23] Van de Vyver y Abrams (2018).

[24] Catterall *et al.* (2012).

Pilguheit

Kodanike kultuurilises tegevuses osalemise määra ja kodanikuaktiivsuse, demokraatia ja sotsiaalse siduse näitajate vahel on olemas selgelt positiivne seos.

Kultuuriga seotud tegevustes osalemine tugevdab demokraatiat ja sotsiaalset sidusust mitut moodi. Kultuuriga kokkupuute kasulikkus avaldub järgmises:

▪ valimistel, vabatahtlikus tegevuses, kogukonnategevuses, mitmesugustes projektide ja organisatsioonide töös osalemise tõenäosus on suurem;

▪ ühiskondlike ja demokraatlike väärtusete ja identiteediga seotud sotsiaalsed suhtumised on positiivsemad ja rohkem arenenud, näiteks kogukonda kuulumise tunne ning sallivus, usaldus ja empaatiavõime erineva taustaga inimeste suhtes on suurem;

▪ arenevad isiklikud ja sotsiaalsed oskused ja pädevused, mida on vaja demokraatia toimimiseks, sest omadused nagu suurem eneseväljendusoskus, oskus teisi kuulata ning erinevatest perspektiividest aru saada ja konflikte lahendada aitavad inimestel kodanikuna edukalt toime tulla.

Kultuur aitab kaasa sotsiaalse kapitali arengule ja ühendab kogukondi. Kultuurivaldkonnas kaasa löömine aitab suurendada usaldust, sallivust, solidaarsust ja ühtekuuluvust.

Kultuuriga tegelemine mõjutab ühiskondlikke ja demokraatlikke suhtumisi ja neist tulenevat käitumist sõltumata sellest, milline on inimese sotsiaalmajanduslik taust või haridustase.

Nii aktiivselt kui ka passiivsemas vormis kunstiga tegelemine mõjub hästi ühiskondlikele suhtumistele ja nende suhtumiste väljendamisele. On täheldatud, et aktiivne kunstiga tegelemine on tugevama mõjuga.

Lisaks demokraatia tugevdamisele saab kultuurivaldkonna kaudu toetada ka paljude sotsiaalpoliitiliste eesmärkide, näiteks tervise ja sotsiaalhoolekande, hariduse ja sotsiaalse kaasatuse alaste eesmärkide saavutamist.

Kultuurivaldkonnas kaasalöömisel esineb ELis hulgaliselt erinevusi ja sellel on tõsised tagajärjed. Demokraatia ja sotsiaalse ühtekuuluvuse edendamiseks ELis tuleb need erinevused kõrvaldada.

Kohalike kultuuriliste tegevuste ja ürituste kaasamisvõime ja taskukohasus ning organisatsioonide suutlikkus on väga olulise tähtsusega.

Kohalike kultuurivõimaluste rohkus mingis piirkonnas, samuti nende võimaluste otsese või kaudse avaliku rahastamise maht on positiivses seoses kultuuritegevuses osalemise ning ühiskondliku ja demokraatliku käitumise mustritega.

Kodanikele pakutavate kultuurilistesse valikutesse investeerimine aitab paljuski kaasa kodanikuaktiivsuse edendamisele ja demokraatia tugevdamisele ELis, seda nii Euroopa, liikmesriikide, piirkondade ja kohalike omavalitsuste tasandit silmas pidades.

Mõned arvud

o Itaalias 2022. aastal tehtud uuringus[25] leiti, et kultuuritarbimise tõus 1 % võrra tõi kaasa vihakuritegude vähenemise 20 % võrra (vihakuritegude all peetakse silmas teatud inimrühmade suhtes valitsevatest eelarvamustest või hoiakutest ajendatud kuritegusid ja muid intsidente nagu ähvardamine, materiaalse kahju tekitamine, ründamine või mõrv).

o 2018. aastal 30 000 majapidamise hulgas läbiviidud uuringus[26] leiti, et kunstiga tegelemine suurendab annetamise ja vabatahtlikus tegevuses osalemise määra 6–10%.

o 2012. aastal rohkem kui 12 000 üliõpilase hulgas korraldatud küsitluse[27] tulemus näitas, et noored täiskasvanud, sh kehvema sotsiaalmajandusliku taustaga ohustatud noored, kes olid koolis osalenud kunsti-, laulu- või näiteringis, olid 21% võrra rohkem valmis vabatahtlikus töös osalemiseks, käisid rohkem valimas ja rääkisid kaasa kooli- ja naabruspoliitika teemadel ning lõid kaasa kogukonnatöös. Sama uuring näitas ka, et 45% kehvema sotsiaalmajandusliku taustaga noortest, kes tegelesid aktiivselt kunstiga, hääletasid 2004. aasta USA presidendivalimistel, ja seda võrreldes 1 % eakaaslastega, kes tegelesid kunstiga vähesel määral.

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[25] Denti et al (2022).
[26] Van de Vyver and Abrams (2018).
[27] Catterall et al (2012).

Lyhyesti

Mitä suurempi osuus väestöstä osallistuu kulttuuritoimintaan, sitä paremmalla tolalla kansalaisvaikuttaminen, demokratia ja sosiaalinen yhteenkuuluvuus ovat.

Kulttuuritoimintaan osallistuminen vahvistaa demokratiaa ja sosiaalista yhteenkuuluvuutta monin eri tavoin. Kulttuuritoimintaan osallistuminen lisää mm.

- todennäköisyyttä äänestää ja tehdä vapaaehtoistyötä sekä osallistua yhteisön toimintaan ja hankkeisiin ja toimia järjestöissä

- myönteisyyttä yhteiskunnallisia ja demokraattisia arvoja ja identiteettejä kohtaan, kuten yhteisöllisyyden tunnetta, suvaitsevaisuutta sekä luottamusta ja empatiaa eri taustoista tulevia ihmisiä kohtaan

- sellaista henkilökohtaista osaamista ja sosiaalisia taitoja, jotka ovat olennaisen tärkeitä toimivissa demokratioissa ja jotka antavat yksilöille mahdollisuuden toimia aktiivisina kansalaisina, esimerkiksi itseilmaisun, toisten kuuntelun, erilaisten näkökulmien ymmärtämisen ja konfliktienratkaisun helpottamisen kautta.

Kulttuuritoiminta on yksi sosiaalisen pääoman kasvattamisen aineksista. Se on kuin liimaa, joka pitää yhteisöjä yhdessä ja auttaa luomaan luottamusta, suvaitsevaisuutta, solidaarisuutta ja yhteenkuuluvuutta.

Kulttuuriin osallistuminen vaikuttaa kansalaisuutta ja demokratiaa koskeviin asenteisiin ja käyttäytymiseen riippumatta henkilön sosioekonomisesta taustasta tai koulutustasosta.

Sekä aktiivinen että passiivisempi osallistuminen taiteelliseen toimintaan parantaa yksilön suhtautumista yhteiskuntaan ja niillä on muitakin myönteisiä vaikutuksia. Mitä aktiivisempaa osallistuminen on, sitä voimakkaampia vaikutuksia sillä on.

Sen lisäksi, että kulttuuritoiminta vahvistaa demokratiaa, se voi tukea monia muita sosiaalipoliittisia tavoitteita terveydenhuollon, sosiaalitoimen, koulutuksen ja sosiaalisen osallisuuden aloilla.

EU:n sisällä on merkittäviä eroja kulttuuriin osallistumisessa, millä on vakavia seurauksia. Demokratian ja sosiaalisen yhteenkuuluvuuden edistäminen EU:ssa edellyttää puuttumista näihin eroihin.

Paikallisen kulttuuritoiminnan ja -organisaatioiden osallistavuus ja kohtuuhintaisuus kulkevat käsi kädessä niiden sosiaalisen, yhteiskunnallisen ja demokraattisen arvon kanssa.

Paikallisen kulttuuritarjonnan laajuus sekä kulttuurimahdollisuuksien suoran ja epäsuoran julkisen rahoituksen määrä korreloivat positiivisesti osallistumisasteen sekä kansalaisosallistumisen ja demokraattisen käyttäytymisen kanssa.

On erittäin tärkeää panostaa kansalaisten osallistumiseen kulttuuritoimintaan, jos halutaan edistää kansalaisvaikuttamista ja demokratian toteutumista EU:ssa – puhuttiinpa sitten Euroopan, kansallisesta, alueellisesta tai paikallisesta tasosta.

Joitakin lukuja

o Italialaisessa tutkimuksessa[28] vuodelta 2022 todettiin, että kulttuurin kulutuksen kasvaessa yhdellä prosentilla viharikosten (ennakkoasenteista ja -luuloista johtuvat rikokset ja välikohtaukset, joihin liittyy uhkailu, omaisuuden vahingoittaminen, väkivalta ja henkirikokset) määrä väheni 20%.

o Vuonna 2018 tehdyssä 30 000 kotitaloutta katanessa kyselyssä[29] kävi ilmi, että taiteellinen toiminta lisäsi hyväntekeväisyyttä ja vapaaehtoistoimintaa 6–10 prosenttia.

o Vuonna 2012 tehdyssä yli 12 000 opiskelijaa katanessa tutkimuksessa[30] havaittiin, että nuoret aikuiset – myös riskiryhmään kuuluvat nuoret, joiden sosioekonominen asema oli alhainen – jotka osallistuivat aktiivisesti kuvataiteen tai esittävien taiteiden ohjelmiin toisella asteella, osallistuivat 21 prosenttia muita todennäköisemmin vapaaehtoistoimintaan. Samanlainen trendi oli huomattavissa äänestysaktiivisuudessa, koulu- ja lähipolitiikkaan osallistumisessa sekä yhteisön hyväksi toimimisessa. Samasta tutkimuksesta kävi ilmi, että alhaisemmasta sosioekonomisesta taustasta tulevista nuorista, jotka olivat osallistuneet aktiivisesti taiteelliseen toimintaan, 45 prosenttia äänesti Yhdysvaltojen vuoden 2004 presidentinvaaleissa, kun taas samankaltaisista nuorista, jotka osallistuivat taiteelliseen toimintaan vain vähäisessä määrin, vain yksi prosentti äänesti.

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[28] Denti et al (2022).
[29] Van de Vyver ja Abrams (2018).

[30] Catterall et al (2012).

Sracfhéachaint ar an tuarascáil

Tá comhghaol soiléir dearfach idir rátaí rannpháirtíochta na saoránach i ngníomhaíochtaí cultúrtha agus táscairí maidir leis an rannpháirtíocht shibhialta, an daonlathas agus an comhtháthú sóisialta.

Neartaíonn rannpháirtíocht i ngníomhaíochtaí cultúrtha an daonlathas agus an comhtháthú sóisialta, ar go leor bealaí éagsúla. Leis na buntáistí a bhaineann le páirt a ghlacadh i ngníomhaíochtaí cultúrtha áirítear:

▪ seans níos mó vóta a chaitheamh, obair dheonach a dhéanamh agus páirt a ghlacadh i ngníomhaíochtaí, i dtionscadail agus in eagraíochtaí pobail;

▪ dearcadh dearfach sóisialta a bhaineann le luachanna agus féiniúlachtaí sibhialta agus daonlathacha a fhorbairt; muintearas, caoinfhulaingt, iontaoibh agus ionbhá do dhaoine ó chúlraí éagsúla mar shampla;

▪ forbairt scileanna agus inniúlachtaí pearsanta agus sóisialta atá riachtanach do dhaonlathas a feidhmiúil toisc go gcuireann siad ar chumas daoine aonair a bheith níos éifeachtaí mar shaoránaigh — cosúil le féinléiriú, an cumas éisteacht le daoine eile, dearcthaí éagsúla a thuiscint agus réiteach coinbhleachtaí a éascú.

Cabhraíonn gníomhaíochtaí cultúrtha le caipiteal sóisialta a thógáil, rud a choinníonn pobail le chéile; cabhraíonn siad le muinín, caoinfhulaingt, dlúthpháirtíocht agus comhtháthú a chruthú.

Bíonn tionchar ag rannpháirtíocht chultúrtha ar dhearcthadh agus iompraíochtaí sibhialta agus daonlathacha gan beann ar chúlra socheacnamaíoch an duine nó ar a leibhéal oideachais.

Tá baint dhearfach ag cineálacha rannpháirtíochta sna healaíona atá gníomhach agus níos éighníomhaí le dearcthadh agus torthaí sibhialta. Mar sin féin, is láidre na héifeachtaí atá le cineálacha rannpháirtíochta níos gníomhaí sna healaíona.

Chomh maith leis an daonlathas a neartú, le gníomhaíochtaí cultúrtha is féidir tacú le raon cuspóirí beartais shóisialta níos leithne. a bhaint amach, i réimsí lena n-áirítear cúram sláinte agus cúram sóisialta, oideachas agus cuimsiú sóisialta.

Tá neamh-chomhionannais shuntasacha ann maidir le rannpháirtíocht chultúrtha san Aontas, rud a bhfuil iarmhairtí tromchúiseacha aige. Is gá aghaidh a thabhairt ar na neamh-chomhionannais sin chun an daonlathas agus an cuimsiú sóisialta a chur chun cinn.

Cuimsitheacht agus inacmhainneacht gníomhaíochtaí agus eagraíochtaí cultúrtha áitiúla,is dlúthchuid dá luach sóisialta, sibhialta agus daonlathach.

Tá comhghaol dearfach idir dlús na ndeiseanna cultúrtha a bhíonn ar fáil go háitiúil i gceantar agus méid an mhaoinithe phoiblí dhírigh agus indírigh le haghaidh deiseanna cultúrtha le rátaí rannpháirtíochta cultúrtha agus le patrúin iompraíochta sibhialta agus daonlathacha.

Tá sé ríthábhachtach infheistíocht a dhéanamh i rannpháirtíocht chultúrtha na saoránach maidir le haon iarracht chun rannpháirtíocht shibhialta agus torthaí daonlathacha a chur chun cinn san Aontas — ar leibhéal na hEorpa, ar an leibhéal náisiúnta, ar an leibhéal réigiúnach agus ar an leibhéal áitiúil.

Roinnt figiúirí

○ Fuarthas amach i staidéar[31] a rinneadh san Iodáil in 2022 gur bhain méadú 1 % ar thomhaltas cultúrtha le laghdú 20 % ar eachtraí fuathchoireachta (cionta agus teagmhais lena n-áirítear bagairtí, damáiste do mhaoin, ionsaí agus dúnmharú arna spreagadh mar gheall ar chlaontacht nó laofacht i leith grúpaí daoine).

○ Fuarthas amach i suirbhé a rinneadh in 2018 ar 30 000 teaghlach[32] go méadaíonn rannpháirtíocht sna healaíona rátaí tabhartha agus rátaí oibre deonaí faoi 6-10 %.

○ Fuarthas amach i staidéar a rinneadh in 2012 ar bhreis agus 12,000 mac léinn[33], maidir le daoine fásta óga lena n-áirítear daoine óga'i mbaol', daoine óga a raibh stádas socheacnamaíoch íseal acu san áireamh, a raibh páirt ghníomhach acu i gcláir amharcealaíon agus taibh-ealaíon agus iad sa mheánscoil gur dóchúla go ndéanfaidís obair dheonach (faoi 21 %) go gcaithfidís vóta, agus go nglacfaidís páirt sa pholaitíocht scoile agus chomharsanachta, agus i ngníomhaíochtaí seirbhíse pobail. Léirigh an staidéar céanna gur vótáil 45 % de dhaoine óga ó chúlra socheacnamaíoch íseal a raibh leibhéil arda rannpháirtíochta sna healaíona acu i dtoghchán uachtaránachta na Stát Aontaithe in 2004 i gcomparáid le 1 % dá bpiaraí a raibh rannpháirtíocht íseal sna healaíona acu.

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[31]Denti et al (2022).

[32]Van de Vyver and Abrams (2018).

[33] Catterall et al (2012).

Kratki prikaz

Sudjelovanje građana u kulturnim aktivnostima jasno je i pozitivno povezano s pokazateljima građanskog angažmana, demokracije i socijalne kohezije.

Uključenost u kulturne aktivnosti na razne načine jača demokraciju i socijalnu koheziju. Prednosti sudjelovanja u kulturnim aktivnostima među ostalim su:

- veća vjerojatnost odaziva na izbore, volontiranja i sudjelovanja u aktivnostima, projektima i organizacijama zajednice

- razvoj pozitivnih društvenih stavova povezanih s građanskim i demokratskim vrijednostima i identitetima, kao što su osjećaj pripadanja zajednici, tolerancija te povjerenje i empatija prema osobama iz različitih sredina

- razvoj osobnih i socijalnih vještina i kompetencija koje su ključne za demokracija jer pojedinci koji ih posjeduju bolje ispunjavaju svoju građansku ulogu, primjerice samoizražavanja, sposobnosti slušanja drugih, razumijevanja različitih perspektiva i rješavanja sukoba.

Kulturne aktivnosti pomažu u izgradnji društvenog kapitala, koji je vezivno tkivo zajednica, ali i u stvaranju povjerenja, tolerancije, solidarnosti i kohezije.

Sudjelovanje u kulturi utječe na građanske i demokratske stavove i ponašanja neovisno o socioekonomskom položaju ili razini obrazovanja osobe.

I aktivni i pasivni oblici sudjelovanja u umjetnosti pozitivno utječu na građanske stavove i njihove ishode. Dakako, aktivnijim angažmanom postiže se više.

Uz to što jačaju demokraciju kulturne aktivnosti mogu doprinijeti ostvarenju niza širih ciljeva socijalne politike u područjima kao što su zdravstvena i socijalna skrb, obrazovanje i socijalna uključenost.

Znatne su nejednakosti prisutne u EU-u kada je riječ o sudjelovanju u kulturi, a to ima ozbiljne posljedice. U okviru promicanja demokracije i socijalne kohezije u EU-u traži se uklanjanje tih nejednakosti.

Uključivost i cjenovna pristupačnost lokalnih kulturnih aktivnosti i organizacija temelj su njihove socialne, građanske i demokratske vrijednosti.

Količina lokalne kulturne ponude na određenom području te opseg izravnog i neizravnog javnog financiranja kulturnih aktivnosti pozitivno su povezani sa stopama sudjelovanja u kulturi i obrascima građanskog i demokratskog ponašanja.

Ulaganje u sudjelovanje građana u kulturi ključno je za promicanje građanskog angažmana i demokratskih ishoda u EU-u – na europskoj, nacionalnoj, regionalnoj i lokalnoj razini.

Brojke

o U jednoj talijanskoj studiji iz 2022.[34] godine utvrđeno je da je povećanje konzumacije kulture od 1 % dovelo do smanjenja broja zločina iz mržnje za 20 % (kaznena djela i incidenti koji uključuju prijetnje, imovinsku štetu, napade i ubojstva motivirana pristranošću ili predrasudama prema skupinama osoba).

o Istraživanje provedeno 2018. godine na 30 000[35] kućanstava pokazalo je da se sudjelovanjem u umjetnosti stope doniranja i volontiranja povećavaju za 6 do 10 %.

o Studijom iz 2012. godine u kojoj je sudjelovalo više od 12 000 učenika[36] utvrđeno je da je vjerojatnije da će mlade odrasle osobe, uključujući one iz „rizičnih skupina" niskog socioekonomskog statusa, koje su u srednjoj školi aktivno sudjelovale u programima vizualne i izvedbene umjetnosti, volontirati (za 21 %) i izaći na izbore, sudjelovati u školskoj i susjedskoj politici te u aktivnostima za opće dobro. Ista je studija pokazala da je na predsjedničkim izborima u SAD-u 2004. godine glasalo 45 % mladih niskog socioekonomskog statusa koji su imali visoku razinu sudjelovanja u umjetnosti, u usporedbi sa samo 1 % njihovih vršnjaka s niskom razinom takvog sudjelovanja.

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[34] Denti et al (2022).
[35] Van de Vyver i Abrams (2018).

[36] Catterall et al (2012).

Rövid áttekintés

A polgárok kulturális tevékenységekben való részvételének aránya, valamint a polgári szerepvállalásra, a demokráciára és a társadalmi kohézióra vonatkozó mutatók között egyértelmű és pozitív összefüggés van.

A kulturális tevékenységekben való részvétel számos különböző módon erősíti a demokráciát és a társadalmi kohéziót. A kulturális tevékenységekben részt vevő polgárok esetében a következők figyelhetők meg:

- a szavazásokon, önkéntes munkában, valamint közösségi tevékenységekben, projektekben és szervezetekben való részvétel nagyobb valószínűsége;

- a polgári és demokratikus értékekhez és identitásokhoz kapcsolódó pozitív társadalmi attitűdöknek, mint például a közösséghez tartozás érzésének, a toleranciának, a bizalomnak és a különböző hátterű emberek iránti empátiának az erősödése;

- olyan személyes és szociális készségeknek és kompetenciáknak – mint például az önkifejezésnek, a másokra figyelés képességének, a különböző nézőpontok megértésének és a konfliktusmegoldás megkönnyítésének – a kialakulása, amelyek a működő demokráciák számára elengedhetetlenek, mivel lehetővé teszik, hogy az egyének hatékonyabb polgárokká váljanak.

A kulturális tevékenységek hozzájárulnak a közösségek összetartó erejét jelentő társadalmi tőke létrejöttéhez; segítik a bizalom, a tolerancia, a szolidaritás és a kohézió megteremtését.

A kulturális részvétel az adott személy társadalmi-gazdasági hátterétől vagy iskolázottsági szintjétől függetlenül befolyásolja a polgári és demokratikus attitűdöket és magatartásokat.

A művészeti tevékenységekben való aktív és passzívabb részvételi formák egyaránt pozitív hatást gyakorolnak a polgári attitűdökre és eredményekre. A művészeti tevékenységekben való aktívabb részvétel azonban erősebb hatást fejt ki.

A kulturális tevékenységek – amellett, hogy erősítik a demokráciát – egy sor átfogó szociálpolitikai célkitűzés megvalósítását is elősegíthetik olyan területeken, mint az egészségügy és a szociális ellátás, az oktatás és a társadalmi befogadás.

A kulturális életben való részvétel terén az EU-ban jelentős egyenlőtlenségek tapasztalhatók, ez pedig súlyos következményekkel jár. A demokrácia és a társadalmi kohézió előmozdításához az Uniónak kezelnie kell ezeket az egyenlőtlenségeket.

A helyi kulturális tevékenységek és szervezetek inkluzivitása és megfizethetősége társadalmi, polgári és demokratikus értékük szempontjából alapvető fontosságú.

Egy adott területen a helyi kulturális kínálat bősége, valamint a kulturális lehetőségek igénybevételéhez nyújtott közvetlen és közvetett állami finanszírozás mértéke pozitív összefüggésben áll a kulturális részvétel arányával, valamint a polgári és demokratikus magatartásmintákkal.

A polgárok kulturális részvételébe való befektetés minden olyan erőfeszítéshez elengedhetetlen, amely a polgári szerepvállalás és a demokratikus eredmények előmozdítására irányul az EU-ban – európai, nemzeti, regionális és helyi szinten egyaránt.

Néhány számadat

o Egy 2022-es olasz tanulmány[37] megállapította, hogy a kulturális termékek fogyasztásának 1%-os növekedése a gyűlölet-bűncselekmények (bizonyos embercsoportokkal szembeni előítéletek által motivált bűncselekmények és szabálysértések, többek között fenyegetések, vagyoni károkozások, testi sértések és emberölések) 20%-os csökkenésével járt együtt.

o Egy 30 000 háztartást érintő 2018-as felmérés[38] megállapította, hogy a művészeti tevékenységekben való részvétel 6–10%-kal növeli az adományozás és az önkéntesség arányát.

o Egy 2012-es, több mint 12 000 diák részvételével készült tanulmányból[39] kiderült, hogy azok a fiatal felnőttek, köztük az alacsony társadalmi-gazdasági státuszú „veszélyeztetett" fiatalok körében, akik aktívan részt vettek középiskolai vizuális és előadóművészeti programokban, nagyobb volt azoknak az aránya, akik önkénteskedtek (21%-kal nagyobb), illetve szavaztak és vettek részt iskolájuk és lakókörnyezetük közéletében, valamint közhasznú tevékenységekben. Ugyanez a tanulmány kimutatta, hogy a 2004-es amerikai elnökválasztáson az alacsony társadalmi-gazdasági háttérrel rendelkező, de művészeti tevékenységekben aktívan részt vevő fiatalok 45%-a, ezzel szemben művészeti tevékenységekben kevéssé részt vevő társaik mindössze 1%-a szavazott.

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[37] Denti et al (2022).
[38] Van de Vyver and Abrams (2018).

[39] Catterall et al (2012).

In sintesi

Esiste una correlazione evidente e positiva tra i tassi di partecipazione dei cittadini alle attività culturali e gli indicatori di impegno civico, democrazia e coesione sociale.

La partecipazione alle attività culturali rafforza la democrazia e la coesione sociale in modi diversi. Tra i benefici della partecipazione ad attività culturali figurano:

- maggiore probabilità di votare, di fare volontariato e di partecipare ad attività, progetti ed organizzazioni della comunità;

- lo sviluppo di atteggiamenti sociali positivi, associati a valori e identità civici e democratici, quali il senso di appartenenza alla comunità, la tolleranza, la fiducia e l'empatia nei confronti di persone di origini diverse;

- lo sviluppo di abilità e competenze personali e sociali come l'auto-espressione, la capacità di ascoltare gli altri, di capire prospettive diverse e di facilitare la risoluzione dei conflitti, tutte essenziali per il buon funzionamento delle democrazie. Tali abilità e competenze consentono alle persone di essere cittadini più attivi, forti e coscienti.

Le attività culturali contribuiscono a formare il capitale sociale, il collante che tiene insieme le comunità; contribuiscono a creare fiducia, tolleranza, solidarietà e coesione.

La partecipazione culturale influenza gli atteggiamenti e i comportamenti civici e democratici a prescindere dal contesto socioeconomico o dal livello di istruzione delle persone.

La partecipazione, anche non attiva, ad attività artistiche mostra un'associazione positiva con atteggiamenti civici e risultati positivi per la comunità. Tuttavia, gli effetti più marcati si osservano per le forme più attive di partecipazione artistica.

Oltre a rafforzare la democrazia, le attività culturali possono agevolare la realizzazione di una serie di obiettivi più ampi di politica sociale, in campi quali la salute e l'assistenza sociale, l'istruzione e l'inclusione sociale.

In fatto di partecipazione culturale esistono importanti disuguaglianze nell'UE, che hanno gravi conseguenze. Per promuovere la democrazia e la coesione sociale nell'UE è indispensabile contrastare tali disuguaglianze.

Affinché le attività e associazioni culturali locali abbiano un valore sociale, civico e democratico è fondamentale che esse siano inclusive ed economicamente accessibili.

La densità dell'offerta culturale locale in una regione e il volume dei finanziamenti pubblici diretti e indiretti destinati alle opportunità culturali sono correlati positivamente con tassi di partecipazione culturale e con modelli di comportamento che sono civici e democratici.

Investire nella partecipazione culturale dei cittadini è essenziale se si intende promuovere l'impegno civico e risultati democratici nell'UE, che sia a livello europeo, nazionale, regionale o locale.

Alcuni dati

o Uno studio italiano del 2022[40] ha riscontrato che un aumento dell'1 % dei consumi culturali era correlato a una riduzione del 20 % degli episodi criminosi motivati dall'odio (quali minacce, danneggiamenti, aggressioni e uccisioni sotto la spinta di pregiudizi nei confronti di gruppi di persone).

o Un'indagine del 2018 su oltre 30 000 famiglie[41] ha riscontrato che la partecipazione ad attività artistiche fa aumentare i tassi di beneficienza e volontariato del 6-10 %.

o Secondo uno studio del 2012 su oltre 12 000 studenti[42], i giovani, compresi quelli "a rischio" con uno status socioeconomico modesto, che partecipavano attivamente a programmi artistici (arti visive e spettacolo) nella scuola superiore avevano maggiori probabilità di fare volontariato (21 % in più) e votare, impegnarsi in politica a scuola o nel vicinato e prendere parte ad attività al servizio della comunità. Lo stesso studio ha mostrato che tra i giovani provenienti da un contesto socioeconomico svantaggiato ma con elevati tassi di partecipazione artistica, la percentuale di chi aveva votato alle elezioni presidenziali statunitensi del 2004 era stata del 45 %, rispetto a solo l'1 % tra i loro coetanei con un basso livello di partecipazione artistica.

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[40] Denti et al. (2022).
[41] Van de Vyver e Abrams (2018).

[42] Catterall et al. (2012).

In een notendop

Er is een duidelijke en positieve correlatie tussen de participatiegraad van burgers in culturele activiteiten en de indicatoren van maatschappelijke betrokkenheid, democratie en sociale cohesie.

Deelname aan culturele activiteiten versterkt de democratie en de sociale samenhang op verschillende manieren. De voordelen van deelname aan culturele activiteiten zijn onder meer:

▪ het is waarschijnlijker dat deelnemers gaan stemmen, vrijwilligerswerk doen en deelnemen aan activiteiten, projecten en organisaties in de gemeenschap;

▪ zij ontwikkelen positieve sociale attitudes in verband met burgerzin en democratische waarden en identiteiten, zoals een gemeenschapsgevoel, gevoelens van tolerantie, vertrouwen en empathie voor mensen met een andere achtergrond;

▪ zij ontwikkelen persoonlijke en sociale vaardigheden en competenties die essentieel zijn voor werkende democratieën omdat ze mensen in staat stellen doeltreffender burgers te zijn: zelf-expressie, het vermogen om naar anderen te luisteren, verschillende perspectieven te begrijpen en conflicten te helpen oplossen.

Culturele activiteiten dragen bij tot de opbouw van sociaal kapitaal, het cement dat gemeenschappen samenhoudt; zij helpen vertrouwen, verdraagzaamheid, solidariteit en samenhang te scheppen.

Culturele participatie heeft invloed op burgerlijke en democratische attitudes en gedragingen, ongeacht sociaal-economische achtergrond of opleidingsniveau.

Zowel actieve als passievere vormen van artistieke participatie hebben een positieve invloed op maatschappelijke attitudes en resultaten. Actievere vormen van participatie hebben echter een sterkere impact.

Culturele activiteiten kunnen niet alleen de democratie versterken, maar ook de verwezenlijking van een reeks bredere doelstellingen van het sociaal beleid ondersteunen, op gebieden als gezondheidszorg en sociale zorg, onderwijs en sociale inclusie.

Er zijn belangrijke ongelijkheden in de culturele participatie in de EU en dat heeft ernstige gevolgen. Om de democratie en de sociale cohesie in de EU te bevorderen, moeten die ongelijkheden worden aangepakt.

De inclusiviteit en betaalbaarheid van lokale culturele activiteiten en organisaties is van fundamenteel belang voor de sociale, maatschappelijke en democratische waarde ervan.

De dichtheid van het lokale culturele aanbod in een gebied en de omvang van de directe en indirecte overheidsfinanciering voor culturele mogelijkheden zijn positief gecorreleerd met de mate van culturele participatie en met patronen van burgerzin en democratisch gedrag.

Investeren in culturele participatie van burgers is van essentieel belang om maatschappelijke betrokkenheid en de democratie in de EU te bevorderen - op Europees, nationaal, regionaal en lokaal niveau.

Enkele cijfers

○ Uit een Italiaanse studie van 2022[43] is gebleken dat een toename van de culturele consumptie met 1 % samenging met een vermindering met 20 % van het aantal haatmisdrijven (misdaden en incidenten, waaronder bedreigingen, schade aan eigendommen, geweldpleging en moord die waren ingegeven door vooringenomenheid of vooroordelen jegens groepen mensen).

○ Uit een enquête van 2018 onder 30 000 huishoudens[44] bleek dat betrokkenheid bij cultuur de percentages schenkingen en vrijwilligerswerk met 6-10 % doet toenemen.

○ Uit een onderzoek van 2012 bij meer dan 12 000 leerlingen[45] kwam naar voren dat jonge volwassenen, waaronder "risicojongeren" met een lage sociaal-economische status, die actief betrokken waren bij programma's voor beeldende en podiumkunsten in het middelbaar onderwijs, vaker (21 %) vrijwilligerswerk deden, gingen stemmen, deelnamen aan het school- en buurtbeleid en aan activiteiten ten dienste van de gemeenschap. Dezelfde studie toonde aan dat 45 % van de jongeren met een lage sociaal-economische achtergrond die zeer betrokken waren bij kunst en cultuur heeft gestemd bij de presidentsverkiezingen van 2004 in de VS, tegenover slechts 1 % van hun leeftijdsgenoten met een geringe artistieke betrokkenheid.

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[43] Denti et al (2022).
[44] Van de Vyver en Abrams (2018).
[45] Catterall et al (2012).

Glaustai

Esama aiškios ir teigiamos piliečių dalyvavimo kultūri-nėje veikloje ir pilietinio aktyvumo, demo-kratijos ir socialinės sanglaudos rodiklių koreliacijos.

Dalyvavimas kultūrinėje veikloje įvairiais būdais stiprina demokratiją ir socialinę sanglaudą. Dalyvavi-mo kultūrinėje veikloje nauda:

- didesnė tikimybė, kad asmuo balsuos, sava-noriaus ir dalyvaus bendruomenės veikloje, projektuose ir organizacijose;

- teigiamo socialinio požiūrio, susijusio su pilietinėmis ir demokratinėmis vertybėmis ir tapatybe, pvz., priklausymo bendruomenei, tolerancijos, pasitikėjimo ir empatijos įvairios kilmės žmonėms, puoselėjimas;

- asmeninių ir socialinių įgūdžių ir kompe-tencijų, kurie yra labai svarbūs veikiančioje demo-kratijoje, nes jie sudaro sąlygas asmenims tapti veiksmingesniais piliečiais, pavyzdžiui, savi-raiškos, gebėjimo išklausyti, suprasti skirtingus požiūrius ir palengvinti konfliktų sprendimą, ugdymas.

Kultūrinė veikla padeda kurti socialinį kapitalą – tai, kas jungia bendruomenes; ji padeda kurti pasiti-kėjimą, toleranciją, solidarumą ir sanglaudą.

Dalyvavimas kultūriniame gyvenime daro įtaką pilietiniam ir demokratiniam požiūriui bei elgesiui nepriklausomai nuo asmens socialinės ir ekono-minės padėties ar išsilavinimo.

Tiek aktyvus, tiek pasyvesnis dalyvavimas meni-nėje veikloje yra teigiamai susijęs su pilietiniu požiūriu ir rezultatais. Tačiau didesnis poveikis pasireiškia aktyviau dalyvaujant meno srityje.

Kultūrinė veikla ne tik stiprina demokratiją, bet ir gali padėti siekti įvairių platesnių socialinės politi-kos tikslų sveikatos ir socialinės rūpybos, švietimo ir socialinės įtraukties srityse.

Dalyvavimas kultūriniame gyvenime skirtingose ES šalyse labai skiriasi ir tai turi rimtų pasekmių. Sie-kiant skatinti demokratiją ir socialinę sanglaudą ES, šią nelygybę reikia šalinti.

Vietos kultūrinės veiklos ir organizacijų įtraukumas ir įperkamumas yra labai svarbūs jų socialinei, pilietinei ir demokratinei vertei.

Vietos kultūrinės pasiūlos tankumas tam tikroje vietovėje ir tiesioginio bei netiesioginio viešojo finansavimo kultūros reikmėms dydis teigiamai koreliuoja su dalyvavimo kultūriniame gyvenime rodikliais ir pilietinio bei demokratinio elgesio modeliais.

Skatinti piliečius dalyvauti kultūriniame gyvenime labai svarbu bet kurioje srityje siekiant didesnio pilietinio aktyvumo ir demokratinių rezultatų Euro-pos, nacionaliniu, regioniniu ir vietos lygmenimis.

Šiek tiek skaičių

o 2022 m. Italijos tyrime[46] nustatyta, kad 1 proc. padidėjus kultūros vartojimui, 20 proc. Suma-žėjo neapykantos nusikaltimų (nusikalstamų veikų ir incidentų, įskaitant grasinimus, turtinę žalą, užpuolimą ir žmogžudystes, kurių moty-vas buvo šališkumas ar išankstinis nusistatymas žmonių grupių atžvilgiu).

o 2018 m. atlikus 30 000 namų ūkių apklausą[47] nustatyta, kad dėl įsitraukimo į meninę veiklą 6–10 proc. padidėjo labdaros ir savanoriškos veiklos mastas.

o 2012 m. tyrime[48], kuriame dalyvavo daugiau kaip 12 000 mokinių, nustatyta, kad jauni suaugusieji, įskaitant rizikos grupei priklau-sančius žemo socioekonominio statuso jaunuolius, kurie aktyviai dalyvavo vaizduoja-mojo ir scenos meno programose vidurinėje mokykloje, buvo labiau linkę savanoriauti (21 proc.) ir balsuoti, dalyvauti mokyklų ir kai-mynystės politikoje bei bendruomenės paslaugų veikloje. Tas pats tyrimas parodė, kad per 2004 m. JAV prezidento rinkimus balsavo 45 proc. žemo socioekonominio statuso jau-nuolių, aktyviai dalyvavusių meninėje veikloje, palyginti su vos 1 proc. jų bendraamžių, kurių dalyvavimas meninėje veikloje buvo nedidelis.

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[46] Denti et al (2022).
[47] Van de Vyver and Abrams (2018).

[48] Catterall et al (2012).

Īsumā

Pastāv nepārprotama un pozitīva korelācija starp iedzīvotāju līdzdalību kultūras dzīvē un pilsoniskās līdzdalības, demokrātijas un sociālās kohēzijas rādītājiem.

Līdzdalība kultūras dzīvē dažādos veidos stiprina demokrātiju un sociālo kohēziju. Tā dod šādu labumu:

- palielina varbūtību, ka cilvēks balsos, brīvprātīgi darbosies un piedalīsies kopienas dzīvē, projektos un organizācijās;

- veido pozitīvu sociālo attieksmi, kas saistīta ar pilsoniskajām un demokrātiskajām vērtībām un identitāti, piemēram, tādas sajūtas kā piederība kopienai, iecietība, uzticēšanās un empātija pret cilvēkiem ar atšķirīgu izcelšanos;

- attīsta tādas individuālās un sociālās prasmes un kompetences, kas ir nepieciešamas funkcionējošās demokrātiskās valstīs, jo cilvēkiem dod iespēju būt efektīvākiem pilsoņiem, — piemēram, pašizpausmi, spēju uzklausīt citus, izprast dažādas perspektīvas un sekmēt konfliktu risināšanu.

Kultūras pasākumi palīdz veidot sociālo kapitālu, vieno kopienas; tie palīdz uzticēties, kļūt iecietīgiem, solidarizēties un veidot saliedētību.

Līdzdalība kultūras dzīvē ietekmē pilsonisku un demokrātisku attieksmi un uzvedību neatkarīgi no personas sociālekonomiskās izcelsmes un izglītības līmeņa.

Gan aktīvas, gan pasīvākas mākslinieciskās līdzdalības formas ir pozitīvi saistītas ar pilsonisko attieksmi un rezultātiem. Tomēr vislielākā ietekme ir vērojama aktīvākām līdzdalības formām.

Papildus demokrātijas stiprināšanai kultūras pasākumi var palīdzēt sasniegt virkni plašāku sociālās politikas mērķu tādās jomās kā veselības un sociālā aprūpe, izglītība un sociālā iekļaušana.

Eiropas Savienībā valda liela nevienlīdzība attiecībā uz līdzdalību kultūras dzīvē, un tam ir smagas sekas. Lai Eiropas Savienībā veicinātu demokrātiju un sociālo kohēziju, šī nevienlīdzība ir jānovērš.

Tas, cik iekļaujoši un cenas ziņā pieejami ir vietējie kultūras pasākumi un organizācijas, ir būtiski no to sociālās, pilsoniskās un demokrātiskās vērtības viedokļa.

Vietējā kultūras piedāvājuma daudzveidība konkrētā teritorijā un tiešā un netiešā publiskā finansējuma apjoms kultūras iespējām pozitīvi korelē ar līdzdalības līmeni kultūras dzīvē un pilsoniskās un demokrātiskās uzvedības modeļiem.

Ir būtiski, lai jebkura iniciatīva, kuras mērķis ir veicināt pilsonisko līdzdalību un demokrātiskos rezultātus Eiropas Savienībā, ieguldītu iedzīvotāju kultūras līdzdalībā — Eiropas, valstu, reģionu un vietējā līmenī.

Daži skaitļi

o Itālijas 2022. gada pētījumā[49] tika konstatēts, ka, par 1 % palielinoties kultūras patēriņam, par 20 % samazinājās naida noziegumu skaits (neobjektivuma vai pret cilvēku grupām vērstu aizspriedumu motivēti noziedzīgi nodarījumi un incidenti, arī draudi, mantisks kaitējums, vardarbība un slepkavības).

o 2018. gadā aptaujājot 30 000 mājsaimniecību[50], izrādījās, ka iesaiste kādā mākslas veidā par 6–10 % palielina devīgumu un brīvprātīgu palīdzību.

o 2012. gada pētījumā, kurā piedalījās vairāk nekā 12 000 skolēnu[51], atklājās, ka jauni pieaugušie, tostarp paaugstināta riska apstākļos esoši jaunieši ar zemu social-ekonomisko statusu, kuri bija aktīvi iesaistīti vidējās izglītības vizuālās un izpildītājmākslas programmās, biežāk uzņēmās brīvprātīgo darbu (par 21 % vairāk) un piedalījās balsošanā, iesaistījās skolu un kaimiņattiecību politikā un sabiedriskajā darbā. Tas pats pētījums parādīja, ka 2004. gada ASV prezidenta vēlēšanās balsoja 45 % grūtos sociāl-ekonomiskajos apstākļos dzīvojošu jauniešu, kuri bija lielā mērā iesaistīti mākslā un kultūrā, turpretim ar zemu māksliniecisko iesaisti — tikai 1 % jauniešu.

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[49] Denti et al (2022).
[50] Van de Vyver un Abrams (2018).
[51] Denti et al (2012).

Fil-qosor

Hemm korrelazzjoni ċara u pożittiva bejn ir-rati ta' parteċipazzjoni taċ-ċittadini fl-attivitajiet kulturali u l-indikaturi tal-impenn ċiviku, id-demokrazija u l-koeżjoni soċjali.

Il-parteċipazzjoni fl-attivitajiet kulturali ssaħħaħ id-demokrazija u l-koeżjoni soċjali, b'ħafna modi differenti. Il-benefiċċji tal-parteċipazzjoni fl-attivitajiet kulturali jinkludu:

- probabbiltà akbar li wieħed jivvota, jagħmel volontarjat u jipparteċipa f'attivitajiet, pro-ġetti u organizzazzjonijiet tal-komunità;

- l-iżvilupp ta' attitudnijiet soċjali pożittivi assoċjati mal-valuri u l-identitajiet ċiviċi u demokratiċi, bħalma huma s-sentimenti ta' appartenenza għall-komunità, it-tolleranza, il-fiduċja u l-empatija għal persuni minn sfondi differenti;

- l-iżvilupp ta' ħiliet u kompetenzi personali u soċjali — bħall-awtoespressjoni, il-kapaċità li wieħed jisma' lill-oħrajn, li jifhem perspettivi differenti u li jiffaċilita r-riżoluzzjoni tal-kunflitti — li huma essenzjali biex id-demokraziji jiffunzjonaw tajjeb, għax jippermettu lill-individwi jkunu ċittadini aktar effettivi.

L-attivitajiet kulturali jgħinu fil-bini tal-kapital soċjali, il-kolla li żżomm il-komunitajiet magħqu-din; jgħinu biex jinħolqu l-fiduċja, it-tolleranza, is-solidarjetà u l-koeżjoni.

Il-parteċipazzjoni kulturali tinfluwenza l-attitudni-jiet u l-imġiba ċiviċi u demokratiċi irrispettivament mill-isfond soċjoekonomiku jew mil-livell ta' edukazzjoni ta' persuna.

Kemm forom attivi kif ukoll forom aktar passivi ta' parteċipazzjoni fl-arti huma assoċjati b'mod pożittiv ma' attitudnijiet u eżiti ċiviċi. Madankollu, effetti aktar b'saħħithom jidhru f'forom aktar attivi ta' parteċipazzjoni fl-arti.

Minbarra t-tisħiħ tad-demokrazija, l-attivitajiet kulturali jistgħu jappoġġaw it-twettiq ta' firxa ta' objettivi usa' tal-politika soċjali, f'oqsma li jinkludu s-saħħa u l-kura soċjali, l-edukazzjoni u l-inklużjoni soċjali.

Hemm inugwaljanzi importanti fil-parteċipazzjoni kulturali fl-UE, li għandhom konsegwenzi serji. Biex jiġu promossi d-demokrazija u l-koeżjoni soċjali fl-UE, jeħtieġ li dawn l-inugwaljanzi jiġu indirizzati.

L-inklużività u l-affordabbiltà tal-attivitajiet u l-organizzazzjonijiet kulturali lokali huma funda-mentali għall-valur soċjali, ċiviku u demokratiku tagħhom.

Id-densità tal-offerta kulturali lokali f'żona u l-volum tal-finanzjament pubbliku dirett u indirett maħsuba għall-opportunitajiet kulturali huma korrelatati b'mod pożittiv mar-rati ta' parteċipaz-zjoni kulturali u max-xejriet ta' mġiba ċivika u demokratika.

L-investiment fil-parteċipazzjoni kulturali taċ-ċitta-dini huwa essenzjali f'kull sforz biex jiġu promossi l-involviment ċiviku u l-eżiti demokratiċi fl-UE — fil-livell Ewropew, nazzjonali, reġjonali u lokali.

Xi ċifri

o Studju Taljan tal-2022[52] sab li żieda ta' 1 % fil-konsum kulturali kienet relatata ma' tnaqqis ta' 20 % f'avvenimenti ta' reati ta' mibegħda (reati u inċidenti inkluż theddid, ħsara lill-proprjetà, attakki, u qtil li kienu motivati minn preġudizzju jew preġudizzju fil-konfront ta' gruppi ta' persuni).

o Stħarriġ li sar fl-2018 fi 30.000 unità domestic-ka[53] sab li l-involviment fl-arti jżid ir-rati ta' donazzjonijiet u volontarjat b'6 sa 10 %.

o Studju li sar fl-2012 ma' aktar minn 12,000 student[54] sab li ż-żgħażagħ, inkluż iż-żgħażagħ "f'riskju" bi status soċjoekonomiku baxx, li kienu involuti b'mod attiv fi programmi tal-arti viżiva u tal-arti tal-ispettaklu fl-iskola sekonda-rja kienu aktar probabbli li jagħmlu volontarjat (b'21 %) u li jivvutaw, jinvolvu ruħhom fil-politika skolastika u tal-viċinat, u f'attivitajiet ta' servizz komunitarju. L-istess studju wera li 45 % taż-żgħażagħ minn sfond soċjoekonomi-ku baxx li kellhom livelli għoljin ta' involviment fl-arti vvutaw fl-elezzjoni presidenzjali tal-Istati Uniti tal-2004, meta mqabbla ma' 1 % biss tal-pari tagħhom b'involviment artistiku baxx.

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[52] Denti *et al* (2022).
[53] Van de Vyver u Abrams (2018).

[54] Catterall *et al* (2012).

W skrócie

Istnieje wyraźna i pozytywna korelacja między wskaźnikami uczestnictwa obywateli w działaniach kulturalnych a wskaźnikami zaangażowania obywatelskiego, demokracji i spójności społecznej.

Uczestnictwo w działaniach kulturalnych wzmacnia demokrację i spójność społeczną na wiele różnych sposobów. Korzyści płynące z uczestnictwa w działaniach kulturalnych obejmują np.:

- większe prawdopodobieństwo udziału w wyborach, podejmowania działalności wolontariackiej i uczestnictwa w działaniach, projektach i organizacjach na poziomie społeczności lokalnych;

- rozwój pozytywnych postaw społecznych, które są związane z obywatelskimi i demokratycznymi wartościami i tożsamościami, takich jak poczucie przynależności społecznej, tolerancja, zaufanie i empatia wobec ludzi z różnych środowisk;

- rozwój umiejętności i kompetencji osobistych i społecznych – takich jak np. autoekspresja, umiejętność słuchania innych, rozumienia różnych punktów widzenia i ułatwiania rozwiązywania konfliktów – które mają zasadnicze znaczenie dla funkcjonowania demokracji, gdyż umożliwiają jednostkom skuteczniejsze angażowanie się jako obywatele.

Działania kulturalne pomagają budować kapitał społeczny – spoiwo łączące społeczności; pomagają rozwijać zaufanie, tolerancję, solidarność i spójność.

Uczestnictwo w kulturze wpływa na postawy i zachowania obywatelskie i demokratyczne niezależnie od statusu społeczno-ekonomicznego lub poziomu wykształcenia danej osoby.

Zarówno aktywne, jak i bardziej pasywne formy uczestnictwa w działalności artystycznej są pozytywnie skorelowane z postawami obywatelskimi i ich pozytywnymi efektami. Silniejsze efekty można jednak zaobserwować w przypadku bardziej aktywnych form uczestnictwa w działalności artystycznej.

Oprócz wzmacniania demokracji działania kulturalne mogą wspierać realizację wielu szerszych celów polityki społecznej w takich dziedzinach, jak: zdrowie i opieka społeczna, edukacja i włączenie społeczne.

W UE występują znaczne nierówności w uczestnictwie w kulturze, co ma poważne konsekwencje. Promowa-nie demokracji i spójności społecznej w UE wymaga podjęcia działań w związku z tymi nierównościami.

Inkluzywność i dostępność cenowa lokalnych działań i organizacji kulturalnych mają zasadnicze znaczenie dla ich wartości społecznej, obywatelskiej i demokratycznej.

Bogactwo lokalnej oferty kulturalnej na danym obszarze oraz wysokość bezpośredniego i pośredniego publicznego finansowania możliwości kulturalnych są skorelowane pozytywnie ze wskaźnikami uczestnictwa w kulturze oraz wzorcami zachowań obywatelskich i demokratycznych.

Inwestowanie w uczestnictwo obywateli w kulturze ma zasadnicze znaczenie we wszelkich działaniach na rzecz promowania zaangażowania obywatelskiego i wyników demokratycznych w UE – na poziomie europejskim, krajowym, regionalnym i lokalnym.

Wybrane dane liczbowe

o We włoskim badaniu z 2022 r.[55] stwierdzono, że wzrost konsumpcji kultury o 1 proc. wiązał się z 20-procentowym zmniejszeniem się liczby przestępstw i incydentów z nienawiści (w tym gróźb, szkód materialnych, napaści i morderstw, które były motywowane stronniczością lub uprzedzeniami wobec grup osób).

o Z badania przeprowadzonego w 2018 r. wśród 30 000 gospodarstw domowych[56] wynika, że zaangażowanie w sztukę zwiększa wskaźnik dobroczynności i uczestnictwa w wolontariacie o 6–10 proc.

o W badaniu przeprowadzonym w 2012 r., w którym wzięło udział ponad 12,000 uczniów[57], stwierdzono, że osoby młode, w tym „defaworyzowana" młodzież o niskim statusie społeczno-ekonomicznym, które aktywnie angażowały się w programy w zakresie sztuk wizualnych i widowiskowych w szkołach średnich, były bardziej skłonne do wolontariatu (o 21 proc.) i udziału w wyborach, angażowały się w politykę na poziomie szkoły i dzielnicy oraz w pracę na cele społeczne. To samo badanie wykazało, że w wyborach prezydenckich w Stanach Zjednoczonych w 2004 r. głosowało 45 proc. osób młodych, które wywodziły się ze środowisk o niskim statusie społecznoekonomicznym i które charakteryzował wysoki poziom zaangażowania w kulturę, w porównaniu z zaledwie 1 proc. rówieśników o niskim poziomie zaangażowania artystycznego.

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[55] Denti i in. (2022).
[56] Van de Vyver i Abrams (2018).

[57] Catterall i in. (2012).

Em síntese

Existe uma correlação clara e positiva entre as taxas de participação dos cidadãos em atividades culturais e os indicadores de participação cívica, democracia e coesão social.

A participação em atividades culturais reforça a democracia e a coesão social nas mais variadas formas. Os benefícios da participação em atividades culturais são, por exemplo:

- uma maior probabilidade de votar, de fazer voluntariado e de participar em atividades, projetos e organizações da comunidade;

- o desenvolvimento de atitudes sociais positivas associadas aos valores e identidades cívicos e democráticos, tais como o sentimento de pertença a uma comunidade, a tolerância, a confiança e a empatia por pessoas de diferentes origens;

- o desenvolvimento de aptidões e competências pessoais e sociais (tais como a autoexpressão, a capacidade de ouvir os outros, compreender perspetivas diferentes e facilitar a resolução de conflitos) que são essenciais para as democracias funcionais, uma vez que permitem que as pessoas se tornem cidadãos mais ativos.

As atividades culturais ajudam a construir capital social, o elemento responsável por manter as comunidades unidas, e contribuem para criar um clima de confiança, tolerância, solidariedade e coesão.

A participação cultural influencia as atitudes e os comportamentos cívicos e democráticos, independentemente do contexto socioeconómico ou do nível de instrução da pessoa.

Tanto as formas ativas como as mais passivas de participação artística estão positivamente associadas a resultados e atitudes cívicas. No entanto, os efeitos mais fortes verificam-se em formas mais ativas de participação artística.

Além do reforço da democracia, as atividades culturais podem apoiar a realização de uma série de objetivos mais vastos de política social, nos domínios da saúde e dos cuidados sociais, da educação e da inclusão social.

Existem desigualdades significativas em matéria de participação cultural na UE, com consequências graves. A promoção da democracia e da coesão social na UE exige o combate destas desigualdades.

A inclusividade e a acessibilidade em termos de preço das atividades e organizações culturais locais são fatores fundamentais do seu valor social, cívico e democrático.

A densidade da oferta cultural local numa determinada zona e o volume de financiamento público direto e indireto para oportunidades culturais estão positivamente correlacionados com as taxas de participação cultural e com os padrões de comportamento cívico e democrático.

Investir na participação cultural dos cidadãos é essencial em todos os esforços para promover a participação cívica e os resultados democráticos na UE — a nível europeu, nacional, regional e local.

Alguns números

o Em 2022, um estudo italiano[58] concluiu que um aumento de 1 % no consumo cultural estava associado an uma redução de 20 % dos crimes de ódio (infrações e incidentes, incluindo ameaças, danos patrimoniais, agressões e homicídios motivados por preconceitos em relação a grupos de pessoas).

o Em 2018, um inquérito a 30 000 agregados familiares[59] concluiu que o envolvimento em atividades artísticas aumenta as taxas de doação e voluntariado em 6-10 %.

o Em 2012, um estudo realizado com mais de 12 000 alunos concluiu que os jovens adultos[60] (incluindo os jovens «em risco» com baixo estatuto socioeconómico) que participaram ativamente em programas de artes visuais e do espetáculo no ensino secundário estavam mais predispostos a fazer voluntariado (21 %), a votar e a participar na política escolar e local e em atividades de serviço comunitário. O mesmo estudo demonstrou que 45 % dos jovens oriundos de meios socio-económicos desfavorecidos com elevados níveis de participação artística votaram nas eleições presidenciais de 2004 nos EUA, em comparação com apenas 1 % dos seus pares com um baixo envolvimento em atividades artísticas.

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[58] Denti et al (2022).
[59] Van de Vyver e Abrams (2018).

[60] Catterall et al (2012).

Pe scurt

Există o corelație clară și pozitivă între ratele de participare a cetățenilor la activitățile culturale și indicatorii de implicare civică, democrație și coeziune socială.

Participarea la activități culturale consolidează democrația și coeziunea socială în multe moduri diferite. Printre beneficiile participării la activitățile culturale se numără:

- creșterea probabilității de a vota, de a face voluntariat și de a participa la activități, proiecte și organizații comunitare;

- dezvoltarea unor atitudini sociale pozitive asociate cu valori și identități civice și democratice, cum ar fi sentimentele de apartenență la comunitate, de toleranță, de încredere și de empatie pentru persoane de origini diferite;

- dezvoltarea aptitudinilor și competențelor personale și sociale care sunt esențiale pentru democrațiile active, deoarece le permit persoanelor să fie cetățeni mai eficienți – cum ar fi exprimarea de sine, capacitatea de a-i asculta pe ceilalți, de a înțelege diferite perspective și de a facilita soluționarea conflictelor.

Activitățile culturale contribuie la construirea capitalului social, liantul care consolidează comunitățile; ele contribuie la crearea încrederii, a toleranței, a solidarității și a coeziunii.

Participarea culturală influențează atitudinile și comportamentele civice și democratice independent de mediul socioeconomic sau de nivelul de educație al unei persoane.

Atât formele active, cât și cele mai pasive de participare artistică sunt asociate pozitiv cu atitudinile și rezultatele civice. Cu toate acestea, se constată că efectele sunt mai pregnante în cazul formelor mai active de participare artistică.

Pe lângă consolidarea democrației, activitățile culturale pot sprijini realizarea unei serii de obiective mai ample de politică socială, în domenii care includ sănătatea și asistența socială, educația și incluziunea socială.

Există inegalități importante în ceea ce privește participarea culturală în UE, cu consecințe grave. Promovarea democrației și a coeziunii sociale în UE necesită abordarea acestor inegalități.

Caracterul incluziv și abordabil al activităților și organizațiilor culturale locale este fundamental pentru valoarea lor socială, civică și democratică.

Densitatea ofertei culturale locale într-o zonă și volumul finanțării publice directe și indirecte pentru oportunitățile culturale sunt corelate pozitiv cu ratele de participare culturală și cu modelele de comportament civic și democratic.

Investițiile în participarea culturală a cetățenilor sunt esențiale pentru orice efort de promovare a angajamentului civic și a rezultatelor democratice în UE, la nivel european, național, regional și local.

Câteva cifre

o Un studiu efectuat în 2022 în Italia[61] a constatat că o creștere cu 1 % a consumului cultural a fost legată de reducerea cu 20 % a evenimentelor infracționale motivate de ură (infracțiuni și incidente, inclusiv amenințări, daune materiale, agresiuni și omoruri motivate de discriminări sau prejudecăți față de grupuri de persoane).

o Un sondaj realizat în 2018 în rândul a 30 000 de gospodării[62] a pus în evidență faptul că implicarea artistică duce la creșterea cu 6-10 % a ratelor de donare și de participare la acțiuni de voluntariat.

o Un studiu realizat în 2012, la care au participat peste 12 000 de elevi[63], a evidențiat faptul că tinerii adulți, inclusiv tinerii „expuși riscului" cu un statut socioeconomic scăzut, care au fost implicați activ în programe de artă vizuală și de arte ale spectacolului în liceu, au fost mai susceptibili de a desfășura activități de voluntariat (probabilitate cu 21 % mai mare) și de a vota, de a se implica în politica școlară și de vecinătate, precum și în activități de servicii în folosul comunității. Același studiu a arătat că 45 % dintre tinerii care proveneau dintr-un mediu socioeconomic modest, dar care au avut un nivel ridicat de implicare artistică au votat la alegerile prezidențiale din SUA din 2004, comparativ cu doar 1 % dintre colegii lor care au avut un angajament artistic scăzut.

[61] Denti et al (2022).
[62] Van de Vyver și Abrams (2018).
[63] Catterall et al (2012).

Stručný prehľad

Medzi mierou účasti občanov na kultúrnych aktivitách a ukazovateľmi občianskej angažovanosti, demokracie a sociálnej súdržnosti existuje jasný a pozitívny súvis.

Účasť na kultúrnych aktivitách posilňuje demokraciu a sociálnu súdržnosť mnohými rôznymi spôsobmi. Medzi výhody účasti na kultúrnych aktivitách patrí:

- vyššia pravdepodobnosť účasti na voľbách, dobrovoľníckych i komunitných aktivitách, projektoch a v organizáciách,

- rozvoj pozitívnych spoločenských postojov spojených s občianskymi a demokratickými hodnotami a identitami, ako sú napríklad pocity spolupatričnosti, tolerancia, dôvera a empatia voči ľuďom z odlišných prostredí,

- rozvoj osobných a sociálnych zručností a kompetencií, ktoré sú nevyhnutné pre fungujúcu demokraciu, pretože umožňujú jednotlivcom stať sa efektívnejšími občanmi, ako napríklad sebavyjadrenie, schopnosť počúvať iných, pochopenie rôznych perspektív a uľahčenie riešenia konfliktov.

Kultúrne aktivity pomáhajú budovať sociálny kapitál, ktorý drží komunity pohromade, pomáhajú vytvárať prostredie dôvery, tolerancie, solidarity a súdržnosti.

Účasť na kultúrnom živote ovplyvňuje občianske a demokratické postoje a konanie nezávisle od sociálno-ekonomického zázemia či úrovne vzdelania.

Aktívne aj pasívnejšie formy účasti na umeleckých aktivitách sú pozitívne spojené s občianskymi postojmi a výsledkami. Čím aktívnejšie sa občania zúčastňujú na umeleckých aktivitách, tým silnejší majú vplyv.

Okrem posilňovania demokracie môžu kultúrne aktivity podporovať plnenie celého radu širších cieľov sociálnej politiky v oblastiach, ktoré zahŕňajú zdravotnú a sociálnu starostlivosť, vzdelávanie a sociálne začleňovanie.

V EÚ existujú v účasti na kultúrnom živote veľké nerovnosti, ktoré majú vážne dôsledky. V rámci podpory demokracie a sociálnej súdržnosti v EÚ je potrebné tieto nerovnosti riešiť.

Inkluzívnosť a cenová dostupnosť miestnych kultúrnych aktivít a organizácií tvorí základ ich sociálnej, občianskej a demokratickej hodnoty.

Hustota miestnej kultúrnej ponuky a objem priamych i nepriamych verejných finančných prostriedkov určených pre kultúrne podujatia pozitívne korelujú s mierou účasti na kultúrnom živote a so vzorcami občianskeho a demokratického správania.

Investovanie do účasti občanov na kultúrnom živote je nevyhnutné pri akomkoľvek úsilí o podporu občianskej angažovanosti a demokratických výsledkov v EÚ, či už na európskej, celoštátnej, regionálnej i miestnej úrovni.

Niekoľko názorných príkladov

- V talianskej štúdii z roku 2022[64] sa zistilo, že nárast kultúrnej spotreby o 1 % viedol k 20 % zníženiu počtu trestných činov z nenávisti (trestné činy a incidenty, vrátane vyhrážok, majetkovej škody, napadnutia a vraždy, ktoré sa stali z dôvodu zaujatosti alebo predsudkov voči určitým skupinám).

- V prieskume z roku 2018, na ktorom sa zúčastnilo 30 000 domácností[65], sa zistilo, že angažovanosťou na umeleckých podujatiach sa zvyšuje miera darcovstva a dobrovoľníckej činnosti o 6 – 10 %.

- V štúdii z roku 2012, do ktorej sa zapojilo viac ako 12 000 študentov[66], sa zistilo, že mladí dospelí vrátane „ohrozených" mladých ľudí s nízkym sociálno-ekonomickým postavením, ktorí sa na strednej škole aktívne zapájali do programov výtvarného a scénického umenia, sa častejšie podieľali na dobrovoľníckej činnosti (o 21 %) a zúčastňovali na voľbách, angažovali sa v školskej a miestnej politike a zapájali sa do činností v oblasti komunitných služieb. Z tej istej štúdie vyplynulo, že sa na amerických prezidentských voľbách v roku 2004 zúčastnilo 45 % mladých ľudí, ktorí pochádzajú z nízkeho sociálno-ekonomického zázemia a ktorí sa často angažovali v umeleckej oblasti, v porovnaní s iba 1 % ich rovesníkov, ktorí sa v umeleckých aktivitách až tak neangažovali.

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[64]   Denti a iní (2022).
[65]   Van de Vyver a Abrams (2018).

[66]   Catterall a iní (2012).

Na kratko

Obstaja jasna in pozitivna povezava med stopnjami udeležbe državljank in državljanov v kulturnih dejavnostih ter kazalniki državljanskega udejstvovanja, demokracije in socialne kohezije.

Udeležba v kulturnih dejavnostih na različne načine krepi demokracijo in socialno kohezijo ter prinaša mnoge koristi:

- povečuje verjetnost udeležbe na volitvah, prostovoljstva in udeležbe v dejavnostih, projektih in organizacijah na ravni skupnosti,

- razvija pozitiven družbeni odnos, povezan z državljanskimi in demokratičnimi vrednotami in identitetami, kot so občutek pripadnosti skupnosti, strpnost, zaupanje in empatija do ljudi iz različnih okolij,

- razvija osebnostne in socialne spretnosti in kompetence, ki so bistvene za delujoče demokracije, saj posameznicam in posameznikom omogočajo postati učinkovitejši državljani in državljanke – kot so samoizražanje, sposobnost prisluhniti drugemu ter zmožnost razumevanja različnih pogledov in lažjega reševanja sporov.

Kulturne dejavnosti pomagajo graditi družbeni kapital – ki je vezivo skupnosti – ter ustvarjati zaupanje, strpnost, solidarnost in kohezijo.

Kulturno udejstvovanje vpliva na državljansko in demokratično naravnanost in vedenje ne glede na socialno-ekonomsko ozadje ali raven izobrazbe posameznice ali posameznika.

Tako aktivne kot bolj pasivne oblike udejstvovanja v umetnosti so pozitivno povezane z državljansko naravnanostjo in rezultati. Vendar se večji učinki kažejo pri aktivnejših oblikah udejstvovanja v umetnosti.

Poleg krepitve demokracije lahko kulturne dejavnosti podpirajo uresničevanje palete širših ciljev socialne politike na področjih, kot so zdravstveno varstvo, socialna oskrba, izobraževanje in socialno vključevanje.

V EU obstajajo znatne neenakosti pri kulturnem udejstvovanju, kar ima resne posledice. Za spodbu- janje demokracije in socialne kohezije v EU je treba te neenakosti odpraviti.

Vključevalnost in cenovna dostopnost lokalnih kulturnih dejavnosti in organizacij sta bistveni za njihovo družbeno, državljansko in demokratično vrednost.

Gostota lokalne kulturne ponudbe na območju ter obseg neposrednega in posrednega javnega financiranja kulturnih priložnosti sta pozitivno povezana s stopnjami kulturnega udejstvovanja ter vzorci državljanskega in demokratičnega vedenja.

Vlaganje v kulturno udejstvovanje državljank in državljanov je bistveno pri kakršnih koli prizadevanjih za spodbujanje državljanskega udejstvovanja in demokratičnih rezultatov v EU, tako na evropski kot na nacionalni, regionalni in lokalni ravni.

Nekaj podatkov

o V italijanski študiji[67] iz leta 2022 je bilo ugotovljeno, da je 1-odstotno povečanje kulturne potrošnje povezano z 20-odstotnim zmanjšanjem števila kaznivih dejanj iz sovraštva (kaznivih dejanj in incidentov, vključno z grožnjami, materialno škodo, napadi in umori, zaradi pristranskosti ali predsodkov do skupin ljudi).

o Raziskava iz leta 2018, ki je zajela 30 000 gospodinjstev[68], je pokazala, da udeležba v umetnosti povečuje stopnjo dajanja in prostovoljstva za 6–10 %.

o V študiji iz leta 2012, ki je zajela več kot 12 000 mladih[69], je bilo ugotovljeno, da je za mlade odrasle, vključno s „tveganju izpostavljenimi" mladimi z nizkim socialno-ekonomskim statusom, ki so bili v srednjih šolah aktivno vključeni v programe vizualnih in uprizoritvenih umetnosti, verjetneje, da bodo prostovoljci (za 21 %), se udeležili volitev, vključili v šolsko in sosedsko politiko ter sodelovali v dejavnostih v korist skupnosti. Ista študija je pokazala, da je 45 % mladih z nizkim socialno-ekonomskim ozadjem, ki so imeli visoko stopnjo udejstvovanja v umetnosti, glasovalo na predsedniških volitvah v ZDA leta 2004, v primerjavi z zgolj 1 % njihovih vrstnic in vrstnikov z nizko stopnjo udejstvovanja v umetnosti.

[67] Denti in drugi (2022).
[68] Van de Vyver in Abrams (2018).
[69] Catterall in drugi (2012).

I korthet

Kulturen kan bidra till att både öppna dörrar och bygga broar.

Kulturen stärker demokratin och den sociala sammanhållningen på många olika sätt. När människor deltar i kulturella aktiviteter ses positiva effekter som:

- ökat valdeltagande och volontärarbete i lokala projekt och organisationer,

- samhällsengagemang, tolerans, tillit och förståelse för andra kulturer,

- människor som har lättare för att uttrycka sig, lyssna på andra, förstå andras perspektiv och lösa konflikter – egenskaper som är avgörande för fungerande demokratier.

Kulturella aktiviteter hjälper till att bygga det sociala kapitalet, det kitt som håller ihop samhället och skapar tillit, tolerans, solidaritet och sammanhållning.

Kulturen påverkar människors demokratiska värderingar och beteende oberoende av klasstillhörighet och utbildningsnivå.

Både aktivt och passivt deltagande i kulturella aktiviteter ökar samhällsengagemanget. Men aktivt deltagande ger ännu bättre resultat.

Förutom att stärka demokratin kan kulturella aktiviteter leda till att fler sociala mål uppfylls, t.ex. inom vård och omsorg, utbildning och social inkludering.

Alla människor i EU har inte samma möjligheter att delta i kulturella aktiviteter och detta får allvarliga följder. För att stärka demokratin och den sociala sammanhållningen i EU måste skillnaderna minska.

Om detta ska bli verklighet måste människor ha tillgång till kulturella aktiviteter till överkomliga priser på bostadsorten.

Det finns ett direkt samband mellan samhällets satsningar på kultur och människors samhällsengagemang.

Att verka för allas lika möjligheter att kunna utöva och ta del av kultur innebär också förutsättningar för ett större demokratiskt deltagande och därmed ett mer hållbart samhälle på både lokal, nationell och europeisk nivå.

Några siffror

o En italiensk undersökning[70] som genomfördes 2022 visar att om antalet människor som deltar i kulturella aktiviteter ökar med 1 % minskar hatbrotten med 20 % (brott som hot, skadegörelse, misshandel och mord där motivet är fördomar mot vissa grupper i samhället).

o Av en undersökning 2018 där 30 000 hushåll[71] deltog framgår att bland människor som deltar i kulturella aktiviteter är det 6–10 % fler som arbetar som volontärer och skänker till välgörande ändamål.

o En undersökning från 2012 där mer än 12000 studerande[72] deltog visar att intresset för att arbeta som volontär, rösta och engagera sig i samhället och politiken ökade med 21 % om de deltog i kulturella aktiviteter i skolan. Detta gäller även ungdomar med låg socioekono-misk status. Samma undersökning visar att 45 % av ungdomarna med låg socio-ekonomisk status som i stor utsträckning deltog i kulturella aktiviteter röstade i det amerikanska presidentvalet 2004. Detta kan jämföras med endast 1 % av ungdomarna med låg socio-ekonomisk status som inte deltog i kulturella aktiviteter.

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[70] Denti et al (2022).
[71] Van de Vyver and Abrams (2018).

[72] Catterall et al (2012).

Executive Summary

The study leading to this report has found strong evidence that citizens' participation in cultural activities[73] strengthens democracy and social cohesion in many different ways:

➢ **At the national level**, there is a clear and positive correlation between rates of cultural participation and indicators of civic engagement, democratic health and social cohesion, across both EU and non-EU countries.

➢ A range of **large-scale population level studies** show that rates of cultural participation are strongly related to positive civic and democratic behaviours, including rates of voting, engagement in community activities, volunteering and other civic-minded behaviours and attitudes such as tolerance, social trust and care.

➢ Extensive **case study evidence** suggests that cultural activities can also play a key role in strategies for community cohesion and engagement, and the inclusion and welfare of under-represented or marginailsed social groups and individuals.

This report reviews international evidence on this topic, distills key policy lessons and highlights examples of successful actions from several EU Member States and beyond. It illustrates the many ways in which citizens' participation in cultural activities, and in the social settings that support them, helps individuals and communities engage in civic and democratic life.

The evidence makes it clear that investing in citizens' cultural participation is essential in any effort to promote civic engagement, democratic vitality and social cohesion in the EU.

Strong benefits for individuals

Cultural activities help foster civic and democratic identities. Cultural and creative activities are positively associated with civic behaviours such as voting and volunteering. Those participating regularly in cultural activities show an **increased likelihood to vote, to volunteer** and to participate in community activities, projects and organisations.

Cultural activities can inspire people of all ages and backgrounds. They help widen individual perspectives and give voice to points of view and aspirations. They bring individuals into contact with a variety of ideas and perspectives on the world around them. Such exposure offers people a greater diversity of options for social action and relationships and stimulates thinking in new ways.

Cultural and creative activities can support the development of personal and social skills and competencies that drive civic and democratic engagement, such as personal awareness, confidence and self-esteem, communication skills, and social empathy, qualities that are essential for working democracies as they enable individuals to be more effective citizens.

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[73] Including a broad range of cultural and community experiences, such as choral and theatre groups, fairs, festivals, galleries, music events, carnivals, storytelling, literature, and dance.

Contact with cultural heritage sites and museum items increases participants' feelings of collective ownership of the cultural heritage and ***creates a feeling of belonging*** to a society based on common cultural legacies, historical experiences and shared values.

Those who engage with culture and the arts tend to be more engaged in community and other civic activities, such as belonging to neighbourhood associations. Those who actively participate in cultural organisations are more likely to be politically active; and students who engage in intensive arts experiences at school are more likely later to exhibit positive civic behaviours such as volunteerring, voting and engagement with local or school politics.

Strong civic benefits for communities

Cultural activities deepen and broaden the social connections that underpin a resilient and cohesive society. The strong emotional, creative, expressive and collaborative dimensions of cultural activities create spaces for dialogue, community gathering, sharing and celebration, social interaction and collaboration. By binding people from a wide range of backgrounds and ages together in shared experiences, **cultural activities help build social capital**, the glue that holds communities together; they help create trust, tolerance and empathy for people from differrent backgrounds, that underpins social solidarity and cohesion. Cultural activities can also help people bridge social boundaries of race/ ethnicity, religion, gender, age, nationality and occupational status.

Cultural participation promotes social attachment to a group or community or a place by deepening social relationships. For example, local cultural festivals can help to develop a sense of attachment and enhance local image and identity. Places with higher rates of participation in arts activities have a stronger sense of **community belonging**.

Artistic and creative activities are also essential for avoiding and resolving conflicts, and enabling community reconciliation. Many conflict resolution and community reconstruction initiatives have built on arts and cultural activities to bridge between different groups and communities.

Investment in cultural activities can support a range of policy objectives: The broad personal, social, and civic value of cultural participation can support the delivery of a range of wider social policy objectives, for example in the fields of education; health and social care; social inclusion and crime reduction. For example, artistic and creative activities can help migrant and minority groups to find a voice and express their identity. Arts based interventions can help the reintegration of ex-offenders; and a lot more.

Cultural engagement can play a key role in strategies for the inclusion of communities at risk of exclusion. Cultural participation can combat social alienation and segregation. Cultural activities empower individuals and communities by creating spaces and opportunities to express their per-sonal and group identities and perspectives as a valued part of a broader and diverse cultural and social landscape that can reinforce belonging. They are a powerful means of communicating across language and cultural barriers and different social perspectives, including those of vulnerable populations such as women, refugees, migrants, ethnic and religious minorities, people with disabilities, or LGBTIQ+ communities.

Cultural and artistic activities can enable creative reflection about problems and fuel a broader political imagination. Artists can help society to examine itself by presenting and exploring different social perspectives, problems and truths. Artists and creative activities can help to challenge conventional wisdom, introduce different ways of thinking and contest privileged narratives, authority, or power through different creative mediums. They can evoke reflection and enable citizens to confront different issues and concerns that might otherwise be hidden, whilst also engaging people's imagination and emotions.

Cultural groups and networks provide a platform for communities and a resource and opportunity for policy makers and stakeholders to engage with community groups and society. Cultural groups can help to improve policy development and the design and delivery of public services as stakeholders and partners in decision-making.

How does it work?

The relationship between cultural activities and wider social, civic, and democratic outcomes is complex and not linear or automatic. Rather, outcomes are driven by a collaborative but often indirect process of personal and community development. Participating in cultural activities does not automatically make someone a better person, more likely to pick up their rubbish, volunteer for local charities, tolerate their neighbours, or to vote. Rather, it makes someone *__more likely__* to do all these things as a by-product of the experience of participating in collaborative social settings that have creative and expressive activities at their heart. In this respect, *the process* through which activities motivate, engage and empower participants, and foster social connections, is the key factor in the contribution of cultural activities to broader policy objectives.

Does it work for all?

No, inequalities in cultural participation persist. This study found strong evidence that people from all socio-economic backgrounds can and do benefit from cultural participation; cultural participation influences civic and democratic attitudes and behaviours independently of a person's socio-economic background or education level. However, **patterns of cultural participation remain socially and spatially divided in the EU.** These inequalities reflect wider socio-economic divisions. They carry severe consequences since the potential benefits of culture are not being equally shared by the citizens of Europe.

Which cultural activities have better results?

The social and civic benefits of arts and cultural participation are not intrinsically tied to a specific art form or practice. Both active and more passive forms of arts participation are positively associated with civic attitudes and outcomes. However, *stronger effects are found in more active forms of arts participation* that encourage personal investment in the creative activity. Those who participate *actively* in art and culture (by, for example, making music, participating in a theatre group, singing in a choir, playing an instrument, performing dance, creating painting or creative writing; or supporting community arts activities) have higher rates of volunteering and engaging in community activities than those who attend passively or visit cultural events and sites.

European Commission

What lessons for organisations?

Inclusive cultural organisations are essential foundations for a healthy and functioning society. Cultural organisations, including the network of grass roots groups and established organisations, need to be inclusive and representative of the whole of society through the types of cultural activities and outputs that they support, the audiences they attract, the stakeholders they work with, and their leadership.

The availability of easily accessible local cultural organisations and groups is a key factor driving cultural participation and involvement in the arts. The number of arts and cultural groups in a person's neighbourhood is the best single predictor of participation in arts and cultural events. Proximity, easy access, low cost and the attractiveness of the cultural "offer" are key factors for participation, more important than a person's income or education level. Actions include not just initiatives such as free admission or transport but active community engagement, and the diversification of cultural offers, to ensure activities and organisations are accessible and interesting to under-represented, marginalised or non-native speaking groups.

The density of cultural offer in an area and the volume of direct and indirect public funding for cultural opportunities are positively correlated with rates of cultural participation and with patterns of civic and democratic behaviours. Also, more developed cultural infrastructures coincide with higher levels of cultural participation.

What approach to take?

Instrumental and homogeneous top-down approaches to cultural funding that stifle different cultural perspectives can undermine the social, civic and democratic value of cultural participation. Rather, long-term success will be founded on investing in cultural activities, interventions and organisations that are rooted in communities and operate in participatory ways.

Recommendations

The study findings suggest that policy makers should support citizens' cultural participation as part of efforts to empower communities and to promote civic and democratic engagement. To this end, *policy makers at EU level, most notably in the European Commission,* should consider the following actions:

1. **Share and valorise the findings of this study**. Spread this evidence to raise EU-wide awareness about the importance of cultural participation for democracy and social cohesion, with targeted communication actions. Encourage the EU Member States to take these findings into account and to incorporate culture in all their efforts to enhance civic engagement and social cohesion.

2. **Discuss with the EU Member States concrete ways to boost cultural participation,** with due attention to including the most marginalised and underrepresented individuals and social groups. Also help share knowledge that exists in the Member States and internationally on how to practically develop meaningful, attractive and participatory cultural activities and support the development of inclusive cultural organisations and groups.

3. **Highlight the crucial role that arts and culture can play in the delivery of wider policy objectives**. Raise awareness on effective methods for including cultural organisations and activities into policy agendas that benefit from engaged communities and the development of social capital. Collect and share with the EU Member States knowledge and examples of how art and culture can be effectively incorporated in the delivery of actions and services in fields such as health, social inclusion, migration and urban regeneration.

4. **Integrate cultural participation as an element into all EU strategic actions and programmes aiming to promote active citizenship and democracy in the EU**. In this process, the Commission could, for example:

   - Ensure that the objective of widening citizens' cultural participation is more highlighted in the Commission's own dedicated actions in the field of culture and gets a higher visibility in the Creative Europe programme. Also, support the widening of cultural participation (and the enhancement of cultural infrastructures) through **other EU actions** that can support culture directly or indirectly could be enhanced.

   - Seek opportunities to incorporate cultural participation, as a tool, in EU policy fields that can benefit from the power of culture for the delivery of their actions and services. These would include EU policies and actions in the fields of health and social care; cohesion policy; youth; environment; social inclusion; migration; urban regeneration; justice, etc.; and in the corresponding funding tools.

   - Ensure that cultural participation is more present in other EU strategic efforts to strengthen civic engagement and participation in the democratic life of the Union, and in the relevant funding tools, including the Citizens, Equality, Rights and Values programme.

   - Encourage the EU Member States to include the widening of cultural participation and the enhancement of cultural infrastructures as an important goal in revised editions of their National Recovery and Resilience Plans in the future.

5. **Schools remain the single most important place where the majority of children can experience art and culture.** The Commission could, for instance via the Open Method of Coordination, support the EU Member States in their efforts to provide school curricula that promote engagement with art and culture, to incorporate art and culture in learning (including in citizenship education) and to build synergies between schools, artists and cultural organisations that can enhance learners' civic engagement and democratic attitudes.

6. *Support further research on effective methods for incorporating cultural participation in the delivery of policy objectives, including civic and democratic outcomes and the empowerment of citizens*. To this end, the Commission should:

   - Support research, including through the Horizon Europe programme, on methods to improve the comparability of data on citizens' cultural participation between EU Member States, including on the participation of different social groups and for a broad range of cultural and creative activities.

   - Work with Eurostat to further improve the collection and analysis of EU-wide data on cultural participation and trends at different territorial scales (national, regional, etc.),

with due attention to participation in sub-urban, rural and peripheral areas and to the participation of disadvantaged and vulnerable groups.

- Support further research into the link between culture and democracy, including research that can further test and examine the *causal* relationship between cultural participation, socio-economic inequalities, and civic and democratic outcomes in EU Member State contexts.

- Support research on the social diversity of the cultural and creative sector in the EU and on its influence on citizens' cultural participation.

- Consider updating this report with new Eurostat data that will become available at the end of 2023[74].

7. **Promote a diverse, inclusive, and dynamic cultural and creative sector across the EU** that engages and employs people from different social backgrounds by supporting research and sharing of good practices on patterns of social inclusion in the cultural and creative sector itself.

National, regional, local authorities and cultural partners should consider the following actions:

8. **Leave no one behind.** Cultural policy authorities at different levels should enable all citizens –irrespectively of age, gender, socio-economic status, ethnicity, sexual orientation, religion, disability or geographic location- to participate in meaningful cultural activities. They should promote citizens' participation in cultural activities, not only via communication and outreach campaigns but, mainly, via measures and incentives that remove administrative, financial, linguistic, socio-economic and other barriers to participation.

9. **Regional and local authorities should invest in the inclusivity and affordability of cultural organisations and programmes**, considering the specific needs of the local communities, their ethnic, religious, social and economic backgrounds, physical, sensorial and intellectual disabilities, and other needs related to travel and transport. In this context, the authorities should invite programmers and artists representing community diversity.

10. **Education authorities should provide and/or support school curricula and activities that promote engagement with art and culture and incorporate art and culture in learning**. They should also facilitate the creation of sustainable creative partnerships between cultural actors and schools and support these as strategic tools to promote the educational success, inclusion and civic identity of learners.

11. **National, regional and local authorities should incorporate cultural organisations in participatory decision-making, in community engagement strategies and activities** by acti-

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[74] The latest available Eurostat data on cultural participation dates back to 2015. At the end of 2023, Eurostat will publish the results of the EU-SILC2022 survey[74] which includes an *ad-hoc* module on cultural participation. This will provide updated information on several variables related to cultural participation but also on patterns of citizens' formal/informal voluntary activity and on active citizenship, which are useful proxies of civic engagement. Given the drastic change that the cultural and creative sectors and industries have undergone since 2015, notably as a result of the COVID-19 pandemic and of technological developments, it would be useful if the Commission could plan an updated edition of this report. Crucially, the forthcoming EU-SILC 2022 microdata will enable analysts to address the questions of the present study with causal models: they will be able to detect not only associations/correlation (as the present report does) but also *causal* relations between variables (i.e. phenomena).

vely engaging cultural groups and organisations in community consultation activities when developing policy or designing and delivering services or interventions.

12. **National, regional and local authorities should incorporate art and cultural activities in the delivery of their social policy agendas**, including, for example, in health and social care; social inclusion; urban regeneration; community development and integration; and crime reduction and reoffending.

13. National, regional and local cultural policy authorities should review their cultural policies and funding arrangements to ensure that these **support a diverse range of inclusive and participatory cultural organisations**, including grass roots community groups and local creative organisations that support civic and democratic outcomes and engage underrepresented groups.

14. National, regional and local cultural policy authorities should try to develop a better understanding of the role that cultural participation can play in supporting civic and democratic outcomes in the national or local context by:

   ▪ Conducting or inviting research into the dynamics between cultural participation and civic outcomes at national and local levels, taking into account the patterns of social segregation in the national or local context.

   ▪ Working with cultural organisations and stakeholders to develop learning on what works with respect to developing the role of cultural organisations as part of efforts to support civic and democratic engagement.

Synthèse

L'étude sur laquelle se fonde ce rapport a démontré que la participation des citoyens à des activités culturelles[75] renforce la démocratie et la cohésion sociale de différentes façons:

➤ **Au niveau national**, on constate une corrélation évidente entre les taux de participation culturelle et les indicateurs d'engagement civique, de santé démocratique et de cohésion sociale, dans les pays de l'UE comme dans les pays tiers.

➤ De nombreuses **études de population à grande échelle** mettent en lumière le lien étroit entre les taux de participation culturelle et les comportements civiques et démocratiques positifs, notamment le vote, la participation aux activités communautaires, le bénévolat et d'autres comportements et attitudes axés sur le civisme tels que la tolérance, la confiance sociale et l'empathie.

➤ Une foule d'**observations tirées d'études de cas** indiquent que les activités culturelles peuvent également jouer un rôle crucial dans la cohésion et l'engagement communautaire, l'inclusion et le bien-être des individus et groupes sociaux marginalisés ou sous-représentés.

Ce présent rapport examine les données internationales sur ce sujet, fait la synthèse des principaux enseignements politiques et met en lumière des exemples d'actions couronnées de succès menées dans plusieurs États membres de l'UE et ailleurs dans le monde. Il illustre les nombreuses façons dont la participation des citoyens aux activités culturelles, et aux cadres sociaux qui les étayent, favorise la participation des individus et des communautés à la vie civique et démocratique.

L'analyse des données indique clairement qu'il est essentiel d'investir dans la participation culturelle des citoyens dans le cadre de tout effort visant à promouvoir l'engagement civique, la vitalité démocratique et la cohésion sociale dans l'UE.

Des avantages considérables pour l'individu

Les activités culturelles contribuent à la construction des identités civiques et démocratiques. Les activités culturelles et créatives sont positivement associées aux comportements civiques tels que le vote et le bénévolat. Les personnes qui participent régulièrement à des activités culturelles présentent une **propension accrue à voter, à faire du bénévolat** et à participer à des activités, des projets et à s'investir dans des organisations communautaires.

Les activités culturelles peuvent être une source d'inspiration pour les personnes de tout âge et de tout milieu. Elles contribuent à élargir les perspectives individuelles et à faire entendre les points de vue et les aspirations des personnes qui y participent. Elles permettent aux individus d'entrer en contact avec des idées et des perspectives sur le monde qui les entoure. Ceux-ci ont

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[75] Comprenant un large éventail d'expériences culturelles et communautaires, telles que des chorales et des troupes de théâtre, des foires, des festivals, des galeries, des événements musicaux, des carnavals, des contes, de la littérature et de la danse.

ainsi accès à un plus large éventail de possibilités d'action et de relations sociales, ce qui stimule la réflexion sous de nouvelles formes.

Les activités culturelles et créatives peuvent contribuer au développement d'aptitudes et de compétences personnelles et sociales qui favorisent l'engagement civique et démocratique, notamment la conscience de soi, la confiance et l'estime de soi, les compétences en communication et l'empathie sociale, des qualités essentielles au fonctionnement démocratique, car elles permettent aux individus de devenir des citoyens plus efficaces.

Le contact avec les sites du patrimoine culturel et les objets de musée renforce le sentiment d'appropriation collective du patrimoine culturel chez les participants et *suscite un sentiment d'appartenance* à une société fondée sur des héritages culturels communs, des expériences historiques et des valeurs partagées.

Les personnes qui s'investissent dans la culture et les arts tendent à jouer un rôle plus prépondérant dans la communauté et dans d'autres activités civiques, en adhérant à des associations de quartier notamment. Les membres actifs d'organisations culturelles sont plus susceptibles de se montrer politiquement actifs; et les élèves qui participent à des expériences artistiques intensives à l'école sont plus enclins à adopter plus tard des comportements civiques positifs, comme faire du bénévolat, voter et s'investir dans la politique locale ou scolaire.

Des avantages civiques considérables pour les communautés

Les activités culturelles approfondissent et élargissent les liens sociaux qui forgent une société résiliente et cohésive. Les profondes dimensions émotionnelles, créatives, expressives et collaboratives des activités culturelles créent des espaces de dialogue, de rassemblement communautaire, de partage et de célébration, d'interaction sociale et de collaboration. En rassemblant des personnes d'âges et de milieux très variés dans le cadre d'expériences communes, les **activités culturelles contribuent à constituer le capital social**, le ciment qui lie les communautés entre elles. Ces activités contribuent à instaurer la confiance, la tolérance, la solidarité, la cohésion et l'empathie à l'endroit de personnes issues d'horizons différents ce qui sous-tend la solidarité et la cohésion sociales. Les activités culturelles permettent également aux individus de jeter des ponts et d'enjamber les frontières sociales fondées sur l'origine/l'ethnicité, la religion, le genre, l'âge, la nationalité et le statut professionnel.

La participation culturelle promeut l'attachement social à un groupe, à une communauté ou à un lieu en approfondissant les relations sociales. Par exemple, les festivals culturels locaux peuvent contribuer à éveiller un sentiment d'attachement et à améliorer l'image et l'identité locales. Les lieux caractérisés par des taux de participation aux activités artistiques les plus élevés affichent un sentiment d'**appartenance à la communauté** plus prononcé.

Les activités artistiques et créatives sont également essentielles en ce qui concerne la prévention et la résolution des conflits, et en permettant la réconciliation des communautés. De nombreuses initiatives de résolution des conflits et de reconstruction communautaire ont eu recours à des activités artistiques et culturelles pour construire des ponts entre différents groupes et différentes communautés.

L'investissement dans les activités culturelles peut contribuer à un éventail d'objectifs politiques: La grande valeur personnelle, sociale et civique de la participation culturelle peut contribuer à la concrétisation d'un éventail d'objectifs de politique sociale plus larges, par exemple dans des domaines tels que l'éducation, les soins de santé et les services sociaux, l'inclusion sociale et la réduction de la criminalité. Par exemple, les activités artistiques et créatives peuvent aider les migrants et les groupes minoritaires à se faire entendre et à exprimer leur identité. Les interventions artistiques peuvent contribuer à la réinsertion des ex-détenus, et bien plus encore.

L'engagement culturel peut jouer un rôle crucial dans les stratégies en faveur de l'inclusion des communautés menacées d'exclusion. La participation culturelle peut lutter contre l'aliénation sociale et la ségrégation. Elle autonomise les individus et les communautés en créant des espaces et des possibilités d'expression de leurs identités et perspectives personnelles et collectives, qui constitue un volet important d'un paysage culturel et social plus large et diversifié susceptible de renforcer le sentiment d'appartenance. Cette participation est un moyen efficace de communiquer au-delà des barrières linguistiques et culturelles et de perspectives sociales différentes, et notamment celles des populations vulnérables telles que les femmes, les réfugiés, les migrants, les minorités ethniques et religieuses, les personnes handicapées ou encore les communautés LGBTQIA+.

Les activités culturelles et artistiques permettent d'éveiller une réflexion créative sur les problèmes et de nourrir une imagination politique plus large. Les artistes peuvent aider la société à faire une introspection en présentant et explorant différentes perspectives sociales, problèmes, et vérités. Les artistes et les activités créatives peuvent contribuer à remettre en question la sagesse populaire, à adopter des modes de pensée différents et à contester les récits privilégiés, l'autorité, ou même le pouvoir à travers différents moyens créatifs. Ils peuvent éveiller une réflexion et permettre aux citoyens de se confronter à différentes questions et à des préoccupations qui auraient autrement été dissimulées, tout en faisant appel à l'imagination et aux émotions des individus.

Les groupes et réseaux culturels offrent une plateforme aux communautés et représentent une ressource et une occasion pour les décideurs politiques et les parties prenantes d'établir le dialogue avec les groupes communautaires et la société. Les groupes culturels peuvent contribuer à améliorer l'élaboration des politiques ainsi que la conception et la prestation des services publics en tant que parties prenantes et partenaires du processus décisionnel.

Comment cela fonctionne-t-il ?

La relation entre les activités culturelles et les résultats sociaux, civiques et démocratiques plus larges est complexe. Elle n'est ni linéaire, ni automatique. Les résultats sont plutôt le fruit d'un processus collaboratif, mais souvent indirect, de développement personnel et communautaire. La participation à des activités culturelles ne rend pas automatiquement une personne meilleure, plus encline à ramasser ses détritus, à faire du bénévolat pour des organisations caritatives locales, à tolérer ses voisins ou à voter. La participation à des activités culturelles rend plutôt une personne ***plus encline*** à accomplir toutes ces tâches, celles-ci étant le sous-produit de l'expérience de la participation à des situations sociales de collaboration ayant en leur sein des activités créatives et expressives. À cet égard, ***le processus*** par lequel les activités suscitent la motivation,

renforcement des capacités des participants, et favorisent les rapports sociaux, est le facteur clé de la contribution des activités culturelles à des objectifs politiques plus larges.

Cela fonctionne-t-il pour tout le monde ?

Non, des inégalités au niveau de la participation culturelle persistent. Il ressort clairement de cette étude que les personnes issues de tous les milieux socio-économiques profitent ou peuvent profiter d'une participation à des activités culturelles; la participation culturelle influence les attitudes et les comportements civiques et démocratiques, quels que soient le niveau d'éducation d'une personne ou le milieu socio-économique dont elle est issue. Cependant, les **modèles de participation culturelle demeurent socialement et spatialement divisés au sein l'UE**. Ces inégalités sont le reflet de clivages socio-économiques plus graves et sont lourdes de conséquences, car les avantages potentiels de la culture ne sont pas distribués de manière équitable à tous les citoyens européens.

Quelles activités culturelles produisent les meilleurs résultats ?

Les avantages sociaux et civiques de la participation artistique et culturelle ne sont pas intrinsèquement liés à une forme d'art ou à une pratique particulière. Les formes actives et plus passives de participation artistique sont associées positivement aux attitudes et aux résultats civiques. **On constate toutefois des effets plus prononcés dans les formes plus actives de la participation artistique qui encouragent de l'investissement personnel dans l'activité créative.** Les personnes qui participent *activement* à la vie artistique et culturelle (par exemple, en faisant de la musique, en faisant partie d'une troupe de théâtre, en chantant dans une chorale, en jouant d'un instrument, en faisant de la danse, en peignant, en élaborant des créations littéraires, ou encore en encourageant les activités artistiques communautaires) affichent un taux de bénévolat et d'engagement dans des activités communautaires plus élevé que celles qui assistent passivement à des événements culturels ou qui visitent des sites culturels.

Quelles leçons pour les organisations ?

Les organisations culturelles favorisant l'inclusion constituent le socle d'une société saine et fonctionnelle. Les organisations culturelles, y compris le réseau des groupes locaux et les organisations établies, doivent être inclusives et représentatives de tous les pans de la société à travers des types d'activités et de résultats culturels qu'elles soutiennent, des publics qu'elles attirent, des parties prenantes avec lesquelles elles collaborent et de leurs directions.

La disponibilité d'organisations et de groupes culturels locaux facilement accessibles est un facteur clé de la participation à la culture et au monde des arts. Le nombre de groupes artistiques et culturels que compte un quartier est le meilleur moyen d'estimer la participation à des événements artistiques et culturels. La proximité, la facilité d'accès, le faible coût et l'attrait de l'offre culturelle sont des facteurs clés de la participation, plus importants que le revenu ou le niveau d'éducation. Les exemples d'actions utiles sont notamment: la gratuité de l'accès à la culture et au monde des arts, la gratuité des transports vers les lieux de spectacle ou encore la diversification de l'offre culturelle afin de rendre les projets artistiques plus accessibles et intéressants pour les groupes marginalisés ou dont le français ne constitue pas la langue maternelle.

La densité de l'offre culturelle dans une région et le volume de financement public direct et indirect alloué aux manifestations culturelles sont corrélés positivement avec les taux de participation culturelle et les modèles de comportements civiques et démocratiques. Par ailleurs, la présence d'infrastructures culturelles plus développées coïncide avec des niveaux plus élevés de participation culturelle.

Quelle approche adopter?

Les approches instrumentales et homogènes du financement de la culture, qui bâillonnent les perspectives culturelles qui s'écartent de la norme, peuvent miner la valeur sociale, civique et démocratique de la participation culturelle. Le succès à long terme dépendra plutôt d'investissements dans des activités, interventions et organisations culturelles ancrées dans les communautés et caractérisées par un mode de fonctionnement participatif.

Recommandations

Les conclusions de l'étude invitent les décideurs politiques à soutenir la participation culturelle des citoyens dans le cadre des efforts visant à rendre les communautés plus autonomes et à promouvoir l'engagement civique et démocratique. Pour ce faire, **les décideurs politiques au niveau de l'UE, et tout particulièrement au sein de la Commission européenne,** devraient envisager de prendre les mesures suivantes:

1. **Partager et valoriser les conclusions de cette étude**. Diffuser ces données afin de sensibiliser les esprits partout dans l'UE quant à l'importance de la participation culturelle pour la democratie et la cohésion sociale, par le biais d'actions de communication ciblées. Encourager les États membres de l'UE à tenir compte de ces conclusions et à intégrer la culture dans tous leurs efforts visant à renforcer l'engagement civique et la cohésion sociale.

2. **Discuter avec les États membres de l'UE des moyens concrets de stimuler la participation culturelle,** en prêtant une attention particulière à l'inclusion des personnes et des groupes sociaux les plus marginalisés et sous-représentés. Contribuer également au partage des connaissances existantes dans les États membres et au niveau international sur la manière d'élaborer, dans la pratique, des activités culturelles enrichissantes, attrayantes et participatives et de soutenir le développement d'organisations et de groupes culturels inclusifs.

3. **Mettre en exergue le rôle crucial que les arts et la culture peuvent jouer dans la réalisation d'objectifs politiques plus larges**. Sensibiliser aux méthodes efficaces visant à inclure les organisations et les activités culturelles dans les politiques publiques qui tirent parti de communautés engagées et du développement du capital social. Recueillir et partager avec les États membres de l'UE des connaissances et des exemples montrant comment les arts et la culture peuvent être efficacement intégrés dans la mise en œuvre d'actions et de services dans des domaines tels que la santé, l'inclusion sociale, la migration et la réhabilitation urbaine.

4. **Faire de la participation culturelle une dimension à intégrer dans toutes les actions stratégiques et tous les programmes de l'UE visant à promouvoir la citoyenneté active et la democratie dans l'UE**. Dans le cadre de ce processus, la Commission pourrait notamment:

- Veiller à ce que l'objectif d'élargissement de la participation culturelle des citoyens soit davantage mis en avant dans les actions menées par la Commission dans le domaine de la culture et gagne en visibilité dans le programme "Europe Créative". En outre, on pourrait accroître le soutien à l'élargissement de la participation culturelle (et à l'amélioration des infrastructures culturelles) par le biais d'**autres actions de l'UE** qui soutiennent directement ou indirectement la culture.

- Rechercher des moyens d'intégrer la participation culturelle, en tant qu'outil, dans les domaines politiques de l'UE qui peuvent exploiter le pouvoir de la culture pour la mise en œuvre de leurs actions et leurs services. Il s'agit, entre autres, des politiques et actions de l'UE dans les domaines des soins de santé et des services sociaux, de la politique de cohésion, de la jeunesse, de l'environnement, de l'inclusion sociale, de la migration, de la réhabilitation urbaine, de la justice, pour ne citer qu'eux, et des outils de financement correspondants.

- Veiller à ce que la participation culturelle bénéficie d'une place accrue dans les autres efforts stratégiques de l'UE visant à renforcer l'engagement civique et la participation à la vie démocratique de l'Union, ainsi que dans les outils de financement concernés, notamment le programme «Citoyens, Égalité, Droits et Valeurs».

- Encourager les États membres de l'UE à faire de l'élargissement de la participation culturelle et l'amélioration des infrastructures culturelles un objectif important des prochaines moutures de leurs plans nationaux de relance et de résilience.

5. **L'école demeure le lieu le plus important où la majorité des enfants peuvent faire l'expérience des arts et de la culture.** La Commission pourrait, par exemple en suivant la méthode ouverte de coordination, accompagner les États membres de l'UE dans leurs efforts visant à proposer des programmes scolaires qui favorisent l'engagement artistique et culturel, à intégrer les arts et la culture dans l'apprentissage (notamment dans l'éducation à la citoyenneté) et à créer des synergies entre les écoles, les artistes et les organisations culturelles qui peuvent accroître l'engagement civique et améliorer les attitudes démocratiques des apprenants.

6. *Soutenir de nouvelles recherches sur les méthodes efficaces permettant d'inclure la participation culturelle dans la réalisation des objectifs politiques, y compris les résultats civiques et démocratiques et l'autonomisation des citoyens*. Pour ce faire, la Commission devrait:

- Soutenir la recherche, notamment au titre du programme Horizon Europe, sur les méthodes destinées à améliorer la comparabilité des données relatives à la participation des citoyens à la vie culturelle entre les États membres de l'UE, y compris des données relatives à la participation de différents groupes sociaux et afférentes à un large éventail d'activités culturelles et créatives.

- Collaborer avec Eurostat en vue d'améliorer la collecte et l'analyse des données paneuropéennes sur la participation à la culture et les tendances à différentes échelles territoriales (nationale, régionale, etc.), en prêtant une attention particulière à la participation dans les régions suburbaines, rurales et périphériques, ainsi qu'à la participation des groupes défavorisés et vulnérables.

- Soutenir de nouvelles recherches sur le lien entre culture et démocratie, y compris les recherches qui permettent de tester et d'examiner de manière plus approfondie le lien de *causalité* entre la participation culturelle, les inégalités socio-économiques et les résultats civiques et démocratiques dans les contextes des États membres de l'UE.

- Soutenir la recherche sur la diversité sociale du secteur culturel et créatif de l'UE et sur son influence sur la participation culturelle des citoyens.

- Envisager d'actualiser ce rapport en y ajoutant les nouvelles données d'Eurostat qui seront disponibles fin 2023[76].

7. **Promouvoir un secteur de la culture et de la création diversifié, inclusif et dynamique dans toute l'UE** qui associe et emploie des personnes issues de différents milieux sociaux en soutenant la recherche et le partage de bonnes pratiques sur les modèles d'inclusion sociale au sein du secteur de la culture et de la création.

Les autorités nationales, régionales et locales et les partenaires culturels devraient envisager de prendre les actions suivantes:

8. **Ne laisser personne de côté.** Les autorités en charge de la politique culturelle à différents niveaux devraient permettre à tous les citoyens, quels que soient leur âge, genre, statut socio-économique, appartenance ethnique, orientation sexuelle, religion, handicap ou situation géographique, de participer à des activités culturelles enrichissantes. Elles devraient promouvoir la participation des citoyens aux activités culturelles, non seulement par le biais de campagnes de communication et de sensibilisation, mais surtout grâce à l'adoption de mesures et d'incitations qui lèvent les obstacles administratifs, financiers, linguistiques, socio-économiques et autres limitant leur participation.

9. **Les autorités régionales et locales devraient investir dans l'inclusion et l'accessibilité des organisations et programmes culturels**, en tenant compte des besoins spécifiques des communautés locales, du contexte ethnique, religieux, social et économique dont leurs membres sont issus, des handicaps physiques, sensoriels et intellectuels de leurs membres, ainsi que des autres besoins liés aux déplacements et aux transports. À cet égard, les autorités devraient inviter des programmateurs et des artistes qui représentent la diversité de la communauté.

10. **Les autorités chargées de l'éducation devraient proposer et/ou soutenir des programmes et des activités scolaires qui promeuvent la participation à la vie artistique et culturelle et intègrent l'art et la culture dans l'apprentissage**. Elles devraient également faciliter la

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[76] Les dernières données disponibles en provenance d'Eurostat sur la participation culturelle remontent à 2015. Fin 2023, Eurostat publiera les résultats de l'enquête EU-SILC 2022,[76] qui comprend un module *spécial* consacré à la participation culturelle. Cette mise à jour fournira des informations actualisées sur plusieurs variables liées à la participation culturelle, mais aussi sur les modèles d'activité bénévole formelle/informelle des citoyens et sur la citoyenneté active, qui sont des indicateurs utiles de l'engagement civique. Au vu des profonds changements qu'on connus les secteurs et les industries de la culture et de la création depuis 2015, notamment en raison de la pandémie de COVID-19 et des évolutions technologiques, il serait utile que la Commission prévoie de mettre à jour ce rapport. Aspect crucial, les microdonnées issues de l'enquête EU-SILC 2022 à paraître permettront aux analystes de répondre aux questions de la présente étude en ayant recours à des modèles de causalité: ils seront en mesure de détecter non seulement les associations/ corrélations (comme ce rapport s'attache à le faire) mais aussi les liens de *causalité* entre les variables (c.-à-d. les phénomènes).

création de partenariats créatifs durables entre les acteurs culturels et les écoles et les soutenir en tant qu'outils stratégiques de promotion de la réussite scolaire, de l'inclusion et l'identité civique des écoliers.

11. **Les autorités nationales, régionales et locales devraient associer les organisations culturelles à la prise de décision participative ainsi qu'aux stratégies et activités d'engagement communautaire** en mobilisant activement les groupes et organisations culturels dans le cadre d'activités de consultation communautaire lors de l'élaboration de politiques ou de la conception et de la mise en œuvre de services ou d'interventions.

12. **Les autorités nationales, régionales et locales devraient intégrer les activités artistiques et culturelles dans la mise en œuvre de leurs agendas pour la politique sociale**, notamment dans les domaines des soins de santé et des services sociaux, de l'inclusion sociale, de la réhabilitation urbaine, du développement communautaire et de l'insertion dans la communauté, et de la réduction de la criminalité et des cas de récidive.

13. Les autorités nationales, régionales et locales en charge de la politique culturelle devraient revoir leurs politiques culturelles et leurs modalités de financement afin de s'assurer que celles-ci **soutiennent un florilège d'organisations culturelles inclusives et participatives**, y compris les associations communautaires et les organisations créatives locales qui contribuent aux résultats civiques et démocratiques et suscitent la participation des groupes sous-représentés.

14. Les autorités nationales, régionales et locales en charge de la politique culturelle devraient essayer de mieux comprendre le rôle que pourrait jouer la participation culturelle dans les phénomènes civiques et démocratiques dans le contexte national ou local en:

- menant ou favorisant des recherches sur la dynamique entre la participation culturelle et les résultats civiques aux niveaux national et local, qui tiennent compte des processus de ségrégation sociale à l'œuvre dans le contexte national ou local.

- collaborant avec les organismes culturels et les parties prenantes de la culture pour faire avancer la connaissance des actions qui contribuent efficacement au développement du rôle des organismes culturels dans le cadre des efforts visant à soutenir l'engagement civique et démocratique.

Zusammenfassung

Die Studie, die als Grundlage für diesen Bericht diente, hat eindeutige Nachweise dafür er-bracht, dass die Teilnahme von Bürgerinnen und Bürgern an kulturellen Aktivitäten[77] die De-mokratie und den sozialen Zusammenhalt auf vielfältige Weise stärkt:

➢ **Auf nationaler Ebene** gibt es sowohl in den EU-Ländern als auch in den Nicht-EU-Ländern einen klaren und positiven Zusammenhang zwischen den Quoten der kulturellen Beteili-gung und den Indikatoren für bürgerschaftliches Engagement, demokratische Gesundheit und sozialen Zusammenhalt.

➢ Eine Reihe **groß angelegter bevölkerungsbezogener Studien** zeigt, dass die kulturelle Teil-habe in engem Zusammenhang mit positiven bürgerschaftlichen und demokratischen Verhaltensweisen steht, einschließlich Wahlbeteiligung, Beteiligung an gemeinschaftli-chen Aktivitäten, Freiwilligentätigkeiten und anderer bürgerschaftlicher Verhaltenswei-sen und Einstellungen wie Toleranz, soziales Vertrauen und Fürsorge.

➢ Ausführliche **Fallstudien belegen**, dass kulturelle Aktivitäten auch eine Schlüsselrolle für den Zusammenhalt und das Engagement in der Gesellschaft sowie für die Inklusion und das Wohlergehen unterrepräsentierter oder marginalisierter sozialer Gruppen und Einzel-personen spielen können.

In diesem Bericht werden die internationalen Erkenntnisse zu diesem Thema analysiert, die wichtigsten politischen Ergebnisse herausgearbeitet und Beispiele für erfolgreiche Maßnah-men in mehreren EU-Mitgliedstaaten und in anderen Ländern aufgezeigt. Der Bericht veran-schaulicht, auf welch vielfältige Weise die Teilnahme der Bürgerinnen und Bürger an kulturel-len Aktivitäten und die soziale Umgebung, die diese unterstützt, dazu beiträgt, dass sich Ein-zelpersonen und Gemeinschaften ins bürgerschaftliche und demokratische Leben einbringen.

Die Fakten verdeutlichen, dass Investitionen in die kulturelle Teilhabe der Bürgerinnen und Bürger enorm wichtig sind, wenn es darum geht, Bürgerbeteiligung, demokratische Vitalität und sozialen Zusammenhalt in der EU zu fördern.

Starke Vorteile für Einzelpersonen

Kulturelle Aktivitäten tragen zur Förderung bürgerschaftlicher und demokratischer Identitä-ten bei. Kulturelle und kreative Aktivitäten stehen in positivem Zusammenhang mit bürger-schaftlichen Verhaltensweisen wie Wahlbeteiligung und Freiwilligenarbeit. Bei Personen, die regelmäßig an kulturellen Aktivitäten teilnehmen, ist **die Wahrscheinlichkeit höher, dass sie wählen gehen, sich ehrenamtlich engagieren** und sich in gemeinschaftlichen Aktivitäten, Pro-jekten und Organisationen einbringen.

Kulturelle Aktivitäten können Menschen jeden Alters und Hintergrunds inspirieren. Sie tragen dazu bei, den individuellen Blickwinkel zu vergrößern und den eigenen Ansichten und Wünschen eine Stimme zu geben. Sie bringen Menschen in Kontakt mit einer Vielzahl von Ideen und Per-spektiven auf die Welt um sie herum. Eine solche Auseinandersetzung bietet Menschen eine

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[77] Dazu gehört ein breites Spektrum an Kultur- und Gemeinschaftserlebnissen, wie Chor- und Theatergruppen, Messen, Festivals, Galerien, Musikveranstaltungen, Karneval, Geschichtenerzählen, Literatur und Tanz.

größere Vielfalt an Möglichkeiten für soziales Handeln und Beziehungen und regt das Denken auf neue Weise an.

Kulturelle und kreative Aktivitäten können die Entwicklung persönlicher und sozialer Fähigkeiten und Kompetenzen unterstützen, die bürgerschaftliches und demokratisches Engagement fördern. Dazu gehören persönliches Bewusstsein, Selbstvertrauen und Selbstwertgefühl, Kommunikationsfähigkeit und soziales Einfühlungsvermögen – Eigenschaften, die für funktionierende Demokratien unerlässlich sind, da sie es Personen ermöglichen, bewusstere und sensiblere Bürgerinnen und Bürger zu werden.

Der Kontakt mit Kulturerbstätten und Museumsstücken stärkt das Gefühl des kollektiven Eigentums von Kulturerbe bei den Teilnehmenden und *schafft ein Gefühl der Zugehörigkeit* zu einer Gesellschaft, die auf gemeinsamen kulturellen Erbschaften, historischen Erfahrungen und gemeinsamen Werten beruht.

Menschen, die sich für Kunst und Kultur engagieren, sind in der Regel auch stärker in der Gemeinschaft und bei anderen bürgerschaftlichen Aktivitäten engagiert, wie z. B. im Rahmen einer Mitgliedschaft in Nachbarschaftsvereinen. Personen, die sich aktiv an kulturellen Organisationen beteiligen, sind mit größerer Wahrscheinlichkeit politisch aktiv. Schülerinnen und Schüler, die in der Schule intensive künstlerische Erfahrungen machen, zeigen später mit größerer Wahrscheinlichkeit positive bürgerschaftliche Verhaltensweisen wie ehrenamtliches Engagement, Wahlbeteiligung und Engagement in der Kommunal- oder Schulpolitik.

Starke bürgerschaftliche Vorteile für Gemeinschaften

Kulturelle Aktivitäten vertiefen und erweitern die sozialen Beziehungen, die die Grundlage für eine widerstandsfähige Gesellschaft mit starkem Zusammenhalt bilden. Die starken emotionalen, kreativen, expressiven und kooperativen Dimensionen kultureller Aktivitäten schaffen Räume für Dialog, das Zusammenkommen in der Gemeinschaft, für Austausch und gemeinsames Feiern, soziale Interaktion und Zusammenarbeit. **Kulturelle Aktivitäten tragen zum Aufbau von Sozialkapital bei**, dem Kitt, der Gemeinschaften zusammenhält. Indem sie Menschen unterschiedlichster Herkunft und Altersgruppen durch gemeinsame Erlebnisse miteinander verbinden, schaffen sie Vertrauen, Toleranz, und Empathie für Menschen unterschiedlicher Herkunft, wodurch Solidarität und sozialer Zusammenhalt in der Gesellschaft gestärkt wird. Kulturelle Aktivitäten können Personen ebenfalls dabei helfen, soziale Grenzen in Bezug auf Ethnie, Religion, Geschlecht, Alter, Nationalität und beruflichen Status zu überwinden.

Kulturelle Teilhabe fördert die soziale Bindung an eine Gruppe, Gemeinschaft oder einen Ort, indem sie die sozialen Beziehungen vertieft. So können beispielsweise lokale Kulturfestivals dazu beitragen, ein Gefühl der Verbundenheit zu entwickeln und das lokale Image und die Identität zu stärken. Orte mit einer höheren Beteiligung an künstlerischen Aktivitäten verfügen über ein stärkeres **Gemeinschaftsgefühl**.

Künstlerische und kreative Aktivitäten sind auch für die Vermeidung und das Lösen von Konflikten, sowie für die Versöhnung innerhalb einer Gemeinschaft unerlässlich. Viele Initiativen zur Konfliktlösung und zum Wiederaufbau von Gemeinschaften haben sich auf Kunst und kulturelle

Aktivitäten gestützt, um Brücken zwischen verschiedenen Gruppen und Gemeinschaften zu bauen.

Investitionen in kulturelle Aktivitäten können eine Reihe von politischen Zielen unterstützen: Der persönliche, soziale und bürgerschaftliche Wert der kulturellen Teilhabe kann die Verwirklichung einer Reihe umfassenderer sozialpolitischer Ziele unterstützen, z. B. in den Bereichen Bildung, Gesundheit und Sozialfürsorge, soziale Inklusion und Kriminalitätsbekämpfung. So können beispielsweise künstlerische und kreative Aktivitäten Migrierten und anderen Minderheitengruppen dabei helfen, sich Gehör zu verschaffen und ihre Identität zum Ausdruck zu bringen. Kunstbasierte Interventionen können die Wiedereingliederung von ehemaligen Straftäterinnen und Straftätern unterstützen und vieles mehr.

Kulturelles Engagement kann eine Schlüsselrolle bei Strategien zur Inklusion von Gemeinschaften spielen, die von Ausgrenzung bedroht sind. Kulturelle Teilhabe kann gesellschaftlicher Entfremdung und Abgrenzung entgegenwirken. Kulturelles Engagement und kulturelle Teilhabe stärken Einzelpersonen und Gemeinschaften, indem sie Räume und Möglichkeiten schaffen, durch die persönliche und gruppenspezifische Identitäten und Perspektiven als wertgeschätzter Teil eines breiteren und vielfältigen kulturellen und sozialen Umfelds zum Ausdruck gebracht werden können. Dies stärkt die Zugehörigkeit. Sie sind ein wirksames Mittel, um durch Kommunikation sprachliche und kulturelle Barrieren und unterschiedliche soziale Perspektiven zu überbrücken, einschließlich derer schutzbedürftiger Bevölkerungsgruppen wie Frauen, Geflüchtete, Migrierte, ethnische und religiöse Minderheiten, Menschen mit Behinderungen oder LGBTIQ+-Gemeinschaften.

Kulturelle und künstlerische Aktivitäten können eine kreative Reflexion über Probleme ermöglichen und eine breitere politische Vorstellungskraft anregen. Kunstschaffende können der Gesellschaft dabei helfen, sich selbst zu hinterfragen, indem sie verschiedene gesellschaftliche Perspektiven, Probleme und Wahrheiten präsentieren und erforschen. Kunstschaffende und kreative Aktivitäten können dazu beitragen, herkömmliche Meinungen in Frage zu stellen, andere Denkweisen einzuführen und privilegierte Narrative, Autorität oder Macht durch verschiedene kreative Medien anzufechten. Sie können zum Nachdenken anregen und es den Bürgerinnen und Bürgern ermöglichen, sich mit verschiedenen Problemen und Anliegen auseinanderzusetzen, die sonst verborgen bleiben würden. Gleichzeitig können sie die Fantasie und Gefühle der Menschen stimulieren.

Kulturelle Gruppen und Netzwerke bieten eine Plattform für Gemeinschaften sowie ein Mittel und eine Gelegenheit für Verantwortliche der Politik und Interessengruppen, mit Gemeinschaftsgruppen und der Gesellschaft in Kontakt zu treten. Kulturelle Gruppen können als Interessengruppen und Partner bei der Entscheidungsfindung dazu beitragen, die Politikentwicklung sowie die Gestaltung und Erbringung öffentlicher Dienstleistungen zu verbessern.

Wie funktioniert das?

Die Beziehung zwischen kulturellen Aktivitäten und umfassenderen sozialen, bürgerschaftlichen und demokratischen Ergebnissen ist komplex und nicht linear oder automatisch. Vielmehr werden die Ergebnisse durch einen kooperativen, aber oft indirekten Prozess der persönlichen und gemeinschaftlichen Entwicklung bestimmt. Die Teilnahme an kulturellen Aktivitäten lässt einen Menschen nicht automatisch zu einem besseren Menschen werden, der eher dazu bereit

ist, seinen Abfall aufzusammeln, sich ehrenamtlich bei lokale Wohltätigkeitsorganisationen zu engagieren, seine Nachbarinnen und Nachbarn zu tolerieren oder wählen zu gehen. Kulturelle Teilhabe **erhöht die Wahrscheinlichkeit**, dass eine Person diese Dinge als Nebenprodukt der Erfahrung tut, an kollaborativen sozialen Kontexten teilzunehmen, in deren Mittelpunkt kreative und ausdrucksstarke Aktivitäten stehen. Diesbezüglich ist *der Prozess,* durch den die Aktivitäten die Beteiligten motivieren, einbinden und soziale Verbindungen fördern, der Schlüsselfaktor für den Beitrag kultureller Aktivitäten zu allgemeineren politischen Zielen.

Funktioniert das für alle?

Nein, die Ungleichheiten bei der kulturellen Teilhabe bleiben bestehen. Die Studie fand eindeutige Belege dafür, dass Menschen aus allen sozioökonomischen Schichten von kultureller Teilhabe profitieren können und dies auch tun. Kulturelle Teilhabe beeinflusst bürgerschaftliche und demokratische Einstellungen und Verhaltensweisen unabhängig vom sozioökonomischen Hintergrund oder Bildungsniveau einer Person. Allerdings sind die **Muster der kulturellen Beteiligung in der EU nach wie vor sozial und räumlich getrennt.** Diese Ungleichheiten spiegeln umfassendere sozio-ökonomische Unterschiede wider. Sie haben schwerwiegende Folgen, da der potenzielle Nutzen der Kultur nicht gleichmäßig auf die Menschen in Europa verteilt wird.

Welche kulturellen Aktivitäten haben bessere Ergebnisse?

Der soziale und bürgerschaftliche Nutzen von Kunst und kultureller Beteiligung ist nicht zwangsläufig an eine bestimmte Kunstform oder -praxis gebunden. Sowohl aktive als auch eher passive Formen der künstlerischen Teilhabe stehen in einem positiven Zusammenhang mit bürgerlichen Einstellungen und Ergebnissen. *Stärkere Auswirkungen zeigen sich jedoch bei aktiveren Formen der kulturellen Teilhabe*, die das persönliche Einbringen in die kreative Tätigkeit fördern**.** Personen, die sich *aktiv* an Kunst und Kultur beteiligen (indem sie z. B. musizieren, in einer Theatergruppe mitwirken, in einem Chor singen, ein Instrument spielen, tanzen, malen oder kreativ schreiben), sind häufiger ehrenamtlich tätig und engagieren sich stärker in der Gemeinschaft als Menschen, die nur passiv an kulturellen Veranstaltungen teilnehmen oder Kulturstätten besuchen.

Was kann man daraus für Einrichtungen und Organisationen lernen?

Integrative Kultureinrichtungen bilden eine wesentliche Grundlage für eine gesunde und funktionierende Gesellschaft. Kulturelle Einrichtungen einschließlich des Netzwerks von Basisgruppen und etablierter Organisationen müssen inklusiv sein und die gesamte Gesellschaft repräsentieren. Dies geschieht durch die Arten kultureller Aktivitäten und Leistungen, die sie unterstützen, das Publikum, das sie anziehen, die Interessengruppen, mit denen sie zusammenarbeiten, und ihre Führungsqualitäten.

Die Verfügbarkeit leicht zugänglicher lokaler Kulturorganisationen und -gruppen ist ein Schlüsselfaktor für die kulturelle Teilhabe und das Engagement in der Kunst. Die Anzahl der Kunst- und Kulturgruppen in der Nachbarschaft einer Person ist der beste einzelne Indikator für die Teilnahme an Kunst- und Kulturveranstaltungen. Nähe, leichter Zugang, niedrige Kosten und die Attraktivität des kulturellen „Angebots" sind Schlüsselfaktoren für die Teilnahme; sie sind wichtiger als das Einkommen oder der Bildungsstand einer Person. Zu den Maßnahmen gehören

nicht nur Initiativen wie freier Eintritt oder kostenloser Transport zu den Veranstaltungsorten, sondern auch aktives gesellschaftliches Engagement und die Diversifizierung kultureller Angebote, um sicherzustellen, dass Aktivitäten und Organisationen für unterrepräsentierte, marginalisierte oder nicht-muttersprachliche Gruppen zugänglich und interessant sind.

Der Umfang des kulturellen Angebots in einem Gebiet und der Umfang der direkten und indirekten öffentlichen Finanzierung kultureller Angebote stehen in einem positiven Zusammenhang mit der kulturellen Teilhabe und mit bürgerschaftlichen und demokratischen Verhaltensmustern. Außerdem gehen besser entwickelte kulturelle Infrastrukturen mit höherer kultureller Beteiligung einher.

Welcher Ansatz ist zu wählen?

Instrumentelle und homogene Top-Down-Ansätze zur Kulturförderung, die unterschiedliche kulturelle Perspektiven unterdrücken, können den sozialen, bürgerschaftlichen und demokratischen Wert der kulturellen Teilhabe untergraben. Langfristiger Erfolg beruht vielmehr auf Investitionen in kulturelle Aktivitäten, Maßnahmen und Organisationen, die in der Gesellschaft verwurzelt sind und auf partizipative Weise arbeiten.

Empfehlungen

Die Ergebnisse der Studie legen nahe, dass Verantwortliche der Politik die kulturelle Teilhabe der Bürgerinnen und Bürger als Teil der Bemühungen um die Stärkung von Gemeinschaften und die Förderung von bürgerschaftlichem und demokratischem Engagement unterstützen sollten. Zu diesem Zweck sollten *Verantwortliche der Politik auf EU-Ebene, vor allem in der Europäischen Kommission,* die folgenden Maßnahmen in Betracht ziehen:

1. **Die Ergebnisse dieser Studie verbreiten und verwerten**. Diese Erkenntnisse verbreiten, um mit gezielten Kommunikationsmaßnahmen EU-weit das Bewusstsein für die Bedeutung der kulturellen Teilhabe für die Demokratie und den sozialen Zusammenhalt zu stärken. Die EU-Mitgliedstaaten ermutigen, diese Erkenntnisse zu berücksichtigen und den Kultursektor in alle ihre Bemühungen zur Stärkung der Bürgerbeteiligung und des sozialen Zusammenhalts einzubeziehen.

2. **Mit den EU-Mitgliedstaaten konkrete Möglichkeiten zur Förderung der kulturellen Teilhabe zu erörtern,** wobei die Inklusion der am stärksten marginalisierten und unterrepräsentierten Personen und sozialen Gruppen gebührend zu berücksichtigen ist. Außerdem sollen sie dazu beitragen, in den Mitgliedstaaten und auf internationaler Ebene vorhandenes Wissen über die praktische Entwicklung sinnvoller, attraktiver und partizipativer kultureller Aktivitäten weiterzugeben und die Entwicklung inklusiver kultureller Einrichtungen, Organisationen und Gruppen zu unterstützen.

3. **Die entscheidende Rolle, die Kunst und Kultur bei der Verwirklichung allgemeiner politischer Ziele spielen können, hervorheben**. Für wirksame Methoden zur Einbeziehung kultureller Organisationen und Aktivitäten in politischen Agenden sensibilisieren, die von engagierten Gemeinschaften und der Entwicklung von Sozialkapital profitieren. Wissen und Beis-

piele sammeln und an die EU-Mitgliedstaaten weitergeben, wie Kunst und Kultur wirksam in die Durchführung von Maßnahmen und Dienstleistungen in Bereichen wie Gesundheit, soziale Inklusion, Migration und Stadterneuerung einbezogen werden können.

4. **Kulturelle Teilhabe als Element in alle strategischen Maßnahmen und Programme der EU zur Förderung der aktiven Bürgerschaft und der Demokratie in der EU einbeziehen**. In diesem Prozess könnte die Kommission zum Beispiel:

   - Sicherstellen, dass das Ziel der Ausweitung der kulturellen Teilhabe der Bürgerinnen und Bürger in den eigenen Maßnahmen der Kommission im Kulturbereich stärker hervorgehoben wird und im Programm Creative Europe eine größere Sichtbarkeit erhält. Auch die Unterstützung für die Ausweitung der kulturellen Teilhabe (und die Verbesserung der kulturellen Infrastruktur) durch **andere EU-Maßnahmen**, die die Kultur direkt oder indirekt fördern können, könnte verstärkt werden.

   - Nach Möglichkeiten suchen, die kulturelle Teilhabe als Instrument in EU-Politik-bereiche einzubinden, die von der Kraft der Kultur bei der Durchführung ihrer Maßnahmen und Dienstleistungen profitieren können. Dazu gehören EU-Politiken und –Maßnahmen in den Bereichen Gesundheit und Sozialfürsorge, Kohäsionspolitik, Jugend, Umwelt, soziale Inklusion, Migration, Stadterneuerung, Justiz usw. sowie die entsprechenden Finanzierungsinstrumente.

   - Sicherstellen, dass die kulturelle Teilhabe in anderen strategischen Bemühungen der EU zur Stärkung der Bürgerbeteiligung und der Teilhabe am demokratischen Leben der EU sowie in den entsprechenden Finanzierungsinstrumenten, einschließlich des Programms "Bürgerinnen und Bürger, Gleichstellung, Rechte und Werte", stärker präsent ist.

   - Die EU-Mitgliedstaaten ermutigen, die Ausweitung der kulturellen Teilhabe und die Verbesserung der kulturellen Infrastrukturen als wichtiges Ziel in die überarbeiteten Fassungen ihrer nationalen Aufbau- und Resilienzpläne aufzunehmen.

5. **Die Schule ist nach wie vor der wichtigste Ort, an dem die meisten Kinder Kunst und Kultur erleben können.** Die Kommission könnte z. B. über die Offene Methode der Koordinierung die EU-Mitgliedstaaten in ihren Bemühungen unterstützen, Lehrpläne zu erstellen, die die Auseinandersetzung mit Kunst und Kultur fördern, Kunst und Kultur in den Unterricht einzubeziehen (auch in die politische Bildung) und Synergien zwischen Schulen, Kunstschaffenden und kulturellen Organisationen zu schaffen, die die bürgerschaftliche Beteiligung und die demokratische Einstellung der Lernenden stärken.

6. *Weitere Forschungsarbeiten über wirksame Methoden zur Einbeziehung der kulturellen Teilhabe in die Verwirklichung politischer Ziele unterstützen, einschließlich bürgerschaftlicher und demokratischer Ergebnisse und Stärkung der Bürgerinnen und Bürger*. Zu diesem Zweck sollte die Kommission:

   - Forschungsarbeiten unterstützen, u. a. im Rahmen des Programms Horizon Europe, über Methoden zur Verbesserung der Vergleichbarkeit von Daten über die kulturelle Teilhabe der Bürgerinnen und Bürger in den EU-Mitgliedstaaten, einschließlich der Be-

teilung verschiedener sozialer Gruppen und eines breiten Spektrums kultureller und kreativer Aktivitäten.

- Mit Eurostat zur weiteren Verbesserung der Erhebung und Analyse EU-weiter Daten zur kulturellen Teilhabe und zu Trends auf verschiedenen territorialen Ebenen (national, regional usw.) arbeiten. Dies sollte unter gebührender Berücksichtigung der Teilhabe marginalisierter und gefährdeter Gruppen und vorstädtischer, ländlicher und peripherer Gebiete geschehen.

- Weitere Forschungsarbeiten über den Zusammenhang zwischen Kultur und Demokratie unterstützen, einschließlich Forschungsarbeiten, die den *kausalen* Zusammenhang zwischen kultureller Teilhabe, sozioökonomischen Ungleichheiten und burgerschaftlichen und demokratischen Auswirkungen im Kontext der EU-Mitgliedstaaten testen und untersuchen.

- Forschungsarbeiten zur sozialen Vielfalt des Kultur- und Kreativsektors in der EU und zu ihrem Einfluss auf die kulturelle Teilhabe der Bürgerinnen und Bürger unterstützen.

- Erwägen, diesen Bericht mit neuen Eurostat-Daten zu aktualisieren, die Ende 2023 verfügbar sein werden[78].

7. **Einen vielfältigen, inklusiven und dynamischen Kultur- und Kreativsektor in der gesamten EU fördern**, der Menschen mit unterschiedlichem sozialem Hintergrund einbezieht und beschäftigt. Zu dem Zweck sollte die Forschung und der Austausch bewährter Verfahren zu Mustern der sozialen Inklusion im Kultur- und Kreativsektor selbst unterstützt werden.

Nationale, regionale und lokale Behörden und Kulturpartner sollten die folgenden Maßnahmen in Betracht ziehen:

8. **Niemanden zurücklassen.** Kulturpolitische Instanzen auf verschiedenen Ebenen sollten allen Menschen – unabhängig von Alter, Geschlecht, sozioökonomischem Status, ethnischer Zugehörigkeit, sexueller Orientierung, Religion, Behinderung oder geografischer Lage – die Beteiligung an sinnvollen kulturellen Aktivitäten erlauben. Sie sollten die Teilhabe an kulturellen Aktivitäten fördern, und zwar nicht nur durch Kommunikations- und Aufklärungskampagnen, sondern vor allem durch Maßnahmen und Anreize zur Beseitigung administrativer, finanzieller, sprachlicher, sozioökonomischer und anderer Hindernisse für die Beteiligung.

9. **Regionale und lokale Behörden sollten in die Inklusionsfähigkeit und Zugänglichkeit von Kultureinrichtungen und -programmen investieren** und dabei die spezifischen Bedürfnisse

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[78] Die aktuellsten verfügbaren Eurostat-Daten zur kulturellen Beteiligung stammen aus dem Jahr 2015. Ende 2023 wird Eurostat die Ergebnisse der Erhebung über Einkommen und Lebensbedingungen „EU-SILC2022"[78] veröffentlichen, die ein *Ad-hoc-Modul* zur kulturellen Teilhabe enthält. Sie wird aktuelle Informationen über mehrere Variablen im Zusammenhang mit der kulturellen Beteiligung, aber auch über die Muster der formellen/informellen freiwilligen Aktivitäten der Bürgerinnen und Bürger und über die aktive Bürgerschaft bereitstellen, die nützliche Indikatoren für Bürgerbeteiligung sind. Angesichts des drastischen Wandels, den die Kultur- und Kreativwirtschaft seit 2015 erfahren hat, insbesondere infolge der COVID-19-Pandemie und der technologischen Entwicklungen, wäre es sinnvoll, wenn die Kommission eine aktualisierte Ausgabe dieses Berichts einplanen könnte. Entscheidend ist, dass die künftigen Mikrodaten von EU-SILC 2022 zur Analyse beitragen werden, um die Fragen der vorliegenden Studie mit Kausalmodellen zu beantworten: Sie werden in der Lage sein, nicht nur Assoziationen/Korrelationen (wie im vorliegenden Bericht), sondern auch *kausale* Beziehungen zwischen Variablen (d. h. Phänomenen) zu erkennen.

der lokalen Gemeinschaften, ihren ethnischen, religiösen, sozialen und wirtschaftlichen Hintergrund, körperliche, sensorische und intellektuelle Behinderungen sowie andere Bedürfnisse im Zusammenhang mit Reisen und Transport berücksichtigen. In diesem Zusammenhang sollten die Behörden Programmplanende und Kunstschaffende einladen, die die Vielfalt der Gemeinschaft repräsentieren.

10. **Bildungsbehörden sollten Lehrpläne und Aktivitäten anbieten und/oder unterstützen, die die Auseinandersetzung mit Kunst und Kultur fördern und Kunst und Kultur in den Unterricht einbeziehen**. Sie sollten auch die Schaffung nachhaltiger kreativer Partnerschaften zwischen kulturellen Agierenden und Schulen erleichtern und diese als strategische Instrumente zur Förderung des Bildungserfolgs, der Inklusion und der bürgerschaftlichen Identität der Lernenden befürworten.

11. **Nationale, regionale und lokale Behörden sollten kulturelle Organisationen in die partizipative Entscheidungsfindung und in Strategien und Aktivitäten zur Einbindung der Gemeinschaft einbeziehen**, indem sie kulturelle Gruppen und Einrichtungen konsultieren, wenn sie politische Maßnahmen entwickeln und Dienstleistungen oder Interventionen konzipieren und durchführen.

12. **Nationale, regionale und lokale Behörden sollten Kunst- und Kulturaktivitäten in die Umsetzung ihrer sozialpolitischen Agenden einbeziehen**, z. B. in den Bereichen Gesundheit und Sozialfürsorge, soziale Inklusion, Stadterneuerung, kommunale Entwicklung und Integration sowie Kriminalitätsbekämpfung und Rückfälligkeit.

13. Nationale, regionale und lokale kulturpolitische Instanzen sollten ihre Kulturpolitik und ihre Finanzierungsregelungen überprüfen, um sicherzustellen, dass diese **ein vielfältiges Spektrum an inklusiven und partizipatorischen kulturellen Organisationen unterstützen**, einschließlich Basisgruppen und lokalen kreativen Einrichtungen, die bürgerliche und demokratische Ergebnisse anstreben und unterrepräsentierte Gruppen einbeziehen.

14. Nationale, regionale und lokale kulturpolitische Behörden sollten versuchen, ein besseres Verständnis für die Rolle zu erarbeiten, die die kulturelle Teilhabe bei der Unterstützung bürgerschaftlicher und demokratischer Ziele im nationalen oder lokalen Kontext spielen kann:

- Durchführung von oder Aufforderung zu Forschungsarbeiten über die Dynamik zwischen kultureller Teilhabe und bürgerschaftlichen Auswirkungen auf nationaler und lokaler Ebene unter Berücksichtigung der Muster sozialer Abgrenzung im nationalen oder lokalen Kontext.

- Zusammenarbeit mit kulturellen Organisationen und Interessengruppen, um Erkenntnisse darüber zu gewinnen, was im Hinblick auf die Entwicklung der Rolle kultureller Organisationen als Teil der Bemühungen zur Förderung des bürgerschaftlichen und demokratischen Engagements funktioniert.

Comedia dell arte in Zakinthos town, Greece, early 1900's

CHAPTER 1. Introduction

Objectives and key questions

The positive social role of culture has already been well established in a range of policy areas that include education, health, social inclusion and community development. This report examines how cultural participation can strengthen pro-social behaviours, civic engagement and democracy. It summarises existing knowledge and the available international evidence on this topic. It distills key policy lessons and highlights examples of successful actions from several EU Member States and beyond. It engages with questions that include the following:

- *What evidence is there that citizens' participation in cultural activities contributes to civic engagement and enhances the quality of democracy and the cohesion of our societies?*

- *In what specific ways does cultural participation affect civic attitudes and behaviours?*

- *Which specific forms of cultural participation appear to have a more positive impact on civic engagement, democratic security and social cohesion?*

- *What practical steps to take at national, regional, local and EU level to maximise benefits?*

The main basis of the report is a review of academic and grey literature. A total of 298 items from 53 countries was identified through online search and a call for evidence. A targeted selection of 74 items of literature was then coded against the analytic framework with grouping of the main themes. A further assessment of identified literature relevant to analytic themes was also undertaken, with further iterative grouping of themes and evidence. Primary data analysis relevant to the core study questions was also undertaken using the IFCD[79] indicator set and Eurostat. In addition to the examples and case studies highlighted through the literature review, the report includes some illustrative examples of cultural participation that highlight themes that arise through the report. These examples include large-scale initiatives supported by public authorities and stakeholders, initiatives led by cultural organisations and cultural programmes, as well as artist and community led participative cultural activities. Further details of the method are set out in Appendix B of the report.

Whereas the relationship between cultural participation and civic and democratic outcomes is generally recognised, this report aims to examine the evidence base to help understand how and why this relationship exists. Furthermore, it aims to do this in such a way that can help to inform the work of policy makers across a range of social policy domains beyond the arts and cultural field. As a result, whilst it presents the results of a systematic process, the report is not an academic exercise. Rather, it is a policy-oriented review of academic research as well as grey literature to help appraise the nature of the relationship between these two domains, the strengths, weaknesses, and relevant characteristics.

There is also a limited direct evidence base on the relationship between cultural participation and civic and democratic outcomes. As a result, the report also examines where evidence on

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[79] The Council of Europe's Indicator Framework on Culture and Democracy.

personal and social outcomes is relevant to civic and democratic outcomes. Measuring and establishing a *causal* relationship between participation in cultural activities and associated social, civic, and democratic outcomes is complex. The state of the art in the field of assessing causal relationships has improved but there is not yet a significant body of contemporary research that applies these methods specifically to cultural participation and civic and democratic outcomes. In addition, there has been a significant expansion of European cultural participation data and measures of democracy. However, this data is inevitably built on selected activities as proxies for a broad and complex field. These methodological issues are particularly relevant when considering the issue of causal relationships, particularly when comparing between studies that incorporate different definitions and activities in their approach.

To address these questions the report will first outline the scope of the topic, including what is understood by cultural participation, civic engagement, and democracy.

Chapter 2 examines the policy and broader context for this work, including the European Union's ongoing commitment to supporting active cultural participation as part of efforts to support both a range of social and economic benefits alongside growing efforts to address persistent challenges in relation to the vitality and integrity of civic and democratic institutions.

Chapter 3 then tests the proposition that there is a direct and positive relationship between cultural participation and civic and democratic outcomes, including through both primary analysis of available indicators and a review of previous studies, whilst assessing how this relationship may be shaped by socio-economic factors.

Chapter 4 examines in more detail why a causal relationship exists by examining the characteristics of cultural participation as a form of social participation and how these characteristics foster the different dimensions of social capital that underpin civic and democratic behaviours.

Chapter 5 then examines some of the other factors that shape this relationship, including the extent to which different forms of cultural participation and cultural provision matter, and the synergies and links with other policy agendas.

Chapter 6 presents some conclusions and recommendations for policy makers including how the civic and democratic value of cultural participation can be supported through a systemic approach.

An elusive target difficult to capture and measure

A variety of frameworks and analytical tools has been proposed to help us capture and measure the effects of culture on civic behaviour and democracy. These include the Council of Europe's Indicator Framework on Culture and Democracy (IFCD)[80].

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[80] The Council of Europe's "Indicator Framework on Culture and Democracy" is available since 2017. With 17 components and 41 indicators, the Framework is a comparative dataset tool that helps investigate the hypothetical link between a strong, well-functioning democracy and an abundance of cultural opportunities for citizens. The IFCD is a tool for assessing cultural policies and examining links between culture and democracy within and among Council of Europe member states. Developed especially for policy makers, practitioners, advocates, and researchers, the IFCD sheds light on countries' positions in terms of culture and democracy, possible linkages between key aspects, and opportunities for policy intervention, advocacy,

The vocabulary used to describe components and aspects of value and impact in the various analytical frameworks can be rather confusing as usage varies from one author to the next. There is no consensus on specific definitions and the meanings of some terms are disputed in the literature.

Due to the idiosyncrasies of the conceptual frameworks and the terminologies, it can be difficult to determine when authors are describing the same phenomena with different words, and when important distinctions are being made that should not be glossed over.

Despite the ambiguities and interrelationships, the frameworks and terminology can be understood as aligning around several different senses of value, from micro to macro-level:

a) The value of cultural experiences to **individuals**, which, most scholars agree, cannot be measured solely in economic terms;

b) The value represented in cultural **organisations**, individually and collectively;

c) The value to **society** of a thriving cultural sector.

Despite the widespread view among policy makers and practitioners in the cultural field that there is little evidence with regard to the social effects of culture, there has actually been a deluge of recent literature citing the (usually positive) impacts of engagement with the arts and, to a lesser extent, heritage. For example, there is literature on:

- Evidence about culture's effects on sustainability and community development

- Evidence about culture's effects on wellbeing and social cohesion

- Evidence about the social effects of participation in culture

- Evidence about culture's effects on citizenship

- Evidence about culture's effects on health and education

- Literature reviews of frameworks and methodologies.

While there is widespread agreement in the literature on the multiple and positive benefits of culture and the arts on society, there is no consensus on how to **measure** these benefits. Definitional and boundary difficulties of these kinds have bedevilled debate about what constitutes the value of culture and in what ways it may be evaluated and captured.

While the literature confirms the **association** between cultural participation and civic engagement, several limitations must be noted. Looking for direct and immediate links between arts and civic engagement is likely to underestimate their relationship since other variables such as family background and early socialization might indeed affect one's cultural participation and civic engagement.

Too much evaluation of the effects of arts and culture does not meet the necessary **standards of rigour** in specification and research design, especially but not only in the use of qualitative

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and research. Created by the Hertie School of Governance in collaboration with the Council of Europe, the IFCD is part of a process to develop **indicators** on the impact of cultural activities on democracy and to map related trends and developments at a pan-European level.

methods. The high research standards visible in some of the studies needs to become much more the norm across both research and evaluation.

The relationship between cultural participation and engaged citizenship is a difficult area to evidence. Only a few studies have specifically focused on the link between cultural and civic participation (e.g. Catterall et.al. 2012; Delaney & Keaney 2006; Hill 2008; Jeannotte 2003; Leroux & Bernadska 2014; National Endowment for the Arts 2009; Polzella & Forbis 2016; Stern & Seifert 2009), often finding a **positive correlation** between at least some forms of cultural participation (e.g. attending music concerts) and civic engagement variables such as volunteering, donating or interpersonal trust. These studies, however, cannot explain the **causal** mechanisms that connect participation in cultural and civic life due to the difficulty of disentangling such complex, multifaceted and often "nested" phenomena. We must acknowledge that arts and culture work at many levels, which can complicate empirical analysis: they can convey political ideas and arguments and create spaces where these ideas can be challenged, but it is rarely a question of their effecting direct changes, so much as creating *conditions* for change through a myriad of spillover effects.

In order to assess the impact of participation in cultural activities, we must know on *what*. Democracy is a complex concept that needs to be deconstructed, and the impact of cultural participation must be analysed with regard to specific constituents. A number of sophisticated measuring tools exist for the fundamental dimensions of democracy, especially **equality**, **social cohesion**, the **quality of life**, and **diversity**. Most of these tools, however, are still disputed by specialists and are far from being universally applied. Nevertheless, each of these aspects is closely related to cultural participation, which calls for closer cooperation between cultural research and policy on the one hand and mainstream statisticians on the other.

Overall, despite the big strides made by cultural organisations around Europe in the last two decades in making their case for investment, there has remained a sense that we are lacking robust methodologies for demonstrating the value of the arts and culture, and for showing exactly how public funding of them contributes to wider social and economic goals. We need rigorous ways of understanding and measuring that elusive thing we call "cultural value". In an age of austerity, ma-king convincing arguments for public investment becomes all the more challenging.

Defining cultural participation and democracy

Art and culture are complex concepts that are ubiquitous in everyday usage whilst also being subject to extensive debates about their meaning. In its wider sense, the word "**culture**" encompasses the set of sociological values, beliefs, traditions, customs, linguistic norms, and symbolic systems that form society and shape people's everyday lives. In a narrower but equally common usage, "culture" also refers to the range of creative or artistic manifestations that are expressions of culture, such as the visual and performing arts, music, and literature. These creative and artisic manifestations can be artifacts, expressions, and represenations of culture, including highly personal perspectives, shared emotional experiences, and broad social or political themes. As a result, a theme that runs throughout this topic is the role that creative and cultural activities play in the development, articulation and mobilisation of different social identities and perspectives that form a society and its cultures.

Furthermore, defining "artistic expression" and **cultural participation** is also not always an easy task, particularly in the context of cultural policy. A key issue is the extent to which definitions of arts and culture, and by extension public investment, are conflated with the "high arts", including classical forms of opera, ballet, theatre, literature, and visual arts, versus encompasssing a broader range cultural and creative activities[81]. The broader range of activities may include grassroots forms of more classical disciplines as well as other everyday creativity and activities such as storytelling, music, performance, craftwork, traditional cooking activities, and other folk events. This debate is particularly important given that a narrow focus on classical forms and their institutions, and by extension the specific socioeconomic groups that typically access and participate in them, can mask the full richeness of arts and culture and entrench cultural inequalities and social segregation.

With these definitional debates and challenges in mind this report primarily examines culture **from the perspective of engagement with arts and creativity**, whilst considering the role that these activities play in shaping cohesive civic and democratic societies. The report also adopts a broad perspective of culture that includes creativity and practice that takes place outside of formal cultural or arts settings. Therefore, **"cultural activities"** includes the broad range of artistic and cultural experiences, such as (but not limited to) choral and theatre, fairs, festivals, gallery exhibitions, music events, carnivals, literature, storytelling, dance, and craftwork, and the institutional, community and social settings that support them. In addition, the report also acknowledges that creative activities also include less 'formal' cultural and creative activities that are embedded in a range of social activities and which are particularly challenging to measure or capture. For example, imagery, songs, and stories, all animate sports events, political or social movements, religious worship, or popular culture, and which shape shared social experiences and heritage.

Therefore, for the purposes of this report **cultural participation** is defined broadly with an emphasis on cultural participation as forms of engagement with artistic and creative activities or outputs that can take place across formal or informal settings and forms, i.e.:

> "participation in any activity that, for individuals, represents a way of increasing their own cultural and informational capacity and capital, which helps define their identity, and/or allows for personal expression. Such activities may take many forms – both active (such as creating art or even volunteerring for a cultural organisation), and passive (such as watching a film) – and may occur through a variety of formal or informal channels, including the internet"[82].

For the purposes of this study **democracy** was understood as a form of government where citizens have opportunities to choose the representatives that reflect their values and opinions, and influence decisions via direct democratic participation; where party competition is institutionnalised, and executive power is controlled (policy dimension); and where basic civil rights and liberties (freedom dimension) are protected by an independent and impartial judiciary (rule of law dimension). However, there are different ways of measuring these characteristics. Notable examples include the Economist Intelligence Unit's annual Democracy Index, Freedom House's

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[81] For further examation of these long standing debates see for example: Crane 1993; Spencer-Oatey 2012; Dan 2020; Gońda, Pachocka, & Podgórska 2020; *Survey on Cultural Participation And Cultural Needs in Barcelona* (Barcelona: Barcelona City Council, 2020) as mentioned in Salgado & Patuzzi (2022), p.8.

[82] Technical Specifications for the Request for Services, EAC/09/2021, Annex A, page 11.

Freedom in the World initiative, the World Bank's Worldwide Governance Indicators (WGI) project, as well as the various democracy indicators collected by Eurobarometer. These models are typically based on a blend of expert assessment, survey data, or statistical indicators and typically try to capture a picture of democratic outcomes, albeit with different supporting data or weightings of concepts (and potentially underlying normative preferences), across three interrelated domains:

- The strength of democratic institutions, including freedom of expression, the rule of law, protection of human rights, and openness of participatory processes.

- Democratic and civic behaviours, including rates of participation in democratic and civic processes, participation in community life, and responsiveness of institutions.

- Democratic values and attitudes, such as confidence in institutions, tolerance and openness to diversity and difference, including toward minorities, and support for democratic rights.

In practice, much of this study focuses on patterns of **democratic and civic behaviours** including the extent to which citizens participate in activities and processes that allow them to choose representatives and influence decision-making. In this framework, more formal types of engagement may include activities such as voting, attending public meetings, and engaging with political institutions. Informal forms of engagement include involvement in civil society, with broader objectives of supporting social change or objectives, such as involvement in charitable or community organisations. Perceptual dimensions include the extent to which citizens feel empowered by these opportunities, the perceived engagement or responsiveness of institutions or 'quality' of democracy, and support for democratic values such as tolerance of social differrence (Council of Europe 2017).

A key theme across the literature is the role that cultural activities and organisations play in the development of social and cultural capital. **Social capital** is the social foundation for effective, cohesive, and dynamic democracies. Social capital enables individuals and groups to participate in and influence society, whilst also shaping the legitimacy and responsiveness of civic and democratic institutions[83]. An important dimension of social capital is the role that it plays in supporting cohesive societies, including how values and identities are shared and mediated across a community or political landscape. In this context, social capital is the breadth and depth of social relationships or connections, and the role that these relationships can play in fostering shared social identities and values and the capacity of individuals and groups to participate and cooperate in group settings. **Cohesion** includes patterns of the internal bonding within a group around shared social identities, opportunities for creating social links that bridge between different social groups, and the role that social groups and networks can play in supporting links with formal civic and democratic institutions. In this model cultural organisations and cultural activities are a form of social or civic participation that play an essential role in fostering social capital and mediating social and democratic relationships.

The other notable theme throughout the topic relates to **inclusion and equality in arts and culture** as well as civic and democratic participation. The report takes as one of its foundational princi-

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[83] See Putnam, R. (2000) for an influential analysis of social capital and the different dimensions of social capital and cohesion that informs the approach adopted in this report.

ples that inclusive and pluralistic approaches to culture is an essential foundation for cohesive societies and democratic institutions. Inequalities in culture and civic and democratic participation are drivers of social and democratic alienation, segregation, and polarisation. This issue also touches on long-standing debates about cultural democracy and the role arts and culture can play in supporting or marginalising different social or political perspectives. Whilst alternative perspectives may include protest or political art, it also includes issues of cultural representation and acceptance more generally, including of minority groups or subculture in relation to mainstream or dominant arts and cultural traditions and perspectives. There is a significant degree of cross over between these perspectives and the model of social capital in that both are predicated on a notion that arts and culture as a social space is a place that both embodies and underpins social cohesion and political dialogue whilst also being imbued with dominant and marginal cultural norms and patterns of access.

Summary

This report aims to help policy makers understand the relationship between culture and democracy, and how this may inform decision-making. The report does not claim to present definitive proof that cultural participation inevitably and deterministically leads to positive civic and democratic outcomes. Rather the report examines what the evidence base says about the relationship, including whether the relationship exists, the reasons why, and the factors that may influence this. It does this through an examination of existing literature and evidence on the topic, developing primary analysis where possible, whilst also drawing on a wider evidence base where relevant. There are gaps and weaknesses across this evidence base and further primary research will be required to understand more about this crucial relationship in different social and political contexts. Challenges throughout the literature include the complexity of the topic and the comparability of data, alongside the persistent challenge of conceptualising causal relationships and designing qualitative and quantitative methods that can establish them. However, in practice many of these difficulties are not unique to cultural participation. Rather they reflect the important challenge of delivering complex social outcomes and promoting the health and resilience of civil society and democratic systems.

CHAPTER 2. The importance of cultural participation

This chapter examines why supporting cultural participation is important in the context of efforts to support the civic and democratic vitality of Europe, and the cohesion of European societies.

The European Union and its Member States support cultural organisations for their intrinsic value to society as well as their value to other social and economic policy objectives. Recent cultural policy has focused on protecting the sustainability of cultural and creative sectors in the aftermath of the Covid 19 pandemic. In addition, the important wider social and economic role of cultural participation is reflected across the work of the European Union and its Member States as well as the work of other international and regional policy making bodies.

It is in this context that the role that culture, and cultural participation, can play in supporting inclusive and engaged democratic and civic societies should be examined. At the European level, this role forms part of the EU's broad competency in relation to supporting the cultural diversity of Europe and its foundational priority of promoting and defending democratic principles across the Union.

The potential role of cultural participation is also set in the context of contemporary threats to the vitality and integrity of civic and democratic institutions across Europe. Addressing the growing and complex challenge of citizens' alienation and disengagement from civic and democratic institutions is a long-standing challenge for policy makers and civil society. These trends are also becoming particularly urgent in the context of disinformation, the impact of the Covid 19 pandemic, and the military invasion of Ukraine by Russia. This chapter therefore examines these themes and their relevance to the role that cultural participation can play in policy efforts to support and enhance civic and democratic engagement.

The wider benefits of cultural participation

In recent years, there has been a lively debate over the many ways in which cultural activities add value to the lives of individuals and to society as a whole. A large body of international literature shows that culture is a lot more than leisure-time entertainment. Rather, it adds public and private value to the lives of **individuals**, to our **societies** and to the **economy**, through a range of interrelated effects:

- **Intrinsic effects** that are inherent in the cultural activity itself and are what make us seek out and want to consume culture products, e.g. a sonata entertains and delights. Intrinsic benefits include opportunities for entertainment, shared experiences, contemplation, enjoyment, inspiration, and celebration.

- **Instrumental effects** that are useful personal, as well as direct social or or economic by-products, from culture activity that accrue to the participant or communities, such the use of arts therapy, youth engagement, or rehabilitation strategies, or the use of culture as part of community or economic regeneration schemes. The culture product, in this case, is not used for its own sake; rather it is used to achieve some unrelated goal.

- **Functional effects** that reflect how culture sustains and develops society. These include, for example, fostering civic participation, contributing to community development, formation of personal and social identity, social cohesion, modifying values and preferences for collective choice, and enhancing collective understanding and the capacity for collective action.

Ultimately the three dimensions are closely related. Intrinsically, culture is a source of personal delight and wonder. It can provide emotionally and intellectually moving experiences, pleasurable or unsettling, which can encourage celebration or contemplation. The intrinsic and personal enjoyment of culture is what drives people's participation and underpins the range of instrumental and functional benefits for individuals and society. Building on these intrinsic effects, participation in cultural activities can contribute to democratic outcomes through a range of **economic and social benefits**[84]. Participation in cultural activities supports functional effects by providing the social space for **dialogue**, community gathering, sharing and celebration, while allowing for negotiation, praise, and criticism. By bringing people together and creating social networks and capital, cultural activities can widen personal and social perspectives by giving voice to different points of view and aspirations, stimulating curiosity, and binding people together in shared experiences.

Participation in cultural activities and contact with cultural heritage can also improve **quality of life, health and well-being**[85]. Examples across the literature shows that the intrinsic and instrumenttal benefits culture can contribute to the efficiency of the **education** and **health** systems, as well as **environmental benefits**. There are many examples of the role that culture has played in support **regional** and **urban economic and social regeneration**. For **young** people, increased participation in culture is shown to reduce truancy and improve classroom behaviour, reduce youth offending and drug use and improve future prospects. Cultural engagement has also been used in poverty reduction and to support the inclusion of communities-at-risk.

Cultural participation also makes significant contributions to **the economy.** Sectors like design, fashion, audio-visual, video games, and architecture can drive growth and innovation in different sectors of the economy. According to the Annual Single Market Report 2021, the cultural and creative sectors and industries have a yearly turnover of around EUR 477 billion, larger than the

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[84] For example:

- Campagna, D., Caperna, G., Montalto, V., "Does Culture Make a Better Citizen? Exploring the relationship between cultural and civic participation in Italy", *Social Indicators Research*, Vol. 149, pp. 657-686, 2020.

- Carnwath, J.D., Brown, A., *Understanding the Value and Impacts of Cultural Experiences: a literature review*, Arts Council England, 2014.

- Council of Europe/Hertie School of Governance, *Indicator Framework on Culture and Democracy – Policy Maker's Handbook,* 2016.

- Council of Europe 2017, *Cultural Participation and Inclusive Societies*, May 2017.

- Council of Europe, *Online Participation in Culture and Politics: towards more democratic societies*, 2018.

- Crossick G. & Kaszynska, P., *Understanding the value of arts & culture* – The AHRC Cultural Value Project, Arts and Humanities Research Council, Swindon, 2016.

- Jeannote, S., *The Social Effects of Culture: a literature review*, University of Ottawa, 2017.

- Ministry of Tourism, Culture and Sport, *The importance of Culture*, Environmental Scan of the Culture Sector, Ontario, 2016.

[85] 71% of Europeans think that living close to places related to Europe's cultural heritage improves quality of life (Special Eurobarometer 466).

telecommunications, high technology, pharmaceuticals, or automotive industries[86]. Cultural and creative industries represent approximately 3.95% of the EU added value, involving 1.2 million companies, out of which 99.9 % are SMEs[87]. In 2021, the sector employed **7.4 million people in the EU**[88] (3.7% of the total employment in the EU)[89].

The cultural and creative industries and **cultural heritage** are a vital asset for regional economic competitiveness. Culture and cultural heritage is a great source of revenue for local economies, and can play a key role in regional development and urban regeneration, whilst being highly valued by residents and visitors alike. European cultural heritage is also a resource that enriches the lives of citizens and is a source of inspiration for the cultural and creative sectors. Cultural heritage is a key element of the image and identity of cities and regions and is often the focus of tourism. Contact with Europe's rich cultural heritage builds social cohesion through **a feeling of belonging** to a common cultural space based on common cultural legacies, historical experiences, and shared values[90]. Europeans take pride in cultural heritage of their country (82%) and of a European country other than their own (70%)[91]. It is therefore a precious, non-renewable resource that is vital for economic growth and employment and the vitality of urban and rural areas and sustainable tourism.

Furthermore, the active _creation_ of art, in whatever form, is an essential vehicle for **freedom of expression**, which is a fundamental human need and a core EU value. Art can help overcome barriers related to race, religion, gender, age, nationality, culture and identity, by providing a counter-discourse and contesting privileged narratives and perspectives. Art and culture **inspire** people of all ages and backgrounds. It brings individuals into contact with a variety of ideas and perspectives on the world around them. Such exposure offers people a greater diversity of options for social action and relationships and stimulates thinking in new ways. Last but not least, culture **is a powerful diplomacy tool**. It can create a safe, fair and open space where the EU values can be shared with partner countries in the rest of the world, through equal, sustainable partnerships, with a focus on civil society actors.

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[86] Other figures: According to the 2020 study _Rebuilding Europe. The cultural and creative economy before and after the COVID-19 crisis_ by Ernst&Young/GESAC, the cultural and creative industries had a turnover of €643 billion, a total added value of €253 billion in 2019, and the core activities of the CCIs represented 4.4% of EU GDP in terms of total turnover. In 2017, the EU exported €28.1 billion worth of cultural goods. At the end of 2019, CCIs employed more than 7.6 million people in the EU-28, and they had added approximately 700,000 (+10%) jobs, including authors, performers and other creative workers, since 2013.

[87] Annual Single Market Report 2021, with 2019 Eurostat data on cultural enterprises.

[88] Between 2019 and 2021, the number of people employed in creative, artistic and entertainment jobs in the EU fell by over 100.000 (-10%). In 2021, employment in the cultural sector recorded the smallest ever gender gap, with 3.76 million men and 3.60 million women employed.

[89] Source: Eurostat.

[90] In a 2020 survey of over 60,000 Europeans, EU citizens believe that culture is the most important factor in creating a sense of community, ahead of history, geography, economics or language. A 2021 Eurobarometer showed that 29% of young Europeans look at culture when asked what creates a feeling of community in the European Union.

[91] Special Eurobarometer 466.

Cultural participation, civic behaviour and democracy

Culture is said to have a strong effect on **democratic security** at several different levels. The literature identifies at least six social effects of participation in culture that are central elements of cultural citizenship, which contributes to the right of citizens to shape their society and to influence the creation and interpretation of meaning in that society:

- Enhancing understanding and capacity for action;

- Creating and retaining identity;

- Modifying values and preferences for collective choice;

- Building social cohesion;

- Contributing to community development;

- Fostering civic participation.

The claim that participation in art and culture is conducive to fostering civic dialogue and commitment has a long history. From the ramifications of Aristotle's *Poetics* regarding the behaviour of the "zóon politikón", to Kant's arguments about the impact of the exercise of aesthetic judgement on the faculty of public judgment; from Tolstoy's contention that the purpose of the arts is to further moral sentiments to Adorno's conviction that modernist art was the last enclave capable of mobilising the critical and oppositional imagination; through to the political significance attributed to the arts by Bourriaud (2002) or Rancière (2006), we find an impressive lineage for the claim that art and culture have far-reaching consequences for civic and political behaviours.

Marta Nussbaum (2010) has argued that there is a crucial link between cultural engagement and an ability to act as a global citizen in a democratic system. The arts and humanities generate "vital spaces for sympathetic and reasoned debate, helping to build democracies that are able to overcome fear and suspicion and, ultimately, creating a world that is worth living in". That vision may not be universally shared and the arguments are rarely tested empirically, but such claims remain very much alive.

Research by Matarasso (1997) finds that not only arts and culture contribute to skills building and educational growth but they are also positively related with social cohesion and community development, making individuals more willing and capable of actively engaging in society. This link between cultural participation and formal political and civic engagement has been more systematically studied for the US, with important research on large-scale data sets carried out for the National Endowment for the Arts (NEA). Their *2008 Survey of Public Participation in the Arts* found a "sizeable overlap in populations that attend arts events and do other kinds of civic and social activities – a link that is largely independent of socio-economic factors" (NEA 2008).

The most sustained NEA analysis is *Art-Goers in their Communities: Patterns of Civic and Social Engagement*, which showed that arts participants were involved in civic activities at a much higher rate than those who did not participate (NEA 2009). "According to the model, the odds that performing arts attendees will volunteer are 3.8 times greater than for non-attendees, regardless of their educational attainment, gender, and other selected demographic traits", and similar results applied to the relationship between arts participation and community meetings.

The difference in levels of civic engagement was even greater for those who themselves created or performed art, as opposed to simply attending.

Furthermore, various studies have found that those who engage in and with culture and the arts tend to be more engaged in community and other civic activities, such as belonging to neighbourhood associations (Leroux & Bernadska 2014); that those who are members of and actively participate in cultural organisations are more likely to be politically active, whether by voting or signing petitions (Delaney & Keaney 2006); and that students who had engaged in intensive arts experiences at school were more likely later to exhibit "civic-minded" behaviours such as volunteering, voting and engagement with local or school politics (Catterall et al. 2012). Some caution is advised in assessing these results, since, while an association has been identified, it is not clear whether participation leads to more civic-mindedness or whether those who are civic-minded tend to participate more.

For one, exposure to culture allows people to recognise the importance of diversity, thereby increasing their openness towards other groups in society. A large body of literature finds that cultural participation is strongly associated with trust, tolerance and related dimensions of an inclusive society. Robust relationships have been identified, inter alia, between cultural engagement and important aspects of democratic openness -including political engagement, trust in society and well-being. For another, creating shared narratives through culture can be a powerful means of reinforcing cohesion in society. In addition, active creation of art in whatever form is an essential vehicle for freedom of expression.

In the United States, Leroux and Bernadska (2014) found that those who participate in the arts – both actively, by creating art, and passively – were more tolerant than those who do not, though they did not test whether cultural participation was the cause of the difference. In the evaluation of the Council of Europe's Intercultural Cities Programme (Council of Europe 2015), participation in the variety of activities under the programme's auspices "certainly" or "probably" had a positive effect in the majority of cases in terms of formal and informal exchanges between population groups from different cultural backgrounds, communication between population groups, improved openness and tolerance among the population of a city, and decreased intensity of conflicts. To the extent that participation in cultural and intercultural activities leads to greater tolerance and openness, it can then contribute to democratic security.

The policy literature has also noted the role that cultural participation plays in fostering the critical and strategic thinking skills necessary for individuals to be more active, more effective citizens, including for example the "Action Plan on Building Inclusive Societies" (Council of Europe 2016). Participating in culture and encounters with arts and heritage bring individuals into contact with a variety of ideas and perspectives on the world around them. Such exposure to culture is said to offer people "a greater diversity of options for social action and relationships" (Stanley 2006) and to stimulate thinking in new ways. Furthermore, encounters with the arts and heritage are "quintessentially social events" (Stanley 2006) that bring people into contact, both with those that share similar interests and values and with those that are different. Though not always, such contact through shared experiences has the potential to reduce prejudice and engender tolerance and respect for differences.

Overall, cultural participation more generally and specific forms of cultural activity, especially artistic expression, online creativity and passive participation, are found to be strongly associa-

ted with trust, tolerance and related dimensions of an inclusive society. The literature also reveals that stronger cultural industries and – to the extent measured – a more solid cultural infrastructure coincide with higher levels of cultural participation and could therefore provide clues regarding where policies or initiatives might contribute indirectly to improving social cohesion.

A key policy implication of these findings is that greater attention should be directed to introducing more citizens to arts and cultural experiences as a social inclusion vehicle. Such a demand-side policy approach would require that more **resources** be devoted toward cultivating demand.

These studies, and similar ones from Europe, are examined further in the following chapter three, including the extent to which they demonstrate **associational or causal relationships**.

Policy context and links with other policy fields

The European Commission has recognised the need to promote and support democracy in the EU through its strategic objective 6: 'The new push for European Democracy' and the associated **European Democracy Action Plan** (European Commission 2020). These measures focus on safeguarding institutions, and countering threats to democratic discourse, including protecting free and fair elections, media freedom, and countering disinformation. The European Democracy Action Plan also recognises the importance of supporting an active and engaged civil society as a means to support the integrity of civic and democratic institutions and to revitalise engagement beyond elections. Key measures include enhancing participatory and deliberative democracy at both European and Member State level, as well as a range of actions such as through the EU youth strategy (2019-2027) and the *Citizenship, Equality, Right & Values* programme that is supporting projects focused on equality and rights, civic engagement, and participation, preventing violence, and promoting Union values.

The cross-cutting role for culture as a foundation for a civil and democratic society across the European Union has never been more important. As noted above, culture has long been recognised as a fundamental element of the European Union's broader democratic, social, and economic mission. The Treaty of the Functioning of the EU specifies that one of the EU's key aims is to respect, safeguard and enhance the cultural and linguistic diversity of Europe, including bringing common cultural heritage to the fore[92]. The importance of cultural freedom and diversity is also enshrined in the Charter of Fundamental Rights of the European Union in Articles 13 and 22. The importance of culture to the mission of the European Union was also reaffirmed in the 2017, Communication on *Strengthening European Identity through Education and Culture.* This Communication highlighted the importance of harnessing the potential of education and culture as "drivers for jobs, economic growth, social fairness, active citizenship as well as a means to experience European identity in all its diversity" (European Commission, 2017b).

The multifaceted contribution of arts and cultural participation is well established at European and Member State levels. The intrinsic value of supporting cultural heritage, artistic expression, and access to culture remains the central driver of investment in arts and cultural industries and cultural opportunities. At the same time, there is a growing recognition of the social and econo-

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[92] Consolidated version of the Treaty on the Functioning of the European Union, 2012)

mic impact of cultural and creative activities (OECD 2022). This includes the direct and secondary economic value of cultural and creative industries and their role in supporting regional and local economic development (OECD 2021; OECD 2022). Cultural policies in many Member States acknowledge the importance of cultural diversity, including minority cultural groups or communities, and the role that arts and cultural policies can play in supporting social inclusion, social integration, and community cohesion (European Commission 2019c). Participation in culture is a fundamental part of lifelong education and is embedded in the competence of cultural awareness and expression. Culture is also an increasingly important component of participatory responses to complex agendas such as sustainable development[93]. Furthermore, there is also growing recognition of the role that cultural and creative activities can play in supporting health objectives, both by addressing the social determinants of health whilst also directly supporting the treatment of a range of health conditions (Fancourt & Finn 2019).

A key theme that links cultural participation's value to a variety of policy areas is the role that these types of activities can play in empowering citizens and communities. However, whilst there are many examples of initiatives that have delivered direct benefits for participants through culture, there are fewer examples of systematic linkages between cultural and social policy agendas (European Commission 2019b & European Commission 2017). The working group of EU Member States' experts on fostering the contribution of culture to social inclusion noted that few cross-sectoral work plans systematically included the arts and culture sector in social, economic, education, justice, or health and welfare schemes (European Commission 2019b). Similarly, the earlier expert group report on the role of the arts in the integration of refugees also highlighted the need for co-ordinated and systematic approaches that create links with relevant social policy agendas (European Commission 2017c). However, since the conclusions of these reports cultural policy has been dominated by the significant impacts of the Covid 19 pandemic on the cultural and creative industries and the focus on emergency support to protect the viability of the sector (IDEA Consult et al. 2021).

To date, limitations in the evidence base about the precise impacts of cultural participation have limited its role in policy solutions. In this context, the various reviews of evidence and practice noted above have presented a significant and growing body of evidence of the broad value and impact of cultural participation across a range of policy domains. These reviews have highlighted two broad themes. Firstly, there are efforts to collect population level data and to examine causal relationships that positively demonstrate the social impacts of cultural participation. However, there is less specific evidence on the link with civic and democratic participation and the causal effects of cultural activities in the context of complex social or economic variables. Nevertheless, many studies and policy reports have presented qualitative case study evidence that provides in-depth insight into the perspectives of beneficiaries and the implementation of projects or programmes. However, whilst this evidence has provided good insight into how and why projects may have worked this has not always translated into the prioritisation of investment and the strategic integration of culture across different policy domains.

In the context of the growing body of practical evidence and experience, the importance of developing a strategic approach to the social dimension of arts and culture is reflected in the European Union's **2018 *New European Agenda for Culture***. This responded to a European Leaders'

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[93] See for example UNESCO https://en.unesco.org/culture-development. Or the European Commission's *Stormy Times: nature and humans, cultural courage for change*, 2022.

call to "do more, through culture and education, to build cohesive societies and offer a vision of an attractive European Union" (European Commission, 2018a). In particular, the New European Agenda for Culture highlighted the role that cultural participation can play in supporting a range of social and civic outcomes, including in enhancing social cohesion and empowering people, including migrants, refugees, and host populations, with broader democratic and civic benefits (European Commission, 2018a). In this context, the Social Dimension of the New European Agenda for Culture has set out the aim of fostering the cultural capability of all Europeans by supporting a wide range of opportunities to participate actively in culture (European Commission, 2018b).

As a result, the **Work Plan for Culture 2019-2022** provided the opportunity to deepen policy co-operation on culture for social cohesion[94] and to study the role of culture for citizenship and democracy. It implemented an action on the topic of *Citizenship, values and democracy* under Priority B of *Cohesion and Well-being*. This report has its roots in this topic[95], under the rationale that "participation in arts and culture promotes active citizenship, openness, curiosity and critical thinking and thereby leads to a strengthening of democracy" (The Council of the European Union, 2018). The relationship between culture and civic and democratic outcomes is also embedded in the European Union's key cultural funding instruments, including the Creative Europe programme for 2021-2027, which is safeguarding, developing, and promoting European cultural and linguistic diversity and heritage, as well as promoting the competitiveness and economic potential of the cultural and creative sectors.

As noted in the New European Agenda for Culture, culture is also a strong ally to successful community regeneration, as illustrated by the 30-year history of the European Capitals of Culture and cultural infrastructure projects funded by the European Structural and Investment Funds. Building on these themes the 2018 European Year of Cultural Heritage spotlighted the transversal contribution of heritage to European societies and economies.

In addition, in November 2022, the Council of the European Union (the 27 ministers of culture) adopted the **EU Work Plan for Culture 2023-2026.** It defines the priority topics on which the European Commission and the Member States will conduct joint work in the next four years (in the field of culture). One of the four priority themes of the Work Plan for Culture 2023-2026 has the title "Culture for the people: enhancing cultural participation and the role of culture in society". It includes an action "Culture and promoting democracy: towards cultural citizenship in Europe". In this context, the European Commission will provide opportunities for peer-learning and possibly a conference to bring together policy makers from the EU Member States and relevant stakeholders from the cultural, educational and other sectors. This knowledge-sharing and policy learning endeavour will be aligned to the principles of the Porto Santo Charter (2021). The findings of this report will inform this process. A key aim of that process will be to help build

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[94] *From social inclusion to social cohesion: the role of culture policy* - Publications Office of the EU (europa.eu)

[95] This report is the result of a study requested by the EU Member States as part of the implementation of the Work Plan for Culture 2019-2022. It was authored for the Commission by external independent experts after a Call for Tenders. Since 2018, the Commission's New European Agenda for Culture provides the strategic framework for cooperation at EU level in the field of Culture. It sets out working methods for cooperation with the Member States, with civil society organisations and international partners. In this context, the Member States define, in cooperation with the Commission, the main topics for policy cooperation with the Commission through multi-annual Work Plans for Culture adopted by the Council of the EU. The study leading to today's report was one of the actions foreseen in the Work Plan for Culture 2019-2022.

synergies between schools, artists, cultural organisations and other actors in order to fully harness the transformative potential of art and culture for enhancing democracy.

Civic and democratic participation in the EU

There are persistent concerns about the integrity and vitality of civic and democratic institutions in the EU and internationally. Analysis of key indicators does suggest that there is strong support for civic and democratic values and institutions around Europe. Strong support for democratic values and principles was demonstrated by the findings of the 2020 special Eurobarometer on values and identities of European citizens. The survey showed that there was strong support for key democratic values such as freedom of expression (81%), assembly (77%) as well as fair trial and independence of judiciary (82%) (European Commission 2020). European citizens also continue to have a high degree of engagement with current affairs and politics. For example, the 2019 flash Eurobarometer found that there was high volume of consumption of news from TV and online and social media, as well as high rates of discussing political topics with family and friends. Furthermore, there is also broad confidence in democratic representation, as highlighted in the recent Special Eurobarometer for the European parliament (European Parliament 2022).

However, there are indicators that citizens are not satisfied with their influence on the outcomes of decision-making (European Parliament 2022). For example, the 2021 special Eurobarometer 514 on Justice, Rights and Values highlighted a significant minority across Europe who had less confidence in the extent to which democratic principles and values were being adequately protected, with wide disparities between Member States (European Commission 2021c). Despite recent positive trends, the Standard Eurobarometer surveys have also shown persistently high levels of mistrust in both European and Member State governments and institutions, with less than 50% reporting that they tend to trust the European Union and even fewer reporting that they trust national governments or parliaments in 2022 (34%) (European Commission 2022)[96]. This goes some way to explaining why there are persistent concerns about future trends for Europe and Member States. Again, despite recent improvements, a significant proportion (40%) still reported that they felt the EU was going in the wrong direction and 49% that their country was going in the wrong direction, compared to 37% who felt their country was going in the right direction and 43% for the EU.

This mixed picture is also set in the context of long-term decline in voter turnout and active citizenship. Although voting is still generally considered the most important way of influencing national governments and European institutions, there has been a long-term decline in voter turnout across Europe (European Parliament 2022). For example, in the case of European Parliament elections there was a steady decline over time from 62% in 1979 to 42.5 % in 2014, albeit with a subsequent increase to 50.7% in 2019, in part linked to a higher number of young people voting. At the same time, far fewer people have actively attended political meetings or events (European Parliament 2019). Similarly, the 2021 Eurobarometer also showed that whilst 20% participate in local volunteering activities, far fewer were involved in an NGO or political party (10% and 9% respectively) (European Commission 2021). These themes may also be read in the context of the 2018 special Eurobarometer (European Commission 2018c) which found that whilst more than

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[96] Declining patterns of trust in governments were a significant trend following the 2008 financial crisis. The trend improved in the latter part of the last decade but have subsequently been impacted in ways that are still evolving in the context of the Covid 19 pandemic.

three quarters of respondents (76%) believed civil society should play an important role in promoting and protecting democracy and common values only 57% were satisfied with the actual extent of its role. Similarly, the same study also found that only 44% of respondents were satisfied with the extent to which political parties took their interests into account (44%).

These indicators are particularly significant in the context of public concern about disinformation and manipulation of democratic institutions (European Parliament 2022; European Commission 2021a). There are significant concerns about the extent and influence of misinformation online, with just over one in two Europeans using the Internet (51%) consider that they have been exposed to 'disinformation' online and 45% to divisive content created to divide society on a specific issue. Whilst just more than half of respondents (52%) didn't believe they had been exposed to such content to their knowledge, 37% reported that they have been exposed to 'content where you could not easily determine whether it was a political advertisement or not'. Similarly, although measures of confidence in governments were improving prior to 2020, more recently a series of surveys by Eurofound found that trust declined again in the aftermath of the Covid 19 crisis, with the decline most acute amongst those who sourced their news from social media (Eurofound 2022). Furthermore, vaccine-hesitant respondents reported much lower trust in institutions alongside a higher level of social media news consumption.

There are clear differences in satisfaction and active citizenship based on citizens' **education level** and **wealth**. There are some differences in terms of forms of participation based on a person's **age**, with older populations generally more likely to vote and younger people more likely to engage in other forms of active citizenship. Crucially however, democratic participation and active citizenship, as well as engagement with news media, were primarily correlated with level of education. At the same time there is also negative correlation between level of education and the extent to which people believe that their voice counts at national and European levels and the extent to which they are happy with social, economic, and political trends (European Parliament 2022). Furthermore, there are also similar social divides in perceptions of social cohesion. For example, 2019 research into perceptions of social cohesion found that those who end their education at 15 agreed (65%) with the statement that what brings European citizens together is more important than what separates them, which is nearly 20 % points less than those who ended their education at 20 or over (84%) (European Parliament 2019). These trends are particularly relevant in the context of significant increases in rates of further and higher education across Europe over recent decades.
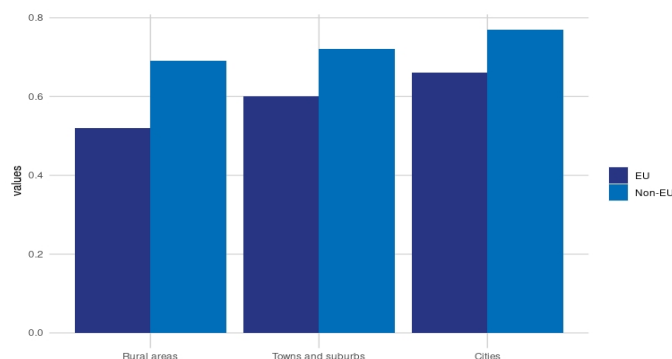
Socio-economic patterns of engagement and trust in democratic institutions are also reflected in the political dividing lines in many European political contexts. There is a clear relationship between education level and Euroscepticism in almost every western European country with a growing gap over time (Kunst 2019). Furthermore, these patterns are also reflected in growing evidence of a political divide between rural areas or smaller towns and cities (Kenny & Luca 2021). In both cases these divides are linked to values-based political issues such as attitudes towards migration and globalisation and other forms of cultural issues, rather than conventional left-right redistributive politics based on economic interest. This divide can also be observed in the results of the 2020 Special Eurobarometer (508) on cultural values and identities that showed a close link to education levels. For example, those who finished studying at 15 place a greater value on conservation than openness (82% and 75% respectively) than those who finished studying after 20 (74% and 80% respectively) (European Commission 2021b).

Cultural participation in the EU

There is significant pride in European cultural heritage, including its diversity. However, there is a lack of up-to-date Europe-wide data on patterns of cultural participation following the Covid 19 pandemic. The most recent Eurostat data on cultural participation is from 2015 and showed that 62.6 % of the EU adult population attended some type of cultural activity in the prior twelve months (Eurostat ilc_scp03 2015). However, reported rates of *practising* artistic activities were no-tably lower than rates of participation in cultural activities. For example, the share of the EU adult population that reported that they pursued at least one artistic activity (during the 12 months prior to the survey) stood at just over one third (34.4 %) (Eurostat ilc_scp07 2015). A more detailed analysis reveals that more than one sixth (17.4 %) of the EU population practised at least one artistic activity every week, including 5.2 % who practised every day. By contrast, a majority (65.7 %) of adults in the European Union did not practise any form of artistic activity. Looking further back, the 2013 Eurobarometer showed that only 38% of Europeans took part in a cultural activity, such as singing, dancing or photography. More passive forms of participation were also reported to be declining at the time, including those describing their cultural engagement as high or very high down to 18%, compared to 21% in 2007.

Social segregation based on economic and educational factors is also persistently high. The 2015 Eurostat data (Eurostat ilc_scp03 2015) showed that 85.6% of people with tertiary level education participated in cultural activities in the previous 12 months in comparison to 65.7% of people with non-tertiary upper secondary or post-secondary education or 41% of people with no more than a lower secondary level of education. Similarly, 80.3% of EU adults in the fifth, the highest, income quintile reported taking part in a cultural activity, in comparison to 40% of people in the first income quintile. Although there were variations between EU Member States, with a generally smaller participation divide in wealthier and or northern European countries, these geographic patterns were not consistent, and **a divide based on economic background** was reported in all cases. Furthermore, 2015 Eurostat data also showed **a notable geographical division** in rates of participation (Figure 1.), with people living in cities are more likely to participate in cultural activities than people living in rural areas. This pattern was more significant in EU countries than non-EU countries included in the database (i.e., Iceland, Norway, Switzerland and Serbia)[97].

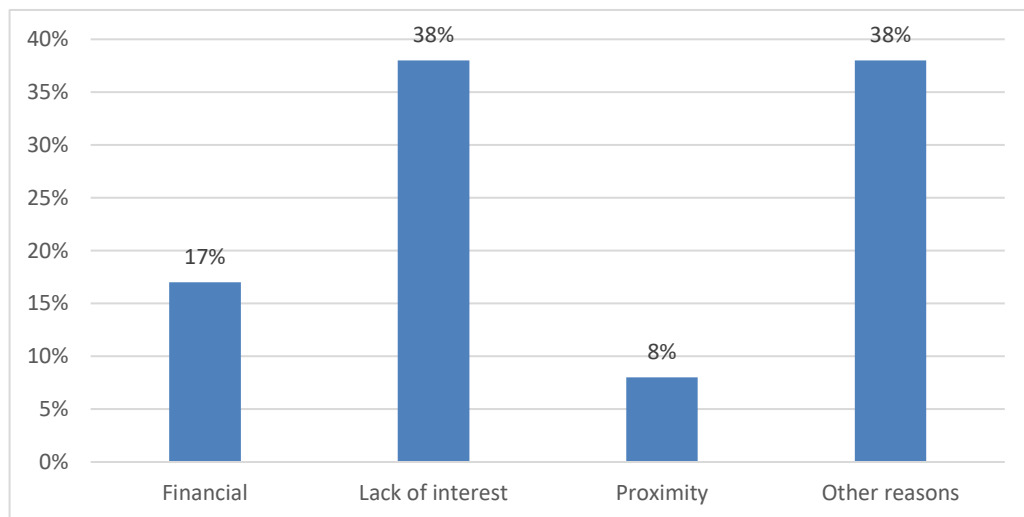Figure 1. Participation in cultural activities by rural or urban locations

Source: Ecorys analysis/ Eurostat ilc_scp03 2015

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[97] It was not possible to test the correlation between cultural participation and active citizenship indicators, as the data on location of respondents was not collected /reported for the 2015 Eurostat active citizens dataset.

There is also a significant relationship between cultural participation and educational attainment level and employment in cultural industries and creative sectors. Data on cultural employment is collected more regularly by Eurostat than on cultural participation, with the latest data from 2021 (Eurostat CULT_EMP_EDU 2021). In 2021 three fifths (60%) of the EU-27 workforce in the field of culture had a tertiary level of educational attainment, while only 7% had completed at most a lower secondary level of educational attainment, and 32% an upper secondary or post-secondary non-tertiary level of educational attainment. The share of people in the field of culture that had a tertiary level of educational attainment was also considerably higher than the average recorded for the whole economy (37%) (Eurostat LFSI_EDUC_A 2021). Women also tend to account for a higher share of cultural employment (49%) that the wider economy (46%). There is no systematic European data on employment in European cultural sectors based on ethnicity or migrant background.

The reasons why people do not participate in cultural activities are complex but appear to be strongly linked to the level of interest in cultural activities. As shown in the Figure 2 below, the lack of interest in cultural activities at EU level[98] was the main reported reason for not participating, together with other reasons[99], followed by cost or proximity. The analysis of the Eurostat data at country level shows that the lack of interest remains the main reason for not participating together with non-specified other reasons in all the EU countries. The main reasons cited for not engaging in culture were a lack of time, a lack of interest particularly in relation to 'highbrow arts', or a lack of money to attend events or concerts, and a lack of choice. At the same time research into audience participation in arts and cultural activities suggests these factors intersect social perceptions of accessibility and openness of activities and previous experiences, as well as cultural and artistic preferences (European Commission 2017c; Blume-Kohout et al. 2015).

Figure 2. Main reasons for non-participating in cultural activities, EU average

Source: Ecorys analysis/ Eurostat ilc_scp05 2015

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[98] The 2015 Eurostat data on cultural participation only provides information on factors preventing participation in three specific cultural activities, i.e., going to cinema, going to live performances and visits to cultural sites. The data included in Fig. 2 represents the average results at EU level of the respondents' reasons for not participating in these three cultural activities.

[99] The Eurostat questionnaire on social and cultural participation did not include open-ended questions asking to specify which are the other reasons preventing participation in cultural activities.

There are significant gaps in relation to our understanding of participation in activities for differrent groups beyond education and economic background. For example, data on cultural participation based on age is mixed and suggest both higher rates for both younger and older age groups depending on how participation is defined. These gaps are also likely to be exacerbated by the growing inclusion of different forms of online activity and the extent to which different types of creative engagement are being captured in data. The 2018 Council of Europe report on online participation in culture and politics shows that in 2013 approximately half of the EU-28 residents surveyed had used internet for a cultural purpose, while in 2015 around 30% of them used internet for cultural heritage purposes (Council of Europe, 2018). However, the report also highlighted issues about unequal access and usage of the internet allied, the distinction between online consumption and cultural participation, and the potential for cultural segregation through how the use of algorithms or filters by digital cultural platforms promoting content based on user feedback. This process reinforces exposure to similar types of content and hiding alternative perspectives, and usually without full user awareness of the process.

There is also limited systematic data collection in relation to the cultural participation of other underrepresented social groups, including minority ethnic groups or people with a 'migrant background'. Eurostat does collect data in relation to economic background and location (as illustrated above). The 2015 special module also collected data on migrant status, including internal EU migrants and those born outside the EU, but did not record other forms of ethnic diversity such as 'migrant background'. The collected data showed that participation of those born outside the EU was 10 percentage points lower than for native-born EU residents, although this was not consistent across all EU Member States. Whilst there is generally an absence of systematic data at the European level, data at national levels also suggests that these patterns are replicated in cultural professions, including as artists, directors, curators, or producers, in established cultural institutions or industries (Salgado and Patuzzi 2022). Many of these themes, including cultural diversity and inclusion, have been the subject of ongoing scrutiny and action in several national cultural sectors.

Summary

This chapter has highlighted the potential role for cultural participation in efforts to strengthen civic and democratic institutions. European policy makers are taking steps to reinforce civic confidence and democratic values in response to a series of complex political challenges. There are long-standing concerns about disaffection with formal civic and democratic processes, including participation in elections, political parties and civic forums. These long-standing trends have also been accompanied by changes in media consumption and risks associated with misinformation. Many of these challenges have also been further exacerbated by the economic and political aftermath of the Covid 19 pandemic and the war in Ukraine. These trends risk deepening political frustrations, alienation, and polarisation that drive socio-political divides and undermine the long term cohesion and vitality of European civic and democratic systems and society.

It is in this context that the role of cultural participation in the civic and democratic health of Europe should be developed. **The multi-faceted social benefits of cultural participation are well established**. A common feature of these benefits is the role that cultural participation can play in empowering citizens, both through the personal benefits of participating in cultural activities but also the broader community benefits of developing social networks and connections with

decision-makers. However, to date there are few examples of systematic approaches that have embedded cultural participation as part of strategic efforts to support the long-term health of civic and democratic systems. There are examples where cultural participation has been incorporated into specific policy initiatives, such as social inclusion. However, to date there has been limited direct assessment of the potential role that cultural participation can play in supporting efforts to support and reinforce civic and democratic participation and outcomes.

The significant social and economic divides in cultural participation represent a significant challenge for efforts to promote civic and democratic cohesion. Systematic efforts to integrate widening cultural participation and access into strategic policy responses have been limited by the complex relationship between cultural activities and social outcomes. Furthermore, long-standing activities to widen participation in culture have also been situated in long-standing debates about the purposes of cultural funding and cultural diversity and value. Ultimately however, realizing the broader strategic social value of arts and cultural activities will be dependent on improving access to cultural opportunities across society, and underrepresented groups. This is particularly important as the same educational divide in cultural participation can be found in key political divides across Europe. As a result, any consideration of the role that cultural participation can play in supporting civic and democratic outcomes must also consider the extent to which it is a driver of contemporary cultural and political divides or can help to bridge them.

Grass roots amateur theatre group, April 2023.

CHAPTER 3. Is there a link between cultural participation and democratic outcomes?

One of the key challenges in any policy agenda is the need for evidence that justifies investment of time and effort in a particular approach or solution. Interest in the potential role of cultural participation is predicated on its established role in support of a range of associated policy agendas. However, whilst there is a reasonable body of evidence that demonstrates the impact that cultural participation can have on social and economic policy objectives, this evidence base is also nuanced or conflicting, or focused on programme implementation, and is not always directly focused on civic and democratic outcomes. Therefore, this chapter examines the extent to which there is in fact a demonstrable relationship between cultural participation and civic and democratic outcomes in national and population level data. It presents the available data and research that examines patterns of civic or democratic behaviours at national level and amongst populations and the extent to which there is an observable relationship with cultural participation. This includes primary analysis of European indicator sets as well reviewing the findings of prior research.

At the national level there is a clear relationship between measures of cultural participation and the strength of a range of democratic indicators. The relationship can be observed in national level indicator sets and has also been replicated over time in a range of larger-scale surveys, both in the United States as well as in Europe. Analyses of population surveys support a clear link between participation in cultural activities and patterns of engagement with key civic and democratic activities as well as democratic and civic values. Importantly, more recent studies suggest that **the relationship between cultural participation and civic behaviours can be independent of socio-economic characteristics**, including educational background. This includes for people from socio-economic backgrounds that often have lower rates of engagement with formal democratic or civic process, including vulnerable groups and young people. At the same time however, the chapter also highlights the significant influence of educational attainment level and economic wealth on rates of participation in cultural activities and the implications that this has on conclusions about the causal relationship.
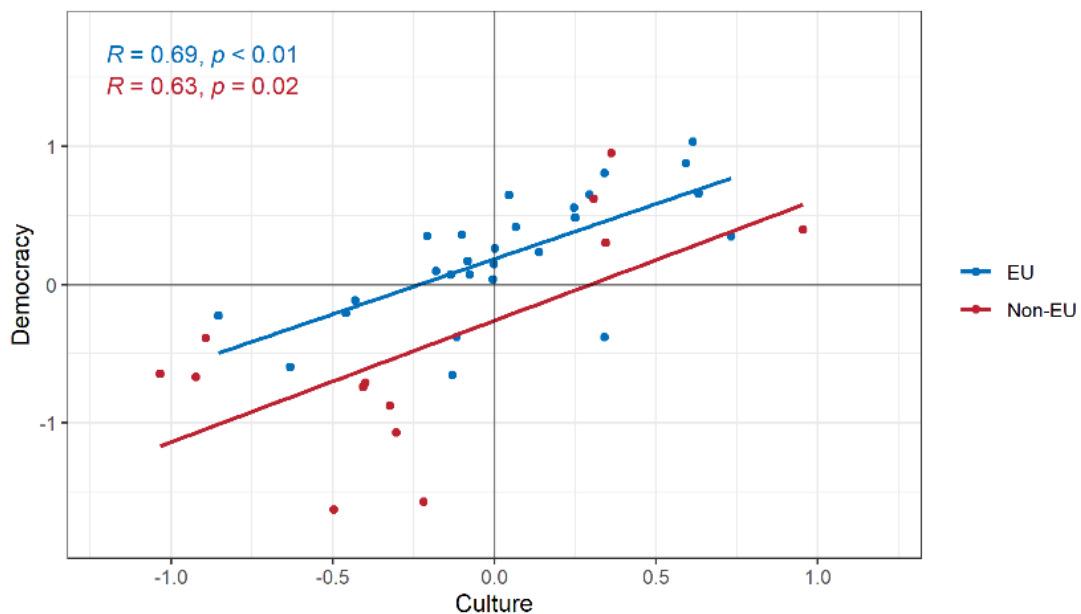
National level indicators

Whilst there are several frameworks for measuring democracy, there are few that make the link with cultural participation. The Indicator Framework on Culture and Democracy (IFCD) that has been developed by the Council of Europe does include both dimensions[100]. It individuates various dimensions of the cultural activity process (artistic expression and creation, interest in foreign cultures, online creativity, passive cultural participation, etc.) to measure their association with measures of democracy (government capability, political competition, checks and ba-

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[100] The dataset originated in 2013, when the European Ministers of Culture at their Conference in Moscow requested the Council of Europe, in partnership with its member States, to develop a set of indicators for assessing culture's contribution to democracy and the economic efficiency of financing culture. The indicator framework has been built with the collaboration of the Hertie School of Governance (Berlin) and leading research institutes, supported by the European Union and the European Cultural Foundation. See https://www.coe.int/en/web/culture-and-heritage/indicators-culture-and-democracy

lances, transparency, rule of law, individual freedoms, etc.) and civic engagement – notably, institutionalised political participation (number of citizen-led initiatives and referenda, percentage of registered voters who cast ballots, and membership in political parties and unions) and non-institutionalised participation (signing petitions and participating in lawful demonstrations).

Analysis of the IFCD data set shows that overall, there is strong positive relationship (statistically significant correlation) between the general Culture indicator and the Democracy indicators (Figure 3). This means that countries which score higher than average in the culture indicator also score higher in the democracy indicator. The relationship is statistically significant for both EU and non-EU countries, but EU countries show a slightly stronger link. Importantly the broader culture indicator includes a broader set of dimensions, including cultural participation as well as other dimensions such as cultural funding, cultural infrastructure, cultural education, and cultural freedoms and equality.

Figure 3. Correlation between Culture and Democracy indicators as reported in IFCD data.

There is also a statistically significant positive correlation between cultural participation and democracy indicators across both EU and non-EU countries, and overall (Figure 4). It is worth noting that the relationship of cultural participation and democracy initially appears to be stronger in non-EU countries compared to EU[101]. However, this is largely driven by the UK, Switzerland, Norway, and Iceland that have comparatively higher incomes and economic output than other non-EU countries. This suggests that there is a relationship between economic measures and both patterns of cultural participation and civic and democratic outcomes. As shown below, economic indicators of culture, including the size of the cultural sector, are both positively and significantly correlated with cultural measures more generally, as well as democratic outcomes. This suggests that the size of the cultural industry, and investment in cultural opportunities, is closely related to patterns of democratic participation.

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[101] Non-EU countries in the IFCD dataset are Albania, Georgia, North Macedonia, Moldova, Norway, Russia, Serbia, Switzerland, Turkey, Ukraine, United Kingdom, Bosnia & Herzegovina, and Iceland

Figure 4. Correlation between Cultural Participation and Democracy indicators as reported in IFCD data.

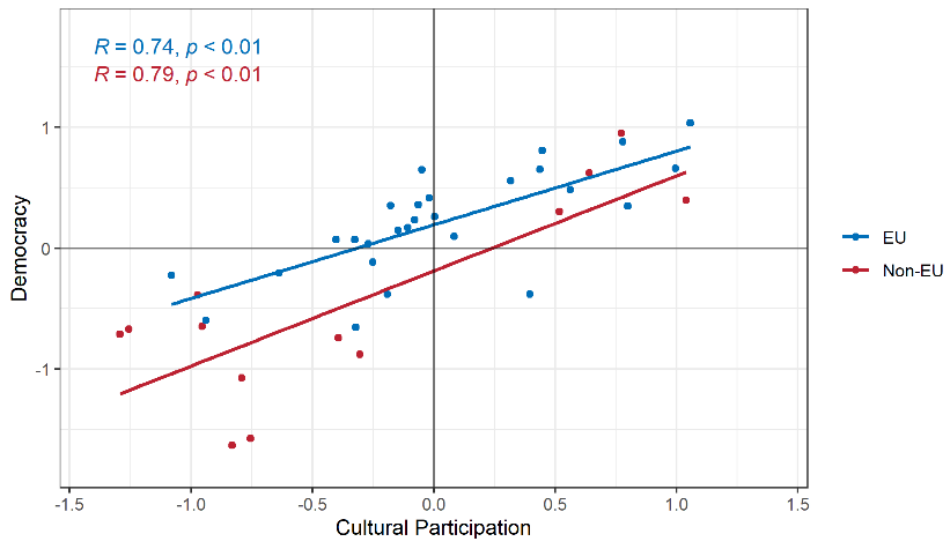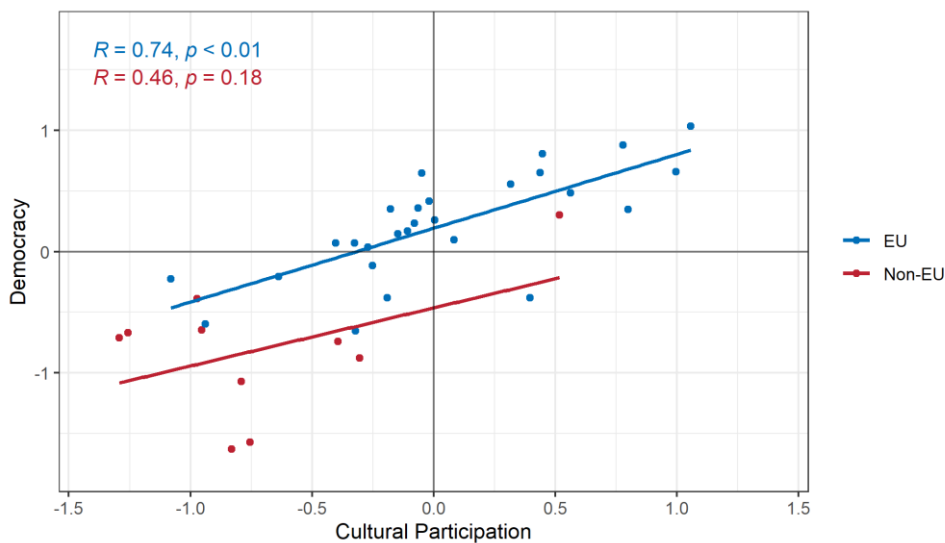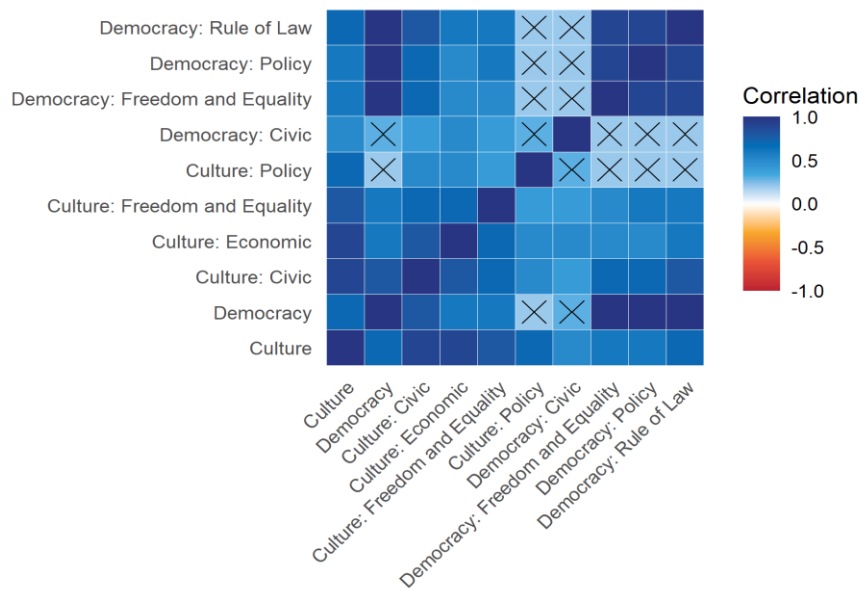$R = 0.74, p < 0.01$
$R = 0.79, p < 0.01$

Figure 5. Correlation between Cultural Participation and Democracy indicators as reported in IFCD data, after removing three outliers (Norway, UK, and Switzerland)

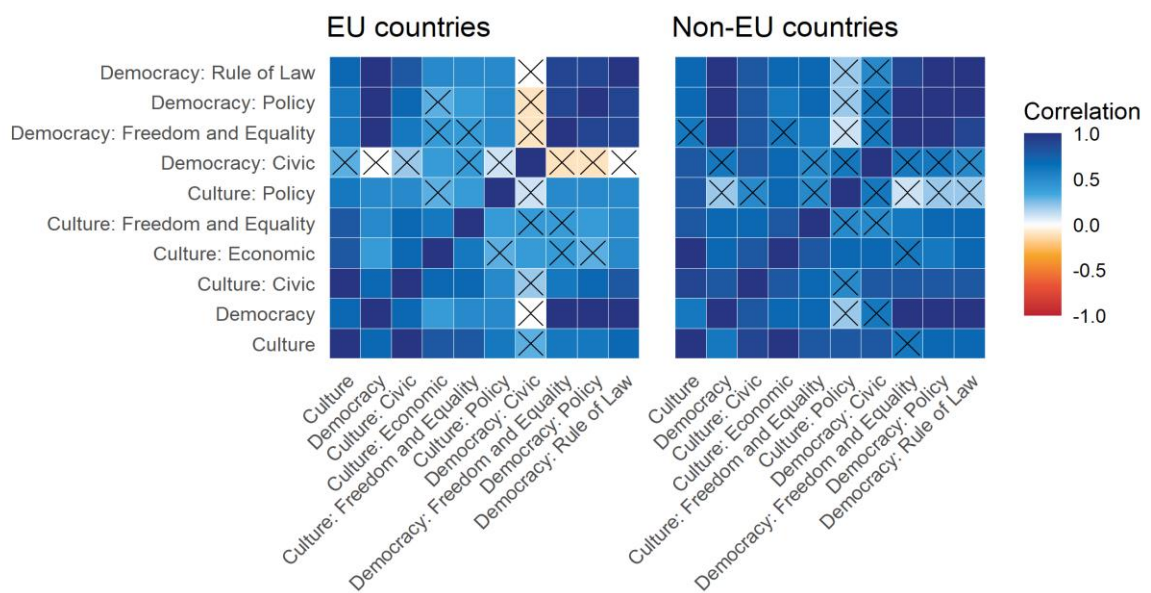$R = 0.74, p < 0.01$
$R = 0.46, p = 0.18$

Looking at the specific dimensions of culture and democracy indicators, the IFCD data suggests strong links across the two domains (Figure 5.). The heatmap below (Figure 6.) shows the degree of correlation among the two main indicators and sub dimensions, as well as statistical significance. All indicators are positively correlated with each other, suggesting that countries with above average performance in one indicator also shows above average performance in others, although not all correlations are statistically significant. It is worth noting that the strength of the rule of law (rule of law indicator), checks and balances in government (policy indicator), and individual freedoms and democratic representation (freedom and equality measures) are the three main dimensions that are related to the overall ratings of democratic outcomes (as opposed to the civic indicator which is not significantly correlated). The three dimensions are also strongly correlated with each other, suggesting that countries which are performing well in one are also performing well in the others, as well as in overall democratic outcomes.

Figure 6. Correlation between Cultural Participation and Democracy indicators and selected dimensions as reported in IFCD data in EU countries. Note that 'X' indicates correlations which are not statistically significant at the 5% level.

The same analysis was conducted to compare correlations across EU and non-EU countries. Overall, correlations are stronger in EU countries, as opposed to non-EU countries, aligning with the previous analysis. Although overall Democracy and Culture are correlated across both EU and non-EU, there is variance across the different dimensions of those (some of the significant correlations between dimensions are identified only for EU and not for non-EU, and vice versa). For example, the policy dimensions of Culture are strongly linked to policy dimensions of Democracy for EU countries, while that is not true for non-EU countries.

Figure 7. Correlation between Cultural Participation and Democracy indicators and selected dimensions as reported in IFCD data in EU and non-EU countries. Note that 'X' indicates correlations which are not statistically significant at the 5% level.

Democratic and civic behaviours

A long-standing but relatively small body of large-scale survey evidence supports the positive relationships observed in the IFCD data (Denti, Crociata & Faggian 2022; Campagna, Caperna & Montalto, 2020; Van de Vyver and Abrams 2018; Polzella & Forbis 2013; Polzella & Forbis 2016; Martorana and Mazza 2012; NEA 2009; Hill Strategies Research 2008; Keaney 2006). These studies capture a broad picture of cultural participation and civic and democratic behaviours. Furthermore, in many cases they are based on long established and respected survey exercises that lend authority to the quality of data. At the same time there are also some limitations in this type of evidence. In the context of these surveys measures of cultural participation tend to include passive cultural consumption activities, alongside more active measures such as membership of cultural organisations. In relation to civic and democratic behaviours, most include measures of voting behaviour whilst also incorporating a range of measures of social engagement, such as volunteering and participation in community organisations. Not all these studies establish causal factors, but they do corroborate the existence of a strong relationship between cultural participation and civic and democratic behaviours.

A significant body of this work has originated in North America, including work that has been supported by the National Endowment of the Arts (NEA) in the United States. The NEA has previously supported analysis that demonstrated a strong link between cultural participation and civic and democratic outcomes (Polzella and Forbis 2016; LeRoux & Bernadska 2014; Polzella and Forbis 2013; NEA 2009). The initial analysis conducted in 2009 found that the proportion of regular literary readers who voted in the 2004 presidential election was 10 percentage points greater than the national average and 20 points more than those who did not read. These findings were then developed further in two studies by Polzella and Forbis (2013; 2016). The first study analysed the results of 6,257 households from the 2008 U.S. Department of Commerce Current Population Survey: Participation in the Arts Supplement. The logistic regressions showed that there was a positive relationship between frequency of attendance at musical performances and likelihood to vote, to spend time volunteering or to contribute to charities and to participate in community activities. This included a 46% increase in the likelihood to voting for those who attended music events more frequently. The second study broadened the range of cultural activities, and size of survey population by using the Public Participation in the Arts Supplement of the 2012 Current Population Survey, and the 2012 General Social Survey Arts Supplement. The logistic regression analysis found positive associations between attending forms of arts-related experiences (theatre and visual arts, music, etc.) and engaging in two types of civic engagement.

More recent European analysis by Campagna et al (2020) in Italy was based on Italian National Institute of Statistics survey on the daily life of Italians. The study draws on a nationally representative sample of more than 18,000 families (about 45,000 people), living in 850 municipalities in 2014. The study developed two composite indicators of cultural and civic life that were analysed using different statistical methods to isolate the significant effects of income, education, age, and location. Cultural indicators included attendance or consumption of cultural activities, such as attending concerts and reading, as well as, notably, generating or uploading content online. The civic indicator included activities, such as formal participation, and associated measures such as levels of interest in politics, trust in institutions, and certain behaviours associated with civic responsibility such as double parking and driving loudly. Their results indicated a clear positive relationship between cultural indicators and civic indicators. Furthermore, the quantile

regression analysis that was ap-plied to the data also suggested that there was a positive asso-ciation between cultural participation and civic engagement regardless of education level and consistent effects between different municipalities of different sizes.

A subsequent study by Denti et al (2022), also in Italy, also demonstrated a sizeable positive effect of cultural participation and lower patterns of hate crimes. The study drew on a high-quality data base of offences and incidents including threats, property damage, assault, and murder, which were motivated by bias or prejudice towards groups of people, alongside data on attendance at cultural events. The analysis was then conducted longitudinally at the regional level to assess the influence of aggregate cultural consumption with the incidence of hate events. The outcome suggested that an increase in cultural consumption by 1 percentage point related to 20% reduction in hate events. The effects were also tied to the local context, with no sup-porting evidence of territorial spill-over effects, or other socio-economic or historical variables. Notably the study did use a more passive measure of cultural participation, measured through attendance at events rather than active involvement in activities. However, the authors also no-ted supporting data that suggested that these outcomes were potentially related to support from Italian ministry of culture and regional authorities for inclusive programming by local cultu-ral organisations.

The positive relationship between cultural participation and positive civic behaviours and attitu-des was also found in the UK. For example, Bone et al (2022) conducted an analysis of two large population studies of adolescents in the UK and found that patterns of anti-social behaviours were negatively related to rates of cultural participation, including when accounting for socio-demographic factors. Similarly, analysis of the Understanding Society survey of 30,000 house-holds in the UK found that both arts attendance and creative participation positively predicted a range of positive social behaviours (Van de Vyver and Abrams 2018). Van de Vyver and Abrams examined the link between volunteering and charitable giving and attendance at arts events across a four survey waves running between 2010 and 2014. Their analysis controlled for a range of socio-economic factors through regression analysis. Interestingly they also compared the re-sults for cultural participation with participation in sports activities, as well as testing for prior dispositions through personality and other biographical measures (such as spare time). They found that overall, arts engagement accounted for between a 6% and 10% difference in rates of giving and volunteering in their study.

Delaney and Keaney (Delaney and Keaney, 2006; Keaney, 2006) also found a link between cultu-ral activities and civic and democratic behaviours in the UK using the 2002 European Social Survey and the 2001 UK Home Office Citizenship Survey 2001. They found a very strong relation-ship between *membership* of cultural organisations and participation in formal civic and demo-cratic activities such as voting, contacting their local politician, or signing a petition. Furthermore, the study also found a statistically significant effect on both trust in civil institutions and trust in peo-ple from being involved in a cultural group, even when accounting for other factors such as educational attainment level and income. Similar themes were also observed in Canada where analysis of 9,851 respondents to Statistics Canada's General Social Survey of 2005 found that cultural participants, including book readers and attendees at events or venues, had higher rates of volunteering and charitable giving (Hill Strategies Research's 2008). Similar themes can also be observed in the National Endowment for the Arts (NEA)'s 2009 study which found that 57% of performing arts attendees volunteered or did charity work at least once over a 12-month pe-

riod, and that this rate was more than 35 percentage points greater than the volunteer rate for adults who did not attend arts performances.

A strong link between cultural indicators and measures of social trust and acceptance have also been found in several population level studies. For example, the World Values Survey of over 90 countries suggests that there is a positive relationship between the value different societies place on self-expression and patterns of interpersonal trust (Inglehart and Welzel 2010). Similarly, in the studies by Delaney and Keaney (2006) and by Campagna, et al (2020), as well as analysis of the IFCD data for the Council of Europe (2017), social trust and tolerance was positively linked to rates of cultural participation. For example, a study in Slovakia by Gajdoš et al. (2019) found that cultural participants (referred to as "cultural omnivores") had more liberal attitudes to single mothers, same-sex couples, unmarried couples, and gender equality, than non-participants. These themes are also reinforced by the Council of Europe's (2017) IFCD report which found a strong relationship between cultural participation and acceptance of minorities (such as immigrants, people of a differrent religion, race, or sexuality) as neighbours. There were similar findings in the United States, in research that found that audience-based arts participation has a positive, although modest, effect on tolerance towards differences in sexual preferences (Leroux & Bernadska 2014).

Several studies have also noted a positive relationship between the civic and democratic behaviours of young adults and other vulnerable groups (Bowen and Kisida 2019; Leroux & Bernadska 2014; Catterall, Dumais, and Hampden-Thompson 2012; Catterall 2009). For example, Bowen and Kisida (2019) ran a randomised control trial with 10,548 3rd-8th grade students in the US and found strong evidence that arts educational experiences can produce significant positive impacts on student academic and social development, including a 3.6 percentage point reduction in disciplinary problems. This was also supported by Catterall et al (2012) who found a positive relationship between arts involvement, academic outcomes, and involvement in anti-social behaviour amongst at-risk students (low-socio-economic status) drawing on longitudinal data of more than 12,000 students in the USA. These studies found that young adults, including 'at risk' young people with low socio-economic status, who were actively involved in visual and performing arts programs were more likely to volunteer and vote, engage in school and neighbourhood politics, and community service activities. Notably, 45% of young people from the low-SES background status who had high levels of arts engagement voted in the 2004 presidential election compared to 1% of their peers.

Denti et al's study of Italian regions (2022) demonstrated that the positive effects of cultural participation on behaviours and attitudes can also be observed locally, including when controlling for socio-economic background. Similar findings have also been replicated over time by studies that have compared experiences in specific locations (Otte 2019; Engh et al 2016). Otte's (2019) analysis of a population survey consisting of over 3,000 respondents in the Drenthe region of the Netherlands showed a link between attending art events and a range of social attitudes associated with social cohesion, or more specifically 'bridging' attitudes and behaviours, including open attitudes to social differences. The positive relationship in different locations was also high-lighted by research for the Urban Institute by Walker et al. (2002 & 2003) that drew on telephone surveys of 2,406 respondents in five different US communities showed participation in arts and culture had a strong relationship with participation in political and civic activities. A mixed method evaluation by Engh et al (2016) of a series of neighbourhood arts projects in Chicago

used a range of participant stakeholder and artist surveys. The study found that respondents dwelling on blocks where art activities took place were 1.8 times more likely to state that it was very important to them to be civically engaged in their neighbourhood (47.4% for neighbour-hoods with art activities versus 25.8% for quasi-control group respondents).

Limitations

The indicator sets and studies outlined so far demonstrate the existence of a positive relationship between cultural participation and democratic and civic participation. However, they do not always support conclusions about the *causal* relationship. Trying to isolate the causative rela-tionship of complex social dynamics is not always possible (or helpful) but the issue of whether cultural participation is a driver of, or a result of, attitudes and values is noted across several of the studies. For example, LeRoux (2012) noted that an interest in arts was just as likely to be a predictor of prior values of social responsibility as the other way round. Furthermore, in some cases, cultural participation and activities are employed as indicators of civic participation or there is little assessment of why cultural participation is treated as distinct from other types of activities that are used to underpin measures of civic participation (for example Delaney and Keaney 2006 or Polzella & Forbis 2013).
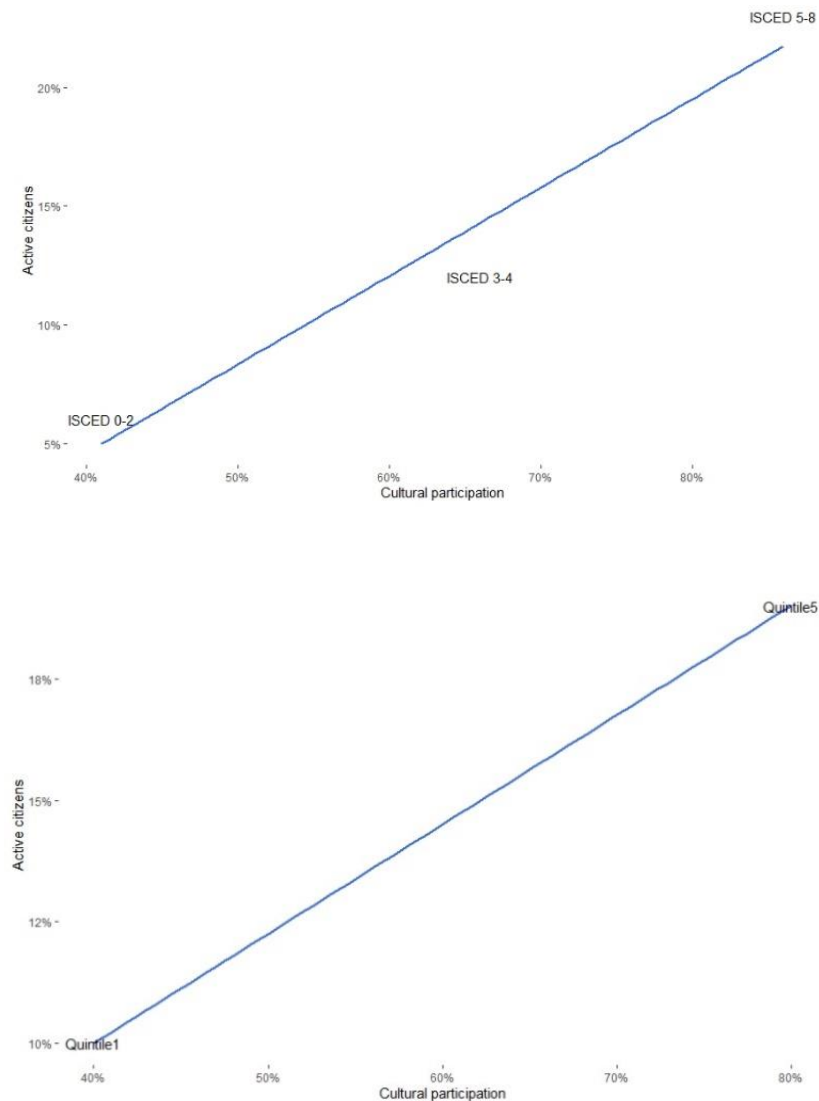
Educational attainment level and socio-economic background are frequently noted as con-founding factors across the literature, including all the studies highlighted in this chapter. The strength of this relationship can be observed in the correlation between indicators for cultural participation and active citizenship. For example, the data shows that the EU average indicators for cultural participation[102] and active citizenship[103] are positively correlated with each other, and the link is statistically significant at the 5% level. At the same time analysis of this link per educational attainment level, based on ISCED (International Standard Classification of Education) levels has also shown that this correlation is higher for ISCED levels 3-4 and 5-6 than for ISCED levels 0-2, thus showing that both indicators tend to be higher among more educated citizens (Figure 8.). A similar finding is presented in Figure 8, that shows the correlation between cultural participation and active citizens indicators at the EU average level tends to be stronger among individuals with higher incomes[104].

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[102] The 'cultural participation' indicator relates to the share of respondents participating in three different types of cultural activities in the last 12 months (i.e., going to cinema, visiting a cultural site, attending a live performance). Eurostat (2015). Cultural participation during the previous 12 months, by level of education attainment, and by income quintile. [ilc_scp03 and ilc_scp04].

[103] 'Active citizenship' is understood as "participation in activities related to political groups, associations or parties, including attending any of their meetings or signing a petition." Eurostat (2015). Active citizens, by educational level, and by income. [ilc_scp19 and ilc_scp20].

[104] The Eurostat 'active citizenship' indicator only gathered data on income levels relating to Quantile 1 and 5. For this reason, only these two quantiles have been tested with the corresponding ones for the cultural participation data, and thus used for this correlation.

Figure 8. Relationship between cultural participation and education amongst EU citizens

Source: Ecorys analysis of Eurostat 2015

Eurostat data also shows that education level and income are even more significant than age or gender when assessing the relationship between cultural participation and civic and democratic behaviours. In fact, the 2015 Eurostat dataset on cultural activities shows that in the previous year there were no differences in levels of participation in cultural activities between men and women at EU level, and negligible difference in the level of active citizenship between men (13%) and women (12%). For what concerns age, differences in the age groups measurement of the active citizenship and cultural participation indicators did not provide the opportunity to test their statistical significance against the age variable.

Nevertheless, some of the studies highlighted in this chapter have established an independent relationship between cultural participation and civic and democratic outcomes through statistical models that control for education or socio-economic background (Denti et al 2022). For

example, a positive association between cultural participation and civic engagement among people with no school qualifications was found by Campagna, Caperna & Montalto (2020). Their analysis also controlled for the size of municipality and suggested that a stronger relationship could in fact be observed in smaller, more rural settlements. However, in most cases these models are either based on a narrow interpretation of cultural activities or are based on complex composite indicators, often with a range of stronger and weaker dimension of cultural and civic participation (for example Campagna et al 2020 or Polzella and Forbis 2016). In addition, whilst methods for controlling for variables and characteristics has developed substantially, their application in relation to cultural outcomes is relatively limited. Furthermore, statistical methods are not always able, and do not claim, to account the full set of social variables including prior dispositions or values that may influence the relationship.
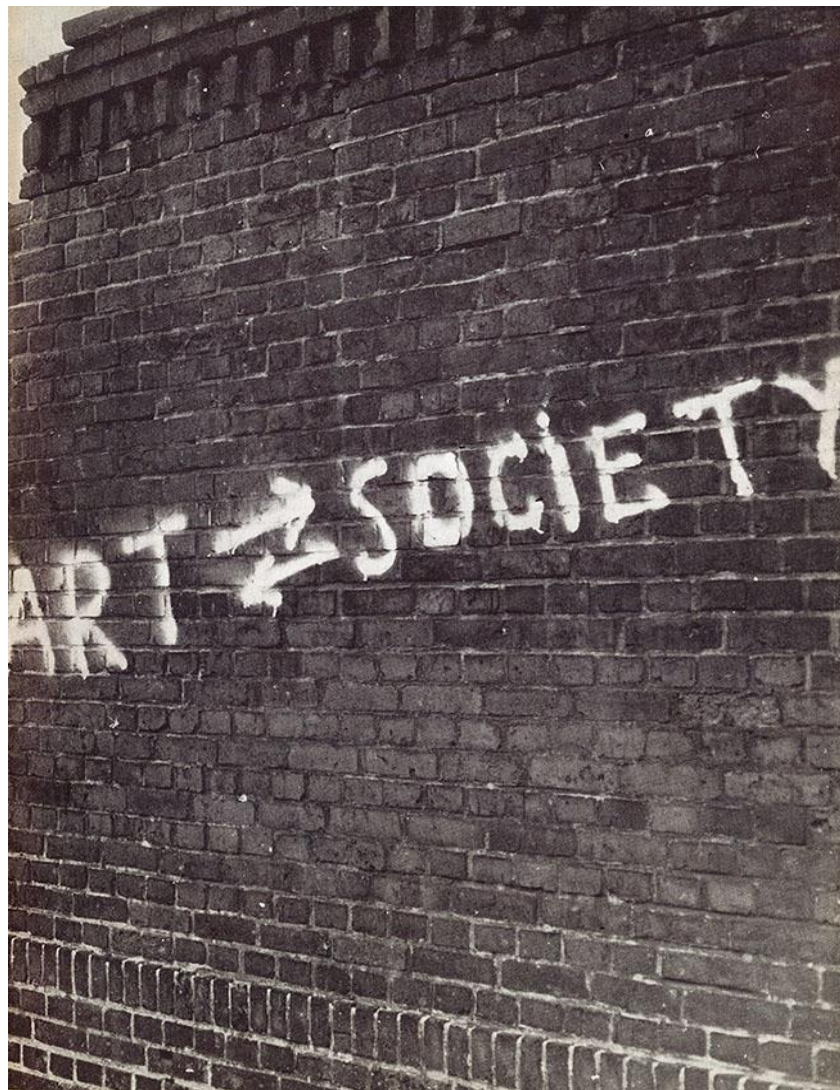
It should also be noted that the evidence presented by many of these studies primarily focuses on patterns of individual participation in democratic processes or values or behaviours that are associated with cohesive societies. Whilst these dimensions are clearly crucial to any democracy these studies do not make claims in relation to the broader health of democracy in institutional terms, with the notable exception of the relationship highlighted in the IFCD indicator set. As noted, there does appear to be a link between economic wealth, rates of participation and institutional measures of democracy at the national level. At the same time the evidence typically focuses on the behaviours or attitudes of populations rather than structural or institutional dimensions such as rule of law, openness of participatory systems or freedom of expression. In addition, whilst the evidence presented in this section emphasises large scale survey-based research, there are fewer examples of systematic monitoring of civic and democratic outcomes from specific cultural activities or interventions. This current limitation has been pointed out in multiple research reviews over the past decade and reflects limited investment in longer-term measurement of outcomes in this field (Bergh and Sloboda 2010; Crossick & Kaszynska 2016).

Summary

This chapter has demonstrated the link between cultural participation and civic and democratic behaviours. The relationship can be observed at the national level and in a range of large-scale population surveys. There is less evidence, beyond high level IFCD national indicator sets, that examine the relationship between cultural participation from an institutional or structural perspective of democracy. There is, however, a significant body of evidence that examines cultural participation alongside a range of formal and informal civic and democratic behaviours. These include a series of studies drawing on large scale population surveys from North America and Europe. These support conclusions that cultural participation is positively associated with:

- Higher rates of participation and engagement with formal democratic activities such as voting.

- Higher rates of participation in other forms of civic activities, such as volunteering and other community activities.

- Prosocial attitudes that are positively associated with civic and democratic values, such as social trust, social empathy.

Causality is a significant and acknowledged limitation across these surveys and statistical studies (with the notable exception of Denti et al. 2022), including the reasons why the positive relationship exists. The issue is compounded when considering the significance of educational attainment level and socio-economic background in civic and democratic behaviours and rates of participation in cultural activities. There is evidence that cultural participation influences civic and democratic behaviours and attitudes, independently of economic and education background. However, a person's educational and socio-economic background remains a significant predictor of the preponderance to participate in cultural activities, as well as of patterns of civic and democratic engagement. Similarly, at the national level economic wealth, and investment in cultural activities, also correlates with higher rates of cultural participation, as well as civic and democratic measures. As a result, further examination of why the relationship may exist in the context of a complex set of social processes is required.

CHAPTER 4. Why does cultural participation influence democratic and civic outcomes?

This chapter examines why there is a relationship between cultural participation and civic and democratic behaviours. It examines **cultural participation as a form of social participation** and the role it plays in the development of social and democratic norms, and opportunities for engagement with civic and democratic institutions. The idea of culture as intrinsically a form of social collaboration is a long standing and well-established perspective when considering culture through its broader sociological lens. Collaborative methods directly underpin a variety of formal and informal cultural and creative activities. Even in more passive forms of participation there is a relationship between audience and artist that is shaped by implicit collaboration to enable the success of the piece through an audience's attention and emotional engagement. This chapter therefore drills down from the large-scale population level evidence to assess personal and group level effects of social collaboration through arts and cultural activities across three dimensions:

- **Bonding:** the role that cultural activities can play in developing social competencies and group identities as foundations of civic and democratic engagement. Key factors include the role that participation in cultural activities plays in enhancing social confidence and belonging, alongside social skills such as self-reflection and communication.

- **Bridging:** the role that cultural participation can play in creating and mediating connections between social groups. Key factors here include the role that cultural participation can play to enhance understanding of different social perspectives.

- **Linking:** the role that cultural participation can play in helping to create opportunities for groups to engage with and influence civic and democratic institutions and decision-making. Key factors for this dimension include examples where cultural organisations have shaped decision-making.

This basic model is based on the approach to social capital that was popularised in policy making by the US academic Robert Putnam based on analysis of Italian and US civil society (Putnam 2000; Putnam 1993). Although set in a long theoretical tradition, one of the contributions of Putnam was to present quantitative data that helped to establish the positive relationship between social capital and civic and democratic behaviours. The three broad dimensions of social capital enable groups and individuals to engage with civic and democratic process and decision making. Bonding capital enables people to group around shared social norms and identities, bridging capital helps to create links with a broader range of social groups and perspectives to support social integration beyond narrow communities, whilst linking capital creates connections with decision-making institutions or other forms of formal or informal power. As highlighted by related models of cultural capital, access to social capital is also determined and perpetuated by a range of socio-economic, and cultural, dimensions. Consequently, the distribution of these di-

mensions can also drive outcomes such as segregation and alienation through too much bonding and insufficient bridging, or unequal linking capital.

Social competencies and group bonding

The development of shared group identities through collective social activities, including cultural activities, is widely documented, and well understood. Similarly, there is a long established body of evidence that cultural participation can support the development of social confidence and esteem within these social settings (Mak & Fancourt 2019). These outcomes reflect long-standing understanding of the educational value of participating in creative activities (Zimmerman 2009; Harland et al 2000; Dewey 1919). Cultural activities can be enjoyable, and intrinsically motivating, whilst also challenging and absorbing for participants (Broadwood 2012; Gallese 2008; Csikszentmihalyi 1990). For example Mak & Fancourt's (2019) analysis of data from the UK Millennium cohort survey of 6209 children showed a positive relationship between engagement in arts and cultural activities and self-esteem that was independent of other social and demographic backgrounds. This also reflects feedback from smaller studies on the impacts of projects and arts initiatives that have reported positive impacts from participation in cultural activities on personal confidence and self-esteem amongst adults (for example Long et al 2002).

Creative collaboration supports the development of social competencies. For example, Flinders and Cunningham (2014), found that having a meaningful role in the creative decision-making pro-cess in a theatre arts programme had positive benefits on social confidence for young people (Flinders and Cunningham 2014). This theme is also reflected in Martorana and Mazza's (2012) work investigating the influence of social interaction through sport clubs, union membership, religious groups, and cultural consumption (attending theatrical events and going to the cinema) on voting turnout using data of 9,000 individuals eligible to vote "in the last election" from the British Household Panel Survey. They find that activities such as union membership and religious groups, or certain cultural activities, correlated positively with voting turnout. They suggest that this pattern is linked to the personal investment in attending and engaging with events. For example, the same benefits were not found for going to the cinema or sports attendance. These themes corroborate previous findings establishing a link between social groups and political engagement across eleven European democracies (et al 2003).

Building on this theme, several studies show that collaborative cultural activities produce social behaviours and attitudes such as self-awareness and social empathy. Furthermore, these bene-fits have been observed in a range of settings, including in educational and violence reduction initiatives (Bone at al 2022; Kou et al 2020; Johnson, Keen, & Pritchard, 2011; Pruitt 2008; Hughes, 2004; Zelizer 2004; Krensky 2001). As noted previously Kou et al's (2020) analysis of large-scale population surveys in the US showed that cultural activities supported prosocial atti-tudes, including empathy, understanding of different perspectives, and care. On a micro level, a 2010 study by Kirschner & Tomasello (2010) investigated the influence of group singing and joint music- making on young children and found that it produced increases in spontaneous coope-rative behaviour when compared to a control group. Similarly, Otte's case study of the Drentse Blues-opera amateur art project encouraged cooperative relationships between individuals (Otte 2019; Otte 2015).

Cultural participation also promotes attachment to a community or place by deepening social networks (Engh et al 2021; ESPON 2021; Stern and Seifert 2017; Maughan & Bianchini 2004). For example, results from the HERIWELL project highlighted the contribution that heritage projects can make to local belonging, as well as the high priority given to this dimension by stakeholders (ESPON 2021). Maughan and Bianchini (2004), also previously showed how local cultural festivals can help to develop a sense of attachment and enhance local image and identity. Furthermore, patterns of social attachment have also been observed across different types of communities and groups. An evaluation of two creative community development projects in Chicago found that places with higher rates of participation in arts activities had a stronger sense of community belonging (Engh et al 2016). The data they collected highlighted the link between increased social connections between neighbours and amenities with residents' sense of safety and belonging. Furthermore, Seifert and Stern's (2017) research found that the relationships between culture and broader community well-being was particularly notable in lower-income neighbourhoods.

Notably much of the case study evidence on social competencies and bonding demonstrates the value of cultural activities to socially excluded groups (Arts Council England 2018; Nielson and Sørensen 2017; Seifert & Stern 2017; Arts Council England 2014; Barraket 2005; Long et al. 2002; Goodlad et al. 2002, Kingma 2001; Matarasso 1997; Williams 1997). For example, in addition to educational settings, a significant part of the evidence base on social competencies is linked to reintegration of offenders (Taylor et al, 2015; Ecotec and Nottingham Trent University 2005; Eastburn 2003; Balfour 2000). In addition, the role of arts and cultural activities in supporting group bonding and development of social networks is frequently noted in relation to migrant and minority groups, as well as disadvantaged communities (Clini, Thomson, & Chatterjee 2019; Novak-Leonard et al. 2014; Froggett et al 2011). There is also a long-standing body of evidence that highlights how cultural participation can support people from migrant backgrounds by giving them access to social networks that help to foster a sense of belonging and identity (Clini et al, 2019; Gould, 2005). By way of illustration, qualitative studies in the US found that a sense of belonging was a key outcome of participation in arts activities for U.S. citizens from different migrant back-grounds (Bishop 2009 and Li 2007 respectively, cited in Rugg et al 2021).

Cultural participation also creates opportunities for expressing personal and group identities and perspectives, including for minority or underrepresented groups, which can reinforce belonging (Vernon 2008). An illustration of this can be seen in the "Stitches Beyond Borders" project that was led by the artist Iben Høj in collaboration with the Trapholt gallery to commemorate the centenary of Denmark's reunification with southern Jutland (Eriksson & Sorensen 2022). Notably although the project did not set out to be specifically female, it attracted predominantly women and contributed to the development of a collective female identity in a broader discourse about Danish identity and borders. By engaging in a collective creative practice, in this instance the technique of embroidery, participants had the opportunity to express their ideas as part of a broader group. Similar themes of belonging and identity have also been observed through engagement in heritage settings. For example, an evaluation of an engagement initiative with underrepresented communities in six U.K. museums found that direct engagement with artefacts and items increased participants' feelings of collective ownership of the cultural heritage and belonging in a society. Another example of the role of creative expression and social representation is the MEMEX participatory arts project that presents social stories through heritage, illustrated in Box 1.

MEMories and EXperiences for inclusive digital storytelling -MEMEX (Europe) 2019-2022

The MEMEX project promotes social cohesion through collaborative, heritage-related digital storytelling tools that provide inclusive access to tangible and intangible cultural heritage. The project involves a smartphone app allowing users to create and visualise stories related to their personal memories, and link these to geographical locations of either tangible (cultural places/ physical objects) or intangible (e.g., an event) cultural heritage. Communities involved in the pilot project include migrant women in Barcelona, inhabitants in the 19th "Rosa Parks" district of Paris, and communities in Lisbon from former Portuguese colonies. People can link their stories and perspectives with shared cultural heritage and places with stories that are entangled within European history.

The project received funding from the European Union's Horizon 2020 research and innovation programme. It has 9 partners from 6 countries: Italy, Spain, Portugal, Sweden, Ireland, and Belgium. The collaboration includes four scientific and technological research centres, three NGOs, three private companies, and a higher education institute. The project also relies on a network of local partners, comprising community associations, private foundations, NGOs, cultural centres and workers' unions. It started in 2019 and concluded in 2022.

Bridging

It is well documented that cultural groups and creative activities can play a valuable role in creating connections between different social groups. As outlined in the previous chapter, Denti et al's longitudinal analysis (2022) of cultural participation and hate demonstrated the positive impact of cultural participation on reducing instances of hate crime. There is also a long history of arts-led community development projects that have sought to bridge between different groups (Taylor et al 2015; Barraket, 2005). Research conducted as part of The Access to Culture Platform, the European House for Culture's Working Group on Education and Learning also concluded that cultural engagement can "lead to social cohesion by bringing [together] people from [a] wide range of backgrounds, ages and experiences" (Varbanova, 2011, p.6). Similar findings were observed in Eriksson's (2018) study about cultural centres in Europe and by Engh et al. (2021) who concluded that "informal arts activities help people to bridge social boundaries of age, gender, race/ethnicity, and occupational status". The important role that arts and cultural venues and activities can play in bridging between communities was also illustrated by the Cantle report (Home Office 2002) that followed the 2001 urban riots in the United Kingdom that identified a local arts programme as one of the few shared spaces for the different ethnic communities.

Cultural activities can create opportunities for direct interactions between social groups. Importantly however, the creative dimension of cultural activities plays an important mediating role within these social settings (Lee 2013; Kelaher et al. 2012; Zelizer 2004; Wali et al 2002). For example, the collaborative mural project that Lee (2013) studied enabled two distinct communities to express, communicate, and understand their different perspectives and experiences. As one participant noted, "[the mural] gave us the opportunity to find common ground, as well as learn about social and personal differences". Similarly, Kelaher et al's (2012) mixed methods assessments of three community arts organisations highlighted how artistic and creative settings enabled people to share their perspectives but also, they enabled the development of shared

ideas and identities between different groups. Notably this work found that initiatives provided an opportunity for identifying, understanding, and articulating common community concerns in relation to health care and community services.

Many conflict resolution and community reconstruction initiatives have used arts and cultural activities to bridge between different communities (Rugg et al. 2021; Huss et al. 2016; Bergh and Sloboda 2010; Weil 2010; Zelizer 2004; Lumsden 1999; Epskamp 1999). Reconciliation through arts and culture includes measures to ensure equal representation of diverse cultures in cultural and civic life (see for example Box 2). In addition, arts and cultural activities can enable constructive emotional and social engagement with conflict and trauma; and through their ability to foster cooperation, trust, and empathy (Avetisyan et al, 2019). For example, there are several examples of arts-based peacebuilding that have been used to rebuild social relationships in Bosnia and Herzegovina (Fancourt and Finn, 2019). These include the Pavarotti Music centre in the divided city of Mostar, which facilitates interaction between the different communities through musical exchanges; and the work of the Open Society Institute, which supports a network of Balkan artists across geographical space to explore issues of reconciliation (Lumsden 1999). The human dimension of bringing different groups together into a motivated creative collaboration was illustrated by one member of a multi-ethnic, interfaith choir based in Sarajevo:

> *"In the times that were really difficult and challenging, we had to focus on the music…That's why it works, that's why this whole thing functions. If it were just some group of people getting together to talk about their experiences, it would have folded three years ago. But the fact that we do have the music to focus on and we all agree on that" (Quoted in Zelizer 2004).*

Box 2. Montreal City Cultural Policy 2017 – 2022

Reconciliation with Indigenous People (Montreal, Canada) (2017-2022)

The City's Cultural Policy for 2017–2022 sought to contribute to the creation of a more inclusive and cohesive city. A key element of this was giving proper space to the history and contemporary creativity of Indigenous peoples as part of the broader cultural landscape of the city. This was progressed through three main strands: collaboration with Indigenous cultural organisations to showcase and support Indigenous artists; encouraging the presentation of Indigenous work in municipal venues; and making Indigenous cultural products part of the city's cultural tourism offer. Montréal has acquired several works of Indigenous art into its collections and commissioned public art created by Indigenous people. There are also two festivals celebrating contemporary Aboriginal creativity: the Montréal First Peoples Festival Présence autochtone mixes music and cinema to promote the vitality and diversity of Indigenous cultures and artists not only in Montréal and Canada, but in the world, and the Contemporary Native Art Biennial. Additionally, the Mundial showcase of world music devotes a series to Indigenous musicians. The Montréal Arts Council and the Accès Culture Network (the municipal venue network) have also developed programmes to support Indigenous artists and to ensure there are more opportunities to present their work to a broad audience. The city is also encouraging the DestiNATIONS project, which aims at building a major Indigenous cultural embassy in downtown Montréal, with a particular architectural signature, to showcase and represent Indigenous cultures (BOP Consulting 2018).

Cultural activities can create emotional connections between people from different backgrounds. Many cultural activities engage the audience or reader with different, and sometimes remote, social perspectives and experiences on an emotional level (see for example Box 3.). In many cases this is linked to shared experiences. For example, Tanec Praha, a BeSpectACTive! Project created a shared emotional connection and new relationships amongst the audience (Brom, Kreuzmannová & Přikopova 2018). At the same time cultural activities can also create 'parasocial relationships' between people from different backgrounds, without direct social contact (Bond 2021; Murrar & Brauer 2018). For example, research by Djikic et al. (2009) found that reading fiction can help people to be more able to anticipate the emotional reactions of others, whilst a further study showed that readers were more aware of their own emotional responses. Tamir et al. (2016) also demonstrated that people who often read fiction have better social cognition. Using brain scans, they found that while reading fiction, there is more activity in parts of the default mode network of the brain that are involved in simulating what other people are thinking and feeling. Mediums such as music also have a capacity to engage with audiences and participants on an emotional level that drive decision-making (LaMarre et al 2012). For example, Greitemeyer (2015 & 2009) has shown that listening to songs with prosocial lyrics can foster interpersonal empathy, reduce aggression, and increase helping behaviour, though notably the study also found that the converse was also true.

Box 3. Emotional connection through participation

#framedinbelarus

"Framed in Belarus" is a creation of Prague based Belarusian artist Rufina Bazlova. The aim of the #FramedinBelarus project is to tell the story of each of the 1300 political prisoners in Belarus. The project works with volunteers to create portraits of prisoners using the traditional Belarusian technique of embroidery with red thread on a white background. The mediative process of embroidery encourages participants to take the time to concentrate and create an emotional connection with the experiences of a prisoner, their family, and their sacrifices.

Participation in the project is a gesture of creative solidarity with those in prison that will record an important period in Belarusian history through an important folk art. The project follows on from the piece *'the History of Belarusian Vyzhyvanka',* which depict the Belarus democracy protests of 2020 to 2021 and is part of the Stitchit art group that works with differrent communities and individuals in the creation process and blurs the lines of authorship.

For more information about framed in Belarus visit www.framedinbelarus.net

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Non-linear creative expression can also mediate social interactions between diverse groups (Rugg et al. 2021; Huss et al. 2016; Lee 2013; Pruitt 2011; Zelizer 2004; Senehi 2000). Zelizer

(2004) highlighted the role that creativity can play in providing different ways of expressing perspectives, exploring problems, and resolving conflict. Similarly, many of the young people in Pruitt's (2011) research on the role of music and dance for peacebuilding in Northern Ireland found that creative activities helped them create relationships across antagonistic community divides. The creative activities provided a new way of expressing themselves to others with more confidence. Moreover, interviewees found that creative activities, such as through music and dance, helped to circumvent the usual seemingly fixed social rules based on culture or religion. The valuable role of expressive language in bridging between groups has also been observed in other settings. For example, a Youth Refugee Programme that Barraket (2005) studied, featured a range of drama and movement workshops as well as mural painting, which "proved to be a very useful vehicle to convey ideas, feelings and experiences for participants, many of whom have difficulties expressing themselves in English". Similarly, Lee's (2013) project also found that creative activity, this time in the form of painting, enabled visual communication in helping to overcome language barriers that could have otherwise prevented different groups from interacting.

There are however clear caveats to the role that cultural activities can play in bridging between communities. Much of the evidence presented here is focused on activities or direct interventions that have directly set out to create bridges between different communities, including underreprsented groups. However as noted by many authors, including for example Benediktsson (2012) and Danielsen (2008), the cultural preferences, hierarchies, and social networks that build up around different activities can reinforce group boundaries whilst restricting opportunities for social mixing. Another limitation is the extent to which bridging relationships are sustained outside of the direct social contact during the activity itself or the specific initiative. For example, Otte (2019), examined five projects in the Drenthe province of the Netherlands that sought to encourage new social encounters. In practice only 1 project (EmmerMeerCultuur) and 1 performance event (by PeerJonG) fully realised these objectives during the event. In addition, when analysing audience survey responses, a minority of respondents reported new attitudes to social groups and that new social relationships were generally not sustained after events. As a result, she concluded that there was limited change in social compositions in Drenthe because of these events, and that most served to confirm or reinforce pre-existing group identities and cultural expressions.

Linking

The linking dimension of cultural activities and organisations is perhaps the most contested issue when examining the relationship between cultural participation and civic and democratic outcomes. This is primarily due to the role that culture, including cultural organisations and outputs, can play in reinforcing inequalities of linking and cultural capital and the consequences that this has in terms of equal access to decision-making and cultural representation. Many analyses of linking capital in cultural settings is principally concerned with patterns of public funding for the arts, the governance of established arts institutions, and cultural and media industries (O'Brien, Rees & Taylor 2022). As a result, examination of linking capital in arts and culture tends to centre on the need to democratise cultural policy, including methods for enhancing community ownership of cultural policy through participatory decision-making. At the same time however the literature also illustrates the role that cultural organisations and groups can play in supporting representation and engagement with decision-making processes in different areas beyond specifically cultural policy.

Firstly, throughout the literature there are various examples of initiatives that have directly set out to promote participatory approaches to cultural decision-making. These initiatives recognise the intrinsic value of democratising cultural policy as part of efforts to achieve good quality decision-making and to promote cohesive societies. For example, the report produced on the Participatory Governance of Cultural Heritage as part of the Work Plan for Culture 2015-2018 (European Commission, 2018b) illustrates how participation in the governance of cultural heritage processes can strengthen community ownership. It lists examples such as the Museum of Broken Relationships in Croatia[105,] the Île de Nantes urban project in France[106], and the Local Development Project in Rupea-Cohalm, Romania, that reported increased ownership about decision-making. Similarly, the Municipality of Almada in Portugal aimed to design a monument in an urban park, they did so through a public art project with the community residing around the park (Gato, Ramalhete, & Vicente 2013). Other examples include the Les Nouveaux Commanditaires initiative in Paris that has supported the commissioning of public art works in partnership with local communities (see Box 4).

Box 4. Les Nouveaux Commanditaires

Les Nouveaux Commanditaires (New Patrons) – Paris, France (2006-today)

Les Nouveaux Commanditaires movement aims to empower citizens to become artists and decision-makers around the world. One of their initiatives in Paris is based around the T3 Tram in the city, which is a commonly used transport route going north out of the city. Since it opened in 2006, public art has been part of its development, and each time the line is extended, new works of art are commissioned along its route. The scheme is unusual in that residents are heavily involved in the commissioning of artists, as well as choosing the theme of the artwork. To date, five artworks have been commissioned along the extension of T3 tram line. At each location, citizen commissioning groups have been chosen because of their strong attachment to the local urban space. For example, workers at the Bichat-Claude-Bernard Hospital were involved in the commissioning of the artwork at the nearby Port de Saint-Ouen station.

This process of community commissioning has been adopted by the Fondation de France (an independent administrative agency) which is supporting the project in partnership with the City of Paris. The two bodies have provided a director and two mediators to shape the projects, who actively engage in the neighbourhoods bordering the tramline who are interested in getting involved and becoming "patrons". The mediator also identifies artists who are likely to respond and work with these citizens, putting them in contact with one another. Anyone is free to suggest a pressing social topic which the artwork should address. The commissioned artist then creates the work representing the interests and ideas of the surrounding community.

At the same time the literature also highlights the role that different types of cultural organisation can play in developing linking capital across a broader range of topics. Much of the evidence base highlights the broader role that arts spaces, including community arts centres, can play in providing a foundation for engaging with decision-making across a range of relevant topics. In many cases these impacts derive from community development activities that deliberately

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[105] See: https://brokenships.com/
[106] See: http://www.iledenantes.com/fr/

employed cultural activities as a method for enhancing community ownership of local decision-making. For example, the evaluation of two arts projects in Chicago, which found that when respondents were asked about having a voice in community decision-making, a higher percentage of respondents living on blocks where creative activities took place agreed with the statement, "I have a voice in community decision-making" than quasi-control group respondents (Engh et al., 2021). This trend was even more pronounced for non-white respondents and people on lower household incomes. In these cases, cultural decision-making was a vector for broader ownership of decision-making. This included the development of practical links with authorities alongside experience of developing proposals, making decisions, and taking action (Kelty et al. 2015, pp. 6-7; Eriksson and Stephensen 2015). See Box 5 for an example of an initiative that aimed to broaden community participation in civic decision-making that was linked to creative and educational settings.

Linking capital through arts and cultural sectors also includes associated issues of cultural capital and cultural representation. There is broad acknowledgement that representation through cultural activities and outputs can help to legitimise social perspectives and identities in public discourse and policy making. There are a range of examples of cultural policies that have sought to recognise and support minority or marginalised cultural perspectives as part of efforts to ensure pluralistic and inclusive societies. The Montreal cultural policy (Box 2.) represents efforts to rebalance and recognise the first nations culture within the broader city cultural identity and landscape. In addition, there have been long-standing efforts in cultural policy that has sought to support and engage with cultural outputs of different social groups, including based of ethnicity and migration background and diversity more broadly (see for example Arts Council England 2021; Hammonds & Bhandal 2011). In these cases policy making has adopted measures that aim to engage and support the cultural activities of minority or underrepresented social groups and artists, which may in turn act as a foundation for enabling a broader, more pluralistic, intercultural discourse. However, there have been persistent challenges around the extent to which interventions have successfully delivered inclusive cultural sectors, and creative and cultural representation.

The case for the benefits of representation through culture emerges in relation to cultural activities as a method for shaping decision-making. From the organisational perspective, cultural groups can be stakeholders or partners that can introduce different social perspectives into decision-making in a range of policy fields (Engh 2021; Mahoney et al 2021; Duncombe et al 2018; Kelaher 2014; Goldbard 2006). For example, when Jackson and Malpede (2009) interviewed residents about the value of cultural activities, respondents highlighted the role that cultural activity played in enabling collective reflection about the needs of their own community. In addition, the participants in Engh et al.'s (2021) evaluation also highlighted the role artists and creative methods could play in introducing people into new and different ways of thinking. The arts can help citizens to confront issues and concerns that might otherwise be avoided and create opportunities for individual and communal introspection that may impel "a testing or rethinking of fundamental assumptions" (Stephenson, 2005, p. 82). For example, the Experimenta Distrito project provided the foundation for community deliberation and development of ideas about their neighbourhoods (Box 5).

> **Experimenta Distrito (Madrid, Spain 2016 – 2020)**
>
> Experimenta Distrito was a programme initiated in Madrid in 2016 by the citizen lab and cultural space Medialab Prado in collaboration with the District Board of Fuencarral El Pardo, the City Council of Madrid and its government areas. The programme opens "citizen laboratories" in different districts of Madrid where people from diverse backgrounds can discuss ideas and develop projects for their neighbourhood. Experimenta Distrito's approach is explicitly experimental and collaborative. Projects developed under Experimenta Distrito tackle various issues around health, sustainability, cultural memory, sports, and music among others. Experimenta Distrito projects involve the Municipality of Madrid, in collaboration with various local entities. For example, Experimenta Educacion has been developed in collaboration with the cultural association La Kalle and a secondary education institute called IES Arcipreste de Hita. Experimenta Distrito's 2018-2019 edition involved Puente de Vallecas' Municipal Center for Community Health to work on community health and well-being.

As with the bonding and bridging dimension there are limitations to the linking dimension of the arts and cultural activities and settings. Some studies have found that the participatory cultural interventions set up specifically to support underserved or deprived communities, or to deliver specific policy objectives such as urban redevelopments, can ultimately be superficial in terms of their involvement in shaping decision-making. For example, participatory policy approaches that have been implemented in culture-led economic and community regeneration initiatives and efforts have not always engaged with cultural groups in ways that have shaped or empowered communities in relation to decisions (Falanga 2020; Sand 2019; Ferilli et al 2017; Nakagawa 2010). Furthermore, at local levels participatory cultural activities do not always foster sustainable links between different communities and authorities beyond an initial policy objective. This issue is highlighted by Sand's work which has questioned the extent to which community engagement in decision-making through arts and culture is genuinely meaningful or has tended to assert, confirm, or reinforce prior decisions and priorities (Sand 2019).

Furthermore, inequality in arts and cultural sectors also produces inequalities of linking capital. In most cases the examination of the impact of cultural participation is as part of a specific intervention. However, the value of linking capital through cultural activities also benefits those who are more likely to participate in these activities and networks. In this context there is also a strand of more critical analyses of arts and cultural sectors, including funded arts and media, and the way social capital is linked to different cultural and arts organisations, including via public funding for arts. This highlights the importance of the density of social networks, and embedded competencies and capital that are embedded in them, and the quality of relationships with authorities and decision-makers. These are particularly relevant when considering socio-economic inequalities in arts and cultural activities and civic and democratic engagement outlined in chapter 2. There are many long standing and critical assessments of the political consequences of the inequality of cultural capital through arts and cultural activities (see for example Mouffe 1993). These perspectives highlight the potential negative consequences of cultural hierarchies and inequalities in cultural sectors and organisations on civic cohesion.

Summary

This chapter has examined the reasons why –and the ways in which- cultural participation supports civic and democratic behaviours. In this respect the evidence base illustrates **the value of cultural activities as a form of social and civic participation** that helps to empower individuals, bridge between social groups, and facilitate engagement in civic and democratic processes. Furthermore, there is a significant body of evidence that these benefits are relevant to people from different socio-economic backgrounds. In fact, in many cases the evidence presented here are of activities and interventions that have employed cultural and creative activities specifically to help support the inclusion of marginalised or underrepresented groups or communities. This theme therefore lends greater confidence to the observation in chapter 3 that there is a positive causal link between cultural participation and civic and democratic outcomes and that this can be independent of social background.

One of the key themes that can be seen across the evidence base therefore is the role of cultural activities as **a form of social collaboration**, including:

- Cultural activities create spaces for social interaction and collaboration that help to create, broaden, and deepen social networks and relationships.

- Social interaction and collaboration through cultural activities can support the development of important social skills whilst also developing better understanding of different social perspectives.

- Social collaboration through cultural activities can also help to underpin the development of shared social norms and values.

- Collaboration through cultural activities can help to develop personal and group identities as well as a sense of belonging and attachment to communities and places.

- The process of establishing and maintaining cultural activities, groups, and organisations provide opportunities for engaging and influencing decision-makers.

At the same time there are also particular features of cultural participation that drive this broader contribution. Firstly, cultural activities may motivate different groups to engage in different ways to other forms of social collaboration. Crucially however **the creative and expressive dimension of cultural participation** is a unique feature of cultural activities that also underpins the development of social capital. For example:

- Cultural activities can give opportunities to individuals and groups to articulate their personal and social perspectives and identities.

- Cultural activities can help to motivate and animate different types of personal and social collaborations and dialogue.

- The strong affective component of many cultural activities can help to provide insight and understanding of different and shared social perspectives and helps bridging between social groups.

- Forms of non-linear creative expression can also aid dialogue between people or groups from different social backgrounds.

- Creative perspectives can help to challenge conventional wisdom and introduce new ideas and forms of thinking into decision-making.

However, the principal limitation in this evidence base centres on the extent to which these dimensions translate into civic and democratic behaviours *in practice*. Much of the evidence is based on small scale studies of arts initiatives that directly aim to support or mediate a relationship with civic and democratic behaviours. Whilst important, this type of evidence does not necessarily confirm whether the positive effects are sustained outside of the specific intervention or project, or the extent to which effects are produced across cultural activities that may have different aims. At the same time this also needs to be read in the context of unequal participation in arts and culture and the consequences of this. This includes the risk of entrenching social segregation and alienation through inequalities of social and cultural capital. Key issues that arise from this model therefore include:

- The extent to which cultural activities are open to and bring together participants from different social backgrounds.

- The extent to which they create opportunities for meaningful engagement in the creative process or outputs, and social perspectives.

- The extent to which participants and communities are meaningfully involved in decision-making in partnership with authorities.

CHAPTER 5. What characteristics of cultural activities shape the relationship with civic and democratic outcomes?

This chapter builds on the evidence presented so far to examine further how the relationship between cultural participation and civic and democratic outcomes is shaped by the characteristics of cultural activities, organisations, and the policy measures that support them. There is a more limited body of evidence in this regard, with few evaluations that have directly assessed how and why cultural interventions have shaped civic and democratic outcomes. However, across the literature and as illustrated in the preceding chapter four there are several themes that can be identified. The first dimension relates to the **characteristics of cultural activities** themselves, including how their expressive and creative dimensions can shape social, civic, and democratic outcomes. The second dimension relates to the **characteristics of cultural organisations**, including how the accessibility and inclusiveness of provision can foster social and civic benefits. The third dimension relates to the relationship with policy makers and the role of **policy interventions**, including cultural policy as well as other social or economic policies, and how these can support civic and democratic benefits. This chapter therefore examines some of the factors that should be considered as part of efforts to realise the benefits of cultural participation to broader civic and democratic objectives.

The form and nature of the cultural activities

As illustrated in chapter four, the intrinsic characteristics of cultural activities are a key factor for any civic and democratic outcomes. Enjoyment of cultural activities can motivate participants to take part, creative processes can give opportunities to develop self-expression and self-confidence and collaborative skills. Furthermore the expressive dimension of creative activities can help to bridge between social perspectives and mediate between different social groups and backgrounds. However, as noted previously there is little direct evidence about the extent to which specific types of creative practices or outputs drive social outcomes. Evidence has been drawn from both formal arts and creative practices as well as grass roots creative and cultural activities. In this context key factors that emerge throughout the literature include:

a) the extent to which cultural activities provide meaningful and inspiring opportunities for personal engagement with creative and collaborative processes, and;

b) the extent to which cultural outputs support opportunities to engage with different social perspectives and the development of para-social relationships.

As outlined in Chapter Four, the degree to which cultural activities encourage active participation is a key factor in supporting social and civic outcomes. However, the evidence base is complicated by the complex and sometime fluid nature of what constitutes participation, which is reflected in inconsistent definitions of active and passive participation in research. For example, according to the Council of Europe's Indicator Framework on Culture and Democracy (Council of Europe 2017) both artistic expression and creation and physical attendance at various cultural events and sites is strongly associated with social trust. Similarly, the evidence from the US suggests that adults who actively participate in the creative aspect of cultural activities by singing in a choir, playing an instrument, performing dance, creating painting, or creative writing have

higher rates of volunteering and attending community activities than those simply attending or visiting cultural events[107] (National Endowment for the Arts, 2009). Leroux and Bernadska's (2014) analysis controlled for demographic factors also found that both creative participation and attendance at events were linked to higher participation in a range of civic and community groups, including charitable organisations and political groups. In the UK, Van de Vyver and Abrams (2018) found that both attendance and creative participation positively affect altruistic behaviours.

Several studies have also found that different art forms or practices can deliver social and civic benefits. For example, Polzella & Forbis (2016) found benefits from attending various types of arts events, such as dance, theatre, art exhibitions, and non-traditional music performances. In practice, the key factor seems to be the extent to which an artistic or cultural activity can create opportunities for creativity. For example, the physiological and psychological link between choral singing and personal wellbeing and group cohesion is well documented, including in large scale studies (International Arts+Mind Lab 2020; Ergen 2019; Fancourt and Finn 2019; Finn and Fancourt 2018; Pearce et al. 2015; Dunbar 2015; Anshel & Kipper 1988). Similarly, in the 2009 National Endowment for the Arts study, those who performed dance and did creative writing had the second and third highest rates of community event attendance, volunteering, and voting. Similarly, a series of five experimental and field-based studies in the Netherlands demonstrated that both synchronous group arts activities such as choral singing, and complementary asynchronous activities such as acting built a sense of belonging and collective identity among participants (Koudenburg et al. 2015).

Box 6. Culture Connects Dublin

> **Culture Connects (Dublin, Ireland)**
>
> Culture Connects is a year-round cultural initiative made by Dublin City Council Culture Company that aims to open ways for people to experiment with a variety of art forms and creativity. The programme is varied, spanning from dance, writing, painting, movement, history and beyond, with the explicit intention to engage with people from all ages. The initiative was established by Dublin City Council in 2016 following recommendations included in the city's *Cultural Strategy 2016-2021* and the *City Development Plan 2017-2022*.
>
> The two plans, inspired by the Agenda 21 for culture and UN 2030 Agenda's Sustainable Development Goals, advocated for a stronger relationship between citizenship, culture, and sustainable development, and recognised culture as a core development objective for the first time across all actions of the Council's work. All events organised as part of Culture Connects put engagement of participants at the heart of the programme, were developed with active community consultation.
>
> Available evidence shows that participants reported an increased sense of place, a transformative relationship to their local environment and an energy to continue this momentum into other aspects of daily life. Dublin City Council Culture Company also reported that the curation and creation process necessary for these events has managed to create new connections and new community groups, creating more local and national attention and engagement.

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[107] Attending performing arts events, visiting galleries or museums, or reading literature.

A key theme that emerges from the qualitative literature is the importance of personal investment of participants or audiences in a cultural activity or output (a theme that was introduced throughhout chapter 4). Dunphy's (2013) research found that benefits such as creative and analytic thinking, social connection, skill development of the four case studies she investigated were especially salient for those most directly involved in creative activities as participants and artistic leaders. Rugg et al. (2021) also concluded that both active forms of participation (e.g., making music or participating in theatre), and more passive arts participation forms (e.g., music-listening, visual arts consumption) were beneficial, stronger effects were generally found in more active modes[108]. Similarly, the findings from a review of arts interventions by the Arts Council England has suggested that social impacts are characterised less by their art form but the authenticity and quality of participatory creative activities (Arts Council England 2018). At the same time Otte's (2019) research in the Netherlands showed that being an audience member for amateur perfor-mances could also produce stronger bridging behaviours than practicing it.

The evidence from community arts initiatives also highlights the importance of creating personal investment amongst participants. This evidence base emphasises the importance of ownership of a creative process and outputs by participants. For example, the community led approach of participatory art, common in the community choral sector or amateur dramatics sectors for example, can create a range of different types of participation opportunities. Dupin-Meynard and Villarroya (2020) also observed that participatory projects also tend to be based on activities that create opportunities for active group creativity. At the same time the role of artists and the use of participatory creative methods has also been frequently highlighted across the literature as an important facilitator and mediator of creative activities that engage, motivate and challenge cultural participants (Laramee Kidd 2018). This is illustrated by the BeSpectACTive! project that highlighted the importance of meaningful participation in creative artworks, with one of the founders noting that *"we are not pleasing people, or just finding a cute expedient to involve them, here it is to imagine, through art, a new way of being active citizens" (*Bonet et al. 2018, p.81).

Crucially, personal investment and associated civic benefits can be created through a range of cultural activities, including online cultural activities that support the development of highly engaged and motivated cultural communities that can be spread across locations. The research conducted by Rugg et al. (2021), based on the results of the 2012 Survey of Public Participation in the Arts, found out that online engagement with jazz, opera, or classical music is positively correlated with civic engagement. Similarly, Polzella and Forbis' (2016) analysis of two large surveys found that both live and electronic exposure to arts were associated with greater likely-hoods of volunteer or community activity. At the same time digital forms of creative participation can also be more than just transposing conventional forms of cultural participation and can underpin new forms of collaboration and organisation (see for example Kelty et al 2015). Online and digital cultural activities and associated communities have provided ways of extending meaningful creative collaborations and social networks across borders (see for example Box 7) and have created spaces for the development of subcultures and communities (Moussa 2019). In this context the Council of Europe (2018) report on online participation in culture and politics found a strong association between tolerance and the creation of content online. In this context

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[108] One caveat is that most of the more direct evidence base is more mixed about the comparative benefits of active or more passive types of participation. Furthermore, the distinction between more active or passive forms is not always clearly defined, see for example the reported effects of reading (Djikic et al. 2009; Tamir et al. 2016), and is likely to fluctuate and overlap which complicates efforts to isolate and assess and compare differences between research outputs.

the key factor was active contribution to creative communities, rather than passive consumption directed by algorithms.

Box 7. Cabin Fever

> **Online creative participation: Cabin Fever**
>
> One example of the creative opportunities presented by online collaboration is Cabin Fever, an audio-visual collaborative artwork created by Spanish artist Esmeralda Conde Ruiz with an on-line community of community singers from around the world. Cabin Fever was composed directly for an ensemble of voices, domestic sounds and Zoom and explores the sonic potential of the digital space. Cabin Fever took inspiration from pandemic dreaming and used real dreams collected by participants and researchers from around the world which were performed in their original language.
>
> The project was first conceived in the early 2020 Covid lockdowns and demonstrated the potential of online collaboration that could bring together a new global network of singers and offer mutual support. The project differed from many of the online choral initiatives that proliferated during the pandemic by deliberately retaining synchronous choral singing online, alongside interactive group rehearsal opportunities, and the active creative input of participants. Participants used the online technologies to collaborate on a new sonic and visual choral landscape.
>
> The Cabin Fever album, featuring a selection of the music from the piece, has been released by the Birmingham Record Company. The Cabin Fever video has also been shown at the Matadero's Festival Rayo, Madrid, and as part of Tate Modern, London's Late at Tate series. For more information visit: www.cabinfever24hours.com

Cultural organisations

The second fundamental dimension relates to the organisations that support cultural opportunities and activities. As illustrated throughout chapter four, cultural participation is a form of social participation that underpins the development of social capital and cohesive and engaged democratic societies. At the same time however, chapter two and three have also illustrated that there are significant socio-economic inequalities in patterns of participation that shape the relationship with civic and democratic outcomes. In this respect, chapter four further emphasised how the organisational setting of cultural activities is a key factor that shapes and determines the relationship between cultural participation and civic and democratic outcomes. This includes:

a) the extent to which organisations and settings create opportunities for different social groups to participate in cultural activities,

b) the range of different social and cultural perspectives that are included in cultural and creative programming and outputs,

c) the different audiences and community networks that cultural organisations engage with and support,

d) the links that can be created between cultural organisations and authorities and how these can help to shape decision-making.

As with cultural activities however, there is limited direct evaluation that demonstrates what works in relation to organisational settings and civic and democratic outcomes. In this context, in addition to the inclusivity of organisational settings, one of the themes that comes through the literature is the importance of grass roots cultural networks and organisations, alongside more established cultural organisations.

The availability and accessibility of cultural provision is a key foundation for cultural participation. The Council of Europe report (2017) does show a positive correlation between participation rates and the volume of direct and indirect public funding for culture. However, the report argues that "many other factors mediate the relationship between investments in culture and the objective of high levels of participation", and it would be difficult to establish a causal relationship between level of funding to culture and cultural participation. Our analysis of the Eurostat datasets on cultural participation levels in Europe (Eurostat, 2015b) and on the share of GDP allocated by general governments to cultural services (Eurostat, 2015c) also suggests that it is not possible to establish a direct causal relationship between level of funding and participation in culture[109].

The availability of **accessible local cultural organisations** is also a key factor in fostering inclusive participation. For example, a series of studies in England have highlighted the importance of the density of local provision in driving rates of participation (Delrieu & Gibson 2017; Brook 2016; Evans 2016). These studies examined the effect of proximity and location of cultural organisations and provision against other types of push factors, such as social background. All three found that geographic variables, including proximity as well as physical accessibility such as transport, as well as the location in relation to other leisure or economic activities, were key factors in patterns of participation. Furthermore, Stern and Seifert's (2017) research on the contribution of culture and the arts to the social wellbeing of New York City's neighbourhoods found that cultural participation was strongly correlated with the measure of artists as a percentage of civilians employed labour force and with the number of non-profits within one-quarter mile of an artistic hub or block. The weakest association was with the number of for-profit cultural firms in the same artistic hub.

The Council of Europe also found that access to cultural opportunities can be more of an influence on participation rates than social characteristics such as income or education level (Council of Europe 2017). Building on this theme the Council of Europe's analysis of the IFCD dataset suggests that more developed cultural infrastructures and industries coincide with higher levels of cultural participation. The report also finds a link between equality of access to cultural sites and events and level of cultural industries and infrastructures, illustrating the role that cultural venues play in supporting participation in activities. However, the report notes that the relationship between cultural participation and level of cultural infrastructures is positive but moderate (r=0,57), mostly due to the low comparability and coverage of the data on cultural

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[109] The analysis of the Eurostat dataset on cultural expenditure (2014) and on cultural participation (2015) levels has shown that countries in which the share of GDP allocated by general governments is higher are not necessarily also the countries with higher cultural participation levels. For instance, in 2014 the top 5 EU countries that allocated higher shares of their GDP to cultural services were: Latvia (3,1%), Estonia (2,7%), Malta (2%), Lithuania (1,7%) and Poland (1,6%). However, the cultural participation levels in these countries are not also the highest in the EU, being around or below the EU average (63%). On the contrary, the countries with higher levels of cultural participation (Denmark, Sweden, Finland, Netherlands and Luxembourg) all allocate only around 1% of their GDP to cultural services.

infrastructures in several countries[110]. Moreover, the definition of the cultural infrastructure indicator developed by the Council of Europe does not capture the contribution of the internet to the cultural sector's infrastructure.

These findings replicate similar longstanding findings from the United States. For example, research conducted by Stern and Seifert (1994) among 600 adults in Philadelphia concluded that inclusive local cultural provision was a powerful contributor to an individual's involvement in arts. Jeannotte (2003) also notes that whilst there is also a positive correlation between arts attendance and higher income and education, the number of arts and cultural groups in the respondent's neighbourhood was the best single predictor of participation in arts events. Similar findings in other large US cities (i.e., Chicago, Atlanta and San Francisco), suggests a positive cycle where art practitioners and cultural associations in a neighbourhood can foster participation in culture, whilst also being a product of increased social capital in a neighbourhood (Stern, 1999). Furthermore, another US survey of 11000 respondents in metro or urban areas found that residents with easy access to arts and cultural activities were both more attached to and, crucially, were motivated to invest more of their time and resources into their communities (Scott et al., 2020).

Box 8. Initiatives for inclusive cultural organisations

Be SpectACTive! (Europe, 2014 – 2018 (1st edition), 2018-2022 (2nd edition)

Be SpectACTive is a pan-European project co-funded by the Creative Europe Programme of the European Union in 2014. Its members organise activities and research to foster audience engagement in performing arts. The project's aim is to "give audience a decision-making role, providing people with individual responsibilities, within a common space of creation". The Be SpectACTive! network involves 19 private and public partners across Europe, including festivals, theatres, cultural organisations, universities, and a research centre. The European Commission is supports the project as a co-funder through its Creative Europe Programme.

Actively involving audiences is a key element of the project's approach. Elements include creating opportunities for community groups and audiences to influence the programming of cultural venues. This resulted in approximately 350 shows selected by active spectators across four years. Each year, Be SpectACTive! also organizes "European Spectator Days" that enables local audience groups to connect and participate in audience development activities.

Adeste+ (Europe, 2018-2022)

Adeste Plus is a large-scale European cooperation project aimed at expanding cultural participation, including more innovative approaches to audience. The Audience Centred Experience Design (ACED) process is one of the pivotal outputs of this project. It provides a framework for the creation of new imaginative ideas of audience engagement and develops a set of training and professional development methods related to this theme that can be disseminated and replicated widely.

The ACED process emphasises the need for whole organisational change for institutions to engage with new audiences. Organisations are encouraged to review their purpose and their re-

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[110] The IFCD's cultural infrastructure indicator only covered the more common types of venues, i.e., museums, cinema, theatres, heritage sites – while it did not cover spaces not originally devoted to cultural activities (i.e., festival sites, etc.)

lationship with communities and audiences, as well as to undertaking research to understand the perspectives, needs, and interests of their potential audiences. The approach also emphasises the need to address the barriers that can limit the extent to which different audiences access cultural venues and the factors that support meaningful and lasting relationships with audiences. Adeste+ includes 15 partners in 11 cities across 7 European countries have been working together for 4 years. The partnership comprises theatres, museums, cultural centres, higher education institutions, regional municipalities, and cultural institutes.

KultMIX

KultMIX is a research project initiated by the Institute for Migration Research and Intercultural Studies (IMIS) at the University of Osnabrück in Germany. Its aim is to examine the way cultural institutions formulate, discuss and develop approaches to migration. Notably the project links both more formal cultural institutions, including funded sectors and arts policy, and independent and grass roots cultural sectors.

A key theme that has emerged from the project is the need to focus on how institutions themselves need to change, including their offer and how they engage with different communities and audiences, to meet the cultural needs of an increasingly diverse society. The project has sought to examine these themes in different types of cultural institutions and locations. KultMIX focusses on four subject areas in four locations: Theatres, museums, cultural policy and administration and the independent culture scene in Osnabrück, Hamburg, Sindelfingen and Dresden.

KultMIX is financed by the Federal Ministry of Education and Research (BMBF), specifically through its funding line "Migration and Social Transformation". For more information visit www.kultmix.org

The social benefits of cultural activities also depend on inclusive cultural organisations, including grass roots cultural and community organisations. For example, Evans' (2016) demonstrated that an ecosystem of local community settings, such as schools, libraries, or community centres, often underpins the cultural activities of underrepresented groups, away from more formal arts and performance spaces. In addition, the location and inclusiveness of cultural provision was also highlighted as an important factor in Pruitt's (2008) work on music and dance in peacebuilding. Metris Arts Consulting (2016) emphasised the value of arts experiences in everyday community spaces, to cultivate a welcoming environment and removing barriers to further arts participation. Another dimension of this theme is enhancing the accessibility and openness of existing cultural institutions through audience development and outreach activities. Examples include admission fees, offering free transport to the venues or diversifying the cultural offer to make the art projects more accessible and interesting to marginalised or non-English speaking groups.

The civic and democratic benefits of cultural participation is therefore supported by a range of cultural organisations, including grass roots cultural organisations that are embedded in communities. However, as noted by Sand (2019), in her research in Sweden, there are often organisational barriers to the creation of meaningful grass roots cultural provision. This includes the availability of funding and the burden of administrative requirements, as well as restrictive policy and criteria that are focused on established or mainstream cultural organisations. Sands (2019) highlighted how the paperwork needed, as well as the level of public authority control became a

barrier preventing residents contributing to this art project to be more actively engaged in this cultural activity. In addition, Jancovich (2017) has also highlighted a range of cultural barriers in arts and cultural policy and organisations that have resisted the development of pluralistic or participatory approaches to arts and cultural policy. In this respect resistance to more open and inclusive approaches is shaped by existing policy and funding relationships and is framed by hierarchical debates about high arts excellence over subordinate forms of culture (Rasmussen 2017). Whilst these debates are complex, they can produce risk averse approaches to cultural activities that avoid trying new things or reaching new audiences, in order to satisfy the tastes of incumbent audiences and stakeholders.

Links to other policy fields

The third dimension relates to the role that a range of policy agendas can play in supporting cultural activities and organisations, and their role in fostering cohesive and engaged societies. As illustrated in chapter two, the cultural agenda intersects with a range of policy agendas. Encouraging cultural participation is an intrinsic aim arts and cultural strategies (see Box 9 for examples). In addition, many arts and cultural strategies have recognised the alignment of these objectives with wider social benefits, as illustrated in chapter two and three, including the evidence from Denti et al (2022) on the potential link between government support for inclusive cultural programming and the observed reduction in hate crimes. Furthermore, much of the evidence presented throughout chapter 4 builds on the results of interventions that have drawn on cultural activities and groups to support different policy objectives. For example, much of the evidence in relation to the development of expressive and relational skills draws from initiatives in **education** settings as well as **crime and rehabilitation** initiatives, evidence in relation to the role of cultural participation is drawn from interventions focused on **integration and social inclusion**, evidence in relation to empowering communities as part of service design and decision-making is drawn from cases linked to **health and social welfare** and **economic and community development** interventions.

The evidence reviewed in this report therefore suggests that efforts to promote civic and democratic outcomes should seek to build on the alignment between the social value of cultural participation and a range of policy agendas. This includes opportunities to:

a) integrate civic and social policy objectives into cultural policy, including supporting cultural activities and organisations that engage different social groups in order to expand cultural participation, including the development of audiences.

b) mainstream cultural participation through a range of other policy agendas as part of efforts to empower individuals and communities in relation to decision-making and services and to promote social cohesion and inclusion.

Box 9: Examples of strategic approaches to cultural participation and civic and democratic outcomes.

Arts Council Malta's Strategy 2025 (Malta, 2021 - 2025)

In its Strategy 2025, Arts Council Malta recognises the "symbiosis" between culture and democracy. The strategy aims to place the arts "at the heart of Malta's future" through achieving six goals in six strategic areas. One of these goals is "to advocate and provide for community-led opportunities to engage in arts and culture" and falls under the strategic area "Diversity and Communities". Three priorities inform this strategic area: inclusiveness, well-being and cohesion and community cultural development. ACM will endeavour to "mainstream culture in social inclusion, integration and diversity policy and strategy". Thus, by explicitly recognising arts and culture's contribution to community well-being, the Maltese government (through its agency) can set goals to foster citizen engagement and inclusion. Another strategic area of Strategy2025 is "Education and Development". ACM's aim is to "nurture both quality education of the arts, as well as a wider appreciation of the arts and their cross-section with different fields of knowledge and practice".

Cultural Rights Plan, City of Barcelona (Spain, 2022 - 2023)

The City Council of Barcelona is investing 68.7 million euros with the aim of expanding the cultural rights and participation as a fundamental element of Barcelona's democratic life. The Plan explicitly recognises that importance of cultural opportunities to a cohesive society and democratic life, including creative expression and confidence, informed debate, entrepreneurship, experimentation, knowledge, and cultural diversity. The plan includes nine government measures and 100 initiatives to guarantee the cultural rights of Barcelona residents. Measures include the right to cultural creation; the right to popular and traditional practices as activities for participation and social cohesion; the right to cultural participation and lifelong artistic education; and the right of access to, and participation in, culture in public places and cultural heritage spaces; among others. Key themes that underpin the plan include the promotion of diversity and interculturality; the Catalan language; gender equality; transparency and good governance; the decentralisation of cultural activity; and sustainability. The plan also emphasises joint working by all the stakeholders and municipal organisations that promote cultural and civic actions in the city. The Plan also recognises the general public's role as a cultural stakeholder, based on the right of self-representation and participation in the city's cultural productive life.

In the first instance there is an alignment between cultural policy efforts to broaden and deepen participation and engagement with cultural activities and civic and democratic outcomes. In addition to the intrinsic case, cultural participation is situated alongside efforts to broaden and diversify audiences, as well as increasing the diversity and quality of creative sectors and outputs. For example, the Adeste+, Be SpectACTive! Culture Connects, Arts Council Malta's Strategy 2025 noted in this report all draw a direct link between the broader social value of cultural participation, including civic and democratic benefits, and the development of new audiences and the dynamism and vitality of cultural and creative sectors. Relevant measures include support for community level arts that enables groups or communities to develop and create their own art or initiatives encouraging people to experiment or engage in new types of creativity or artistic practices. These are also set alongside efforts to encourage established organisations to engage

and develop with new audiences and relationships with communities, including underserved communities. This also includes ways of engaging with audiences in new ways, including initiatives that create social connections across new boundaries, or empathetic connections through engaging in creating art works.

In addition, chapter four illustrates how cultural activities and organisations create opportunities for policy makers in a range of fields, including but not limited to cultural policy, to empower communities and improve decision-making. The success of these approaches is linked to the extent to which interventions create genuine opportunities to shape decision-making. There is a growing body of initiatives that employ arts and cultural activities to support social and economic policy objectives (see for example BOP Consulting 2018). Many of the interventions employ cultural activities to address structural inequalities and develop community capital (Grodach 2010). In these cases civic and democratic benefits are an intrinsic outcome of empowering individuals and communities, as well as direct engagement in decision-making. Key actors across these examples include national arts funders, regional or city authorities, cultural organisations, and civil society or community groups (BOP consulting 2018). Many of these initiatives emphasised the value of the process of fostering community networks and opportunities for engagement and dialogue with services and authorities through cultural activities and organisations.

As illustrated in chapter 4, the value of cultural participation to any policy agenda is linked to the extent to which activities are meaningful and engaging for participants. Key challenges for incorporating cultural activities into different policy measures will include protecting the authenticity of cultural activities in the context of policy objectives and deliverables (Zamorano & Bonet 2020). For example, Dupin-Meynard and Villarroya (2020) found that top down or directive approaches to policy undermines the autonomy, diversity and dynamism of artistic and cultural practices and cultural organisations. Furthermore, instrumental, and homogeneous approaches to culture that stifle different cultural perspectives can undermine the attractiveness and value of cultural participation. In the context of civic and democratic outcomes, risks include undermining the authenticity of activities, the empowerment of communities, or marginalising differrent and dissentting cultural perspectives or cultural forms. There is also a risk that creative leadership and funders may avoid creative risk taking due to the fears of disappointing stakeholder, or audience, expectations. For example, many of the artists in Sand's (2019) research noted the risk to creative freedom and quality through instrumental policy priorities, including intrusive management interest in design of creative activities and their impacts.

Therefore a crucial challenge when integrating cultural participation into policy agendas includes **how to support and promote cultural diversity**, including minority or underrepresented cultural perspectives, **and creative freedom** in interventions and activities. As outlined in chapter three, cultural representation and freedom are closely linked to democratic indicators. There is a strong relationship between IFCD measure and other measures of freedom of expression and measures of trust and tolerance in society (Inglehart and Welzel 2010). Similarly, the Parliamentary Assembly of the Council of Europe states that "access to the arts and free artistic cultural expression contribute to the development of critical thinking, to enhanced mutual understanding and to mutual respect. Thus, they contribute to reinforcing democratic citizenship and social cohesion" (Council of Europe, 2017). As a result, the Council of Europe (2017) report concluded that vibrant cultural participation depends less on constitutional provisions regarding freedom of expression than on measures to ensure that this right is protected and promoted. In addition, as Zamorano

and Bonet (2020) observe, cultural policies in liberal democracies share some normative elements. They involve an open definition of culture, requiring respect for the rights of minorities to participate in their own culture and avail themselves of freedom of speech. This dimension includes cultural pluralism and representation, including broader or inclusive definitions of culture, as well as freedom and autonomy for artists and creative professionals.

Summary

This chapter has further examples of how the civic and democratic benefits of cultural participation are underpinned by meaningful cultural activities and inclusive cultural organisations. In addition it has also examples of the role that different policy agendas may play in supporting cultural participation. The themes examined here suggest that there is an opportunity to **capitalise on the close links with a range of intersecting social policy areas** as part of efforts to widen cultural participation and to support civic and democratic outcomes. Cultural participation and its value in empowering communities and individuals can be embedded in a range of cross-cutting strategies. These themes have also reinforced the importance of the social dimension of cultural activities that was highlighted in chapter four, including the importance of **participatory creative practices**, including:

- **Grass roots creative activities:** The opportunity to actively participate in meaningful and engaging creative activities is key to the social value of arts and cultural interventions. In this respect the methodology of creative activities and practices, and their openness to opportunities for personal expression and creative decision-making, appears to be the key factor.

- **Accessible and inclusive cultural provision:** Accessible and inclusive cultural organisations underpin the wider civic benefits of cultural participation. When considering the potential social role of cultural activities there is an important role for grass roots cultural activities and organisations that are embedded within local communities. Fundamentally the key factor is the role that cultural organisations can play in creating opportunities for meaningful cultural participation, including community networks and relationships with stakeholders.

- **Cultural diversity and creative freedom:** Authentic and engaging cultural opportunities are also underpinned by cultural diversity and creative freedom. Pluralistic approaches to culture, including in the context of different policy agendas, give communities the space to express shared identities, and engage in creative and cultural dialogue. Furthermore, creative freedom and diversity can also create space for creative innovation, including creative methods, programming, and community and stakeholder networks.

CHAPTER 6. Conclusions and Recommendations

Strengthening democracy and social cohesion is a key priority for the European Union and its Member States. To support these efforts, this report has examined the available evidence to understand the potential role of cultural participation in supporting these objectives. This concluding section therefore collates the themes that have emerged that are relevant to these goals. The chapter summarises the main themes that have emerged from the evidence about the relationship between cultural participation and civic and democratic outcomes. It then assesses how these themes are relevant for policy makers, including opportunities for integrating cultural participation into the delivery of a range of social policy goals. It then concludes by presenting recommendations for realising the full potential of cultural participation as part of efforts to promote engaged and healthy democracies and a resilient civil society.

Conclusions

The study found strong evidence that cultural participation supports these outcomes in two broad ways:

- Cultural participation can **promote community cohesion** by deepening and broadening social connections with and between communities and helps to promote a sense of belonging.

- Cultural participation can promote **engagement with civic and democratic institutions** by giving citizens the opportunities and confidence to express their views and participate in the decisions that shape their communities.

As illustrated throughout this report, the evidence **supports the case for investing in cultural participation** as part of efforts to support democratic and civic outcomes. Encouraging engagement in civic and democratic life is particularly relevant in the context of the range of complex political, social, and economic challenges that have undermined public confidence and trust in the capability of governments and the institutions of democracy and civil society. Support for de-mocratic principles and institutions is deep and strong across society but it is important that the European Union takes steps to address signs of frustrations of citizens and the threats of mis-information, segregation, and polarisation. In this context this report has demonstrated that cultural participation can play an important role in helping to address these challenges. Opportunities to participate in an active cultural life is a fundamental right of the European Union whilst there is also an empirical link between cultural participation and a range of democratic indicators, behaviours, and attitudes.

The **role of cultural activities as a form of social and civic participation** is an important theme throughout the report. The value of participating in community and social settings is well established in a range of social policy fields. Participating in cultural activities, and the social settings that support them, can help people and communities engage in civic and democratic life. Creative activities can support the development of personal and social skills and competencies. Cultural activities can create valuable opportunities for people to broaden their social networks and social perspectives. Working together in group settings can give opportunities to participate

in decision-making whilst helping to empower, and motivate, individuals and groups to take collective action. The organisation of cultural activities, including cultural organisations or grass roots community groups, can also create practical points of contact between communities and civic and democratic processes and decision-making. In this respect, it is the social setting of arts and cultural activities that is a key factor that drives a range of personal and social benefits that can help to empower groups and individuals and drive engagement in civic and democratic life.

The evidence also suggests that **specific characteristics of creative activities are particularly valuable** for driving the various personal, social, and civic benefits described above. Many cultural activities are inherently collaborative, from synchronous collaboration in activities such as music, theatre or dance, or the peer support that can be found in visual arts and crafts groups, through to the collaborative relationship between an audience and a performance. Furthermore, the significant expressive and affective dimensions of many cultural activities, such as storytelling and literature, can provide ways of communicating across language or social divides. Furthermore, engagement with cultural outputs and programming that introduces diverse and new social perspectives and themes can help to support parasocial relationships and understanding beyond direct social contact. At the same time, arts and cultural activities can also help to empower communities by creating spaces and opportunities to express their cultural identities and perspectives as a valued part of a broader and diverse cultural and social landscape. Finally, the creative methods and perspectives of many cultural and creative activities can deliberately or inadvertently create opportunities for examining and rethinking assumptions and approaches to complex topics.

The link between cultural activities and wider social, civic, and democratic outcomes is not deterministic or automatic. **Outcomes are driven by a collaborative but often indirect process of personal and community development.** Engagement in participatory social and creative settings can support a range of social benefits, which can both directly and indirectly enable and encourage engagement with civic and democratic life. The link between patterns of participation and civic and democratic behaviours can be observed across population level indicators and independently of other social factors. However, participating in cultural activities does not automatically make someone a better person, more likely to pick up their rubbish, volunteer for local charities, tolerate their neighbours, or to vote. Participating in cultural activities does make someone *more likely* to do all these things as a by-product of the experience of participating in collaborative social settings that have creative and expressive activities at their heart. In this respect the process through which activities motivate and engage participants, and foster social connections, is the key factor in the contribution of cultural activities to broader policy objectives.

Building on the evidence presented throughout this report **the inclusiveness and accessibility of cultural activities and organisations** is fundamental to their broader social, civic, and democratic value. Cultural participation can make powerful contributions to enhancing social cohesion by bringing different social groups together, as well as providing the platform for minority or marginalised groups to express shared identities and cultures. However, the economic and educational inequalities in cultural participation and employment also have the potential to entrench cultural alienation, segregation, and polarisation. Supporting inclusive and pluralistic approaches to culture and creative freedom is crucial for unlocking the full potential of cultural participation. Key challenges therefore include supporting an accessible and pluralistic range of cultural and creative provision and activities. This includes supporting local community-led cultural and

creative spaces that can help to drive participation and create opportunities for the development of grass roots creative activities. At the same time, it is also essential to work with established arts and cultural organisations to develop participatory approaches that engage communities and to ensure that shared cultural heritage is inclusive for all.

Fully unlocking the social, civic, and democratic value of cultural participation will therefore **require a long-term systemic approach**. This includes a multi layered commitment to empowering people and communities through cultural activities at European, national, regional, and local levels. Investment in interventions that employ cultural activities and participatory methods can produce direct benefits for participants and groups. Furthermore, working with cultural groups and organisations can provide immediate opportunities to access and engage communities in decision-making. At the same time the full value of cultural participation to the full range of social policy agendas, including civic and democratic outcomes will also be founded on a range of attractive and inclusive creative and cultural opportunities. Long term success will therefore be founded on investment in cultural activities, interventions, and organisations that are rooted in communities, and embed participatory methods and approaches. At the same time the contribution of culture to civic and democratic life is ultimately dependent on the openness and willingness of cultural organisations, civic institutions, and decision-makers, to engage in meaningful dialogue and collaborative change.

Themes for policy makers

With these broad conclusions in mind the following themes should be considered when developing the role of cultural participation in broader policy efforts to support civic and democratic engagement:

Cultural activities are essential for healthy and engaged democracies: Investment in cultural activities can support strategic efforts to strengthen democratic systems, enhance the resilience of civil society, and engage communities:

- Cultural participation can help to foster a range of civic and democratic behaviours amongst individuals and groups whilst increasing levels of social trust, tolerance and social empathy.

- Cultural groups can help to improve policy development and the design and delivery of public services as stakeholders and partners in decision-making.

Cultural activities deepen and broaden the social connections that underpin a resilient and cohesive society: Cultural participation can combat social alienation and segregation by empowering people and creating social connections within communities:

- The creative dimension of cultural activities enables the expression of personal and community perspectives and identities, and the development of social relationships and dialogue across society.

- The social and organisational setting of cultural participation gives people opportunities to develop and maintain social relationships and networks, whilst also participating in collaborative decision-making.

- Cultural groups and networks provide a platform for communities, and a resource and opportunity for policy makers and stakeholders to engage with community groups and society.

Investment in cultural activities can support a range of social policy objectives: The broad personal, social, and civic value of cultural participation can support a range of policy objectives, for example:

- Health, including the direct health and welfare benefits of enhancing community networks and engaging hard-to-reach groups with services and policy makers.

- Education, including the pedagogical value of creative activities that help to support the development of key skills and competencies for active citizenship.

- Community integration and development, including the role in bringing social groups together around shared spaces to identify and articulate shared priorities.

- Social inclusion, including the role that cultural activities can play in helping to support belonging and social relationship amongst different communities.

- Cultural policy, including the role that participation can play in bringing new social perspectives and dynamism to creative and cultural activities and settings.

A diverse range of cultural activities and organisations sustain the wider social, civic, and democratic benefits of culture: Cultural activities are supported by a range of grass roots cultural groups, and cultural institutions that have broad and active community and stakeholder networks:

- Everyday creativity and grass roots cultural activities provide the foundation for activities and organisations that are meaningful to people.

- Local cultural organisations and networks provide accessible opportunities and platforms for engaging and developing participatory creative activities.

- Established cultural organisations can provide resources and platforms and opportunities for creating new connections between organisations and groups.

- In all these settings participatory creative methods and decision-making create opportunities for meaningful engagement with the creative process and outputs.

- Meaningful activities can be based around physical or digital communities, the key factor is creative engagement and investment in the activity.

Inclusive cultural organisations are essential foundations for an inclusive and resilient society. An inclusive cultural sector is essential to the success of efforts to address social and political segregation and alienation, including widening participation, employment, programming, and audiences:
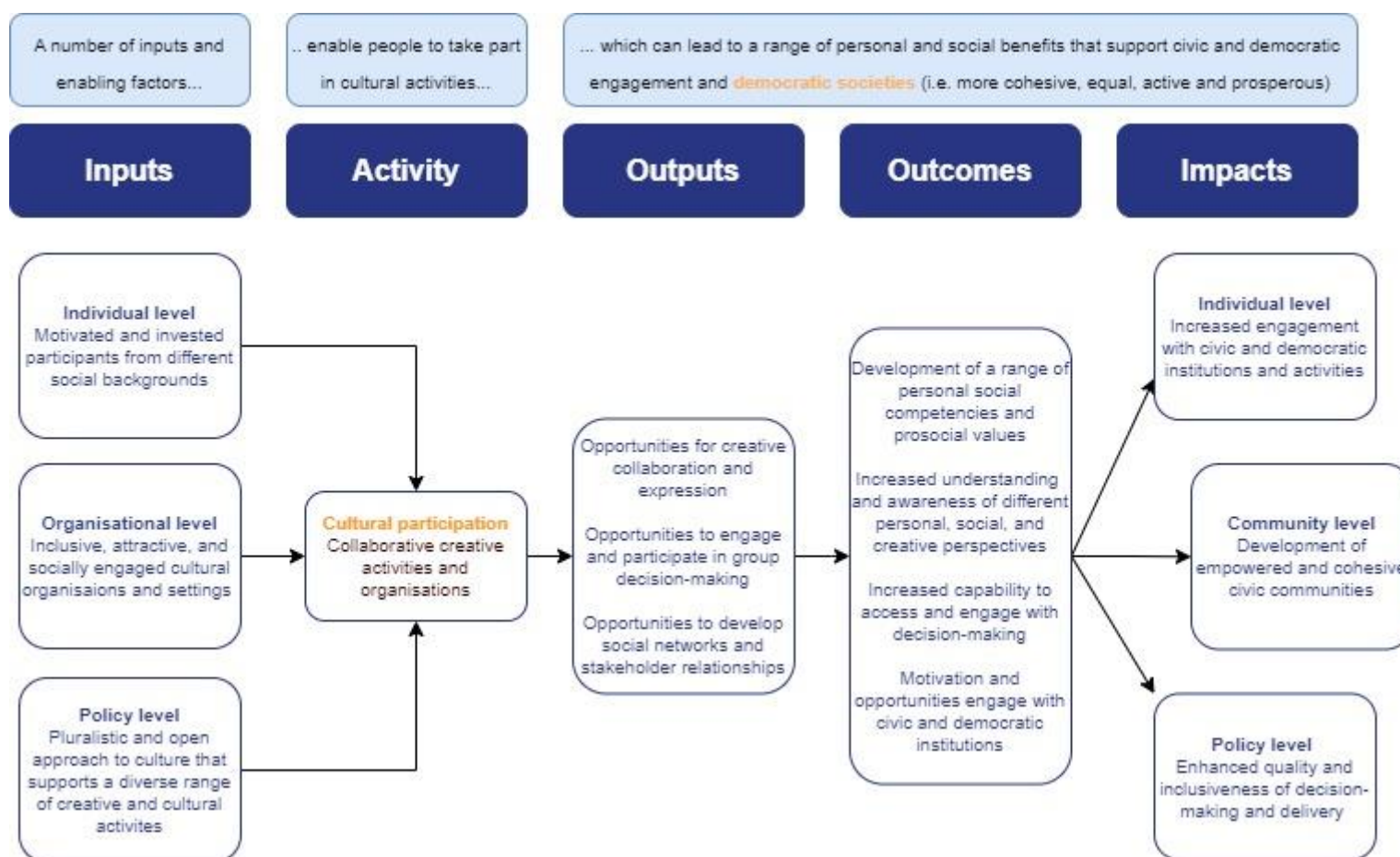
- The value of cultural participation is relevant to people from all social backgrounds, but current political and social divides are mirrored in cultural sectors.

- Widening cultural participation and access, and supporting the cultural activities of under-represented groups, is a key challenge for supporting civic and democratic objectives. Citizens, including those from migrant, minority and underrepresented communities, need to have a voice in the design of cultural activities and to feel represented by them, otherwise they are far less likely to engage with cultural institutions.

- Inclusive cultural organisations are key pillars of vibrant and creative cultural sectors, including diverse and inclusive workforces, programming, audiences, and stakeholder and community networks.

A systemic approach is required to unlock the value of cultural participation. As illustrated in illustrated in Figure 9: Impact logic for cultural participation and civic and democratic outcomes, the value of cultural participation is shaped by the diversity and motivation of participants, the inclusiveness of cultural policy and organisations, the collaborative nature of creative activities, the development of social competencies and networks, and practical links between communities and authorities. Fully realising the value of cultural participation will require a systemic approach that engages with the risks, challenges, and complexities that are inherent to meaningful creative activities and social change:

- Data and evidence about the outcomes of cultural activities are not always consistent and can be affected by categorisation and comparability of activities and the complex social nature of activities and outcomes.

- Not all cultural activities will be successful for all participants and whilst there may be principles that underpin the successful delivery of projects the social outcomes will not always be guaranteed.

- The quality of activities from the perspective and experience of participants is key to the authenticity and attractiveness of activities and longer-term social outcomes.

- A key challenge is developing and sustaining cultural groups, organisations and activities that underpin the development of social networks and the wider benefits of cultural activities.

- Engaging in dialogue and action on the diversity of cultural sectors and the inclusiveness of shared heritage are core parts of any effort to support inclusive and engaged societies.

Figure 9: Impact logic for cultural participation and civic and democratic outcomes

Recommendations

Building on these themes **policy makers should support cultural participation as part of efforts to empower communities and to support civic and democratic engagement in the EU**. In support of this strategic objective, <u>**European Commission**</u> policy makers should consider the following actions:

1. **Share and valorise the findings of this study**. Spread this evidence to raise EU-wide awareness about the importance of cultural participation for democracy and social cohesion, with targeted communication actions. Encourage the EU Member States to take these findings into account and to incorporate culture in all their efforts to enhance civic engagement and social cohesion.

2. **Discuss with the EU Member States concrete ways to boost cultural participation,** with due attention to including the most marginalised and underrepresented individuals and social groups. Also help share knowledge that exists in the Member States and internationally on how to practically develop meaningful, attractive and participatory cultural activities and support the development of inclusive cultural organisations and groups.

3. **Highlight the crucial role that arts and culture can play in the delivery of wider policy objectives**. Raise awareness on effective methods for including cultural organisations and activities into policy agendas that benefit from engaged communities and the development of social capital. Collect and share with the EU Member States knowledge and examples of how art and culture can be effectively incorporated in the delivery of actions and services in fields such as health, social inclusion, migration and urban regeneration.

4. **Review EU relevant policies and strategies for opportunities to incorporate citizens' cultural participation in EU strategic efforts to promote civic engagement and democracy in the EU**, including for example through:

   - Incorporating explicit civic and democratic objectives into the European Union's own actions in the field of culture and in the relevant funding instruments, most notably Creative Europe.

   - Ensuring that widening citizens' cultural participation is more highlighted as an objective in the Commission's own dedicated actions in the field of culture and gets a higher visibility in the Creative Europe programme.

   - Enhancing the widening of citizens' cultural participation (and the improvement of cultural infrastructures) through **other EU actions** (beyond the EU actions dedicated explicitly to the field of culture) that can support culture directly or indirectly.

   - Seeking opportunities to incorporate cultural participation in EU policy fields that can benefit from the power of culture for the delivery of their actions and services. These would include EU policies and actions in the fields of health and social care; cohesion; youth; environment; social inclusion; migration; urban regeneration, etc.; and in the corresponding funding tools.

- Ensuring that cultural participation is more present in other EU strategic efforts to strengthen civic engagement and participation in the democratic life of the Union, and in the relevant funding tools, including the Citizens, Equality, Rights and Values programme.

- Including cultural participation into European cohesion policy and in the relevant funding instruments such as ERDF and the European Social Fund+.

- Encouraging the EU Member States to include the widening of cultural participation and the enhancement of cultural infrastructures as an important goal in revised editions of their National Recovery and Resilience Plans in the future.

5. **Schools remain the single most important place where the majority of children can experience art and culture.** The Commission could, for instance via the Open Method of Coordination, support the EU Member States in their efforts to provide school curricula that promote engagement with art and culture, to incorporate art and culture in learning (including in citizenship education) and to build synergies between schools, artists and cultural organisations that can foster learners' civic engagement and democratic attitudes.

6. **Support further research on effective methods for incorporating cultural participation in the delivery of policy objectives, including civic and democratic outcomes and the empowerment of citizens**. To this end, the Commission should:

- Support research, including through the Horizon Europe programme, on methods to improve the comparability of data on citizens' cultural participation between EU Member States, including on the participation of different social groups and for a broad range of cultural and creative activities.

- Work with Eurostat to further improve the collection and analysis of EU-wide data on cultural participation and trends at different territorial scales (national, regional, etc.), with due attention to participation in sub-urban, rural and peripheral areas and to the participation of disadvantaged and vulnerable groups.

- Support further research into the link between culture and democracy, including research that can further test and examine the *causal* relationship between cultural participation, socio-economic inequalities, and civic and democratic outcomes in EU Member State contexts.

- Support research on the social diversity of the cultural and creative sector in the EU and on its influence on citizens' cultural participation.

- Consider updating this report with new Eurostat data that will become available at the end of 2023[111].

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[111] The latest available Eurostat data on cultural participation dates back to 2015. At the end of 2023, Eurostat will publish the results of the EU-SILC2022 survey[111] which includes an *ad-hoc* module on cultural participation. This will provide updated information on several variables related to cultural participation but also on patterns of citizens' formal/informal voluntary activity and on active citizenship, which are useful proxies of civic engagement. Given the drastic change that the cultural and creative sectors and industries have undergone since 2015, notably as a result of the COVID-19 pandemic and of technological

7. **Promote a diverse, inclusive, and dynamic cultural and creative sector across the EU** that engages and employs people from different social backgrounds by supporting research and sharing of good practices on patterns of social inclusion in the cultural and creative sector itself.

National, regional, local authorities and cultural partners should consider the following actions:

15. **Leave no one behind.** Cultural policy authorities at different levels should enable all citizens –irrespectively of age, gender, socio-economic status, ethnicity, sexual orientation, religion, disability or geographic location- to participate in meaningful cultural activities. They should promote citizens' participation in cultural activities, not only via communication and outreach campaigns but, mainly, via measures and incentives that remove administrative, financial, linguistic, socio-economic and other barriers to participation.

16. **Regional and local authorities should invest in the inclusivity and accessibility of cultural organisations and programmes**, considering the specific needs of the local communities, their ethnic, religious, social and economic backgrounds, physical, sensorial and intellectual disabilities, and other needs related to travel and transport. In this context, the authorities should invite programmers and artists representing community diversity.

17. **Education authorities should provide and/or support school curricula and activities that promote engagement with art and culture and incorporate art and culture in learning**. They should also facilitate the creation of sustainable creative partnerships between cultural actors and schools and support these as strategic tools to promote the educational success, inclusion and civic identity of learners.

18. **National, regional and local authorities should incorporate cultural organisations in participatory decision-making, in community engagement strategies and activities** by actively engaging cultural groups and organisations in community consultation activities when developing policy or designing and delivering services or interventions.

19. **National, regional and local authorities should incorporate art and cultural activities in the delivery of their social policy agendas**, including, for example, in health and social care; social inclusion; urban regeneration; community development and integration; and crime reduction and reoffending.

20. National, regional and local cultural policy authorities should review their cultural policies and funding arrangements to ensure that these **support a diverse range of inclusive and participatory cultural organisations**, including grass roots community groups and local creative organisations that support civic and democratic outcomes and engage underrepresented groups.

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developments, it would be useful if the Commission could plan an updated edition of this report. Crucially, the forthcoming EU-SILC 2022 microdata will enable analysts to address the questions of the present study with causal models: they will be able to detect not only associations/correlation (as the present report does) but also *causal* relations between variables (i.e. phenomena).

21.   National, regional and local cultural policy authorities should try to develop a better understanding of the role that cultural participation can play in supporting civic and democratic outcomes in the national or local context by:

- Conducting or inviting research into the dynamics between cultural participation and civic outcomes at national and local levels, taking into account the patterns of social segregation in the national or local context.

- Working with cultural organisations and stakeholders to develop learning on what works with respect to developing the role of cultural organisations as part of efforts to support civic and democratic engagement.

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Appendix B: Methodology

Analytic framework

The search strategy, analysis, and final reporting were guided by an analytical framework (see Figure 10 below). The analytic framework was based on the **core and sub research questions**, and was developed through the initial scoping of literature.

Figure 10: The study's analytical framework

Study aims	Core research question	Research sub questions	Hypothesis
To demonstrate the positive relationship between cultural participation, civic participation and democratic values.	1.1 Does participation in cultural activities have an impact on civic and democratic values?	1.1.1 Is there a direct link or correlation between participation and civic and democratic values? 1.1.2 Are these links found at the individual, a group, or society and over what time frame are these benefits created? 1.1.3 Why does cultural participation influence the democratic values, motivation or capacity of individuals or groups? 1.1.4 What factors influence this link? Including age, education, gender, and location. 1.3.1 What role does artistic and creative freedom play in cultural participation and fostering civic and democratic outcomes? 1.2.1 What types of civic and democratic activities and values result from cultural participation?	There is a clear and demonstrable link between cultural participation, civic participation and democratic values. Cultural participation influences the behaviour, ideas and competencies of individuals, social groups and organisations, which in turn has wider civic benefits for democratic society. The benefits of cultural participation can be experienced by all social groups but has often been associated with greater levels of education due to better access to opportunities and personal availability. Cultural participation can lead to a wide range of civic and democratic activities, due to an exposure to alternative political perspectives that create democratic motivation, as well as new forms of social capital and personal or group competencies. The types of democratic activities depend on a range of variables, including the types of activity, the participants prior experience of civic participation, and the availability of civic and democratic opportunities.

1.2 In what ways does cultural participation impact civic and democratic behaviour?	1.2.2 Does cultural participation increase the volume, breadth or depth of civic and democratic participation? 1.2.3 What is unique about cultural participation in comparison to other types of participation (eg sports or religious institutions)?	Cultural participation and industries also create a wider set of social and economic benefits that can enhance the welfare of societies. Intrinsic features of the creative process and outputs makes cultural participation distinct from the instrumental or functional effects that are also found in other types of activities or organisations. More active forms of participation have the greatest impact on civic and democratic values but there is typically a relationship between different types of participation.
1.3 What forms of cultural participation have a greater impact on civic participation and democratic values?	1.3.2 Do the impacts of cultural participation differ between active and passive forms? 1.3.3 Do the observed impacts or benefits differ between different cultural or art forms? Eg visual or performing arts, music, media or film, professional or amateur. 1.3.4 What role does artistic and creative freedom play in cultural participation and fostering civic and democratic outcomes? 1.3.5 How does participation in online digital culture shape civic and democratic values?	The quality of cultural participation and process plays an important role in determining the impact on civic and democratic values rather than the cultural form. Online content is creating new forms of cultural participation and new forms of civic participation the scope and impact of which is not fully understood. Cultural participation has primarily been associated benefits for degree educated groups in more urban areas. There is an opportunity for cultural participation to benefit a wider range of social groups and society.
1.4 What are the main barriers opportunities or risks?	1.4.1 Does cultural participation primarily benefit or exclude certain groups of society? 1.4.2 Are there unintended or potentially negative consequences for cultural participation? 1.4.3 What are the barriers to participation and what may cause them?	Cultural organisations can treat participation as a secondary or peripheral activity that is not core to their work. Participation can be confined to educational activities and not part of core programming and creative activities. Cultural participation is assumed to contribute to liberal and civic values but may also contribute to forms of cultural chauvinism.

To examine the policies and interventions that can support.	2.1 Which policies or initiatives in the field of culture might contribute directly or indirectly to strengthening social cohesion?	2.1.1 What policies have been successful at increasing cultural participation? 2.1.2 Are there shared principals or characteristics of these policies or interventions? 2.1.3 Were these policies directly or indirectly intended to strengthen social cohesion and democracy? 2.1.4 Who were the intended beneficiaries of the policy or the initiatives?	A range of policy interventions have supported cultural participation, including arts and cultural policies that promote the importance of participation and social inclusion and cohesion policies that use cultural participation as a tool. Successful interventions place a high value on creating high quality opportunities for participation in the creative process and outputs. Successful policies have actively sought to widen engagement with social groups that do not traditionally participate in cultural activities.
	2.2 What synergies are necessary with other policy fields?	2.2.1 What other benefits were created beyond intrinsic and democratic benefits? 2.2.2 What types of organisations were involved, including cultural organisations and other types of organisations? 2.2.4 What factors helped to create this synergy and alignment? What were the motivations for the initiative? 2.2.5 What role did public funding for arts and culture play? What other types of public funding or support were involved? 2.2.6 How were partnerships between different organisations created and sustained?	Effective policies rely on a combination of strategic support that mainstream participation through arts and culture funding allied to targeted initiatives that are intended to support specific groups or needs. Leaders of cultural institutions, and artists, should be supported and encouraged to create high quality cultural work that places participation at the heart of the creative process and outputs. Successful policies have engaged in multi stakeholder approaches that bring arts and cultural organisations together with education and municipal authorities as well as other public services. Successful policies support a range of cultural activities, including new digital forms, and engage social groups and audiences that might not attend or participate in cultural activities or engage with cultural institutions.
	2.3 What research or evidence has been influential in policy making?	2.3.1 What type of evidence is available that supports the case for cultural participation? Where are the gaps and how can it be improved?	Innovative approaches to cultural programming and audience development are directly linked to the creation of opportunities for cultural participation. Different types of evidence can support decision making in different fields. National level indicator sets are helpful but lack sufficient detail to support practical decision-making in a European context.

		2.3.2 Are comparative indicators such as the IFCD indicator set relevant to policy making in this field? 2.3.3 What type of evidence or rationale informed successful policies and interventions? 2.3.4 Did different groups or organisations value different types of evidence?	Intrinsic evidence for the benefits of cultural participation, including audience development, can be valuable in the arts and cultural field. Instrumental evidence including the breadth and sustainability of impact. Can be valuable in the social policy field.
To recommend the practical steps that can be taken by policy makers and other organisations to support the link.	3.1 What steps (policy, funding) to take at national, regional, local and EU level in order to maximise benefits?	3.1.1 What steps can different organisations take to support cultural participation? Including • European Commission • DGs • Agencies • Member States • Arts and Cultural funders • Arts and cultural institutions • Local authorities 3.1.2 What types of steps are needed including funding, capacity development, leadership development, or targets?	Effective approaches to realising the benefits of cultural participation depend on multi agency approaches.

Literature search

Building on a selection of literature sourced by the European Commission, the research team expanded this literature base through desk research and consultation with thematic experts. Based on the initial search a database of 298 items from 53 countries was compiled. The literature was sourced through **recommendations** from our core expert panel**,** a systematic search of **online databases,** the distribution of a **call for evidence** to relevant networks active in the field of cultural participation, and **a systematic review of biographies of identified literature (snowballing).** The initial search for relevant items was guided by a set of search terms and key words (see Figure 11. below).

Figure 11. Search terms and key words used to map sources

Set of search terms/ key words							
Main terms	Sub terms		Main term	Sub terms		Main term	Sub terms
Cultural participation		and	Civic participation & democracy		And	Evidence	Sub terms
Cultural	Visual and applied arts Performing arts and music Cultural heritage Literature and libraries Film, video and photography Mass media		Civic	Community Belonging Inclusion Participation Social capital Cohesion			Impact Outcomes Causes Change Link Policy Intervention
Participation	Outreach Engagement Community Audience Education Amateur Clubs Associations Co-creation Decisions Creativity		Democracy	Citizenship Activism Values Social change Representation Voice Agency Change Interests Conflict Freedom Expression			

Parameters for inclusion in the initial database included publication date, geographical and language diversity, study type and thematic relevance. To ensure our literature base's quality, we screened each item, assessing whether:

- empirical evidence was presented with a clear methodology,
- the scale and scope of the study was reasonably significant for policy making
- the publishing organisation has a national or international standing or a peer review process
- it has been recommended by an expert or cited in significant policy or research literature.

We then further screened collected items by applying a **2-stage shortlisting process.** The first stage was an **appraisal** followed by a set **of filtering criteria** that focused on the thematic scope of the item and its supporting evidence:

- Does the item cover key words around cultural participation/cultural activity?
- Does it cover key words around civic engagement/citizen participation/democracy?
- Does it address the impact of participation/policy recommendations?
- Does the study address the relationship between cultural participation and civic engagement?
- Is there a clear methodology?

Each item was attributed a **score** resulting from the number of positive answers to the above questions. For example, an item that fulfilled all these criteria had a score of 5 points. The criteria were initially tested using the literature identified in the original terms of reference and project proposal. We created our first shortlist by compiling all literature that scored 4 or 5 points. This led to a core shortlist of **74 pieces of literature**.

Following the first appraisal and filtering, the second stage reviewed the selection to ensure **diversity** and **relevance**. Items that covered similar themes or countries were identified with a judgement made on which item to prioritise. The full database was also reviewed to ensure that the final short list included geographical and language diversity and to ensure that any particularly relevant items were included in the final section. This gave way to a core shortlist comprising 54 items published between 2002 and 2022. Seven out of 54 (13%) were published in 2019. Most of the shortlisted literature was from Europe (29 out of 54), but the USA was the main single country of origin for the selected literature (11 out of 54) that also represented many of the most influential citations, alongside research from the UK. The final shortlist also included several international pieces, as well as transnational collaborative literature featuring several countries around the world, including pieces from Timor Leste, Morocco, Canada, and Australia.

Analysis

Once the final shortlist was validated, the research team used NVivo to extract and group evidence and themes from the 54 items. Each piece of literature was analysed and coded against analytical nodes based on the study questions that was followed by further grouping of themes and a targeted interrogation of significant literature. This was followed by further snowballing of influential citations and relevant references. Following in depth engagement with literature there was iterative development of the main analytic themes

and findings, in line with the study questions. This process also considered the gaps and weaknesses of the evidence base and what could be supported in a final report, alongside priority themes and important messages for policy makers. Items that were included in the final report, including associated policy literature, are presented the bibliography in Annex A.

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