European Commission

WORKSHOP FOR THE EXPERTS OF THE EU MEMBER STATES ON CULTURE FOR SOCIAL COHESION

OUTCOMES AND LESSONS LEARNED
26-27 November 2020

Keywords: Cultural Heritage, Cultural and Creative Sectors, Social Cohesion, Ageing Population, Rural Areas, Employment, well-being

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December 2020

Culture

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1. ABOUT THE WORKSHOP

Context and background information

The New European Agenda for Culture[1] adopted on May 2018 by the European Commission lists as one of its pillars the "social dimension – Harnessing the power of culture and cultural diversity for social cohesion and wellbeing".

Cohesion and well-being is also one of the priorities of the Workplan for culture 2019-2022 adopted by the Council in December 2018[2] ("the Workplan"). The working method indicated initially in the Workplan was an Open Method of Coordination group, followed by a Presidency conference. However, the Commission and the EU Member States decided to organise a one-off workshop instead. The workshop took place on 26-27 November 2020 via video-conference.

Purpose, objectives and scope

The workshop was a valuable opportunity for participants to share their good practices and discuss practical institutional arrangements promoting social cohesion through culture at the local and regional level. It also sought to put forward sustainable, replicable and inclusive models for cooperation between the public authorities and the cultural sector's practitioners.

This workshop gathered 56 experts from 22 EU Member States and speakers from the academic world and public institutions. Taking due account of the COVID-19 pandemic's constraints, the workshop explored the role of digital tools, cross-sectorial strategies, monitoring, and evaluation processes.

On the first day, experts discussed the interplay between **culture and ageing** as well as **culture and well-being**. Sessions combined a theoretical side through the presentation of a background document by a representative of the academic world, and a concrete approach by reviewing good practices and existing examples collected from the Member States.

In a similar fashion, the second day was dedicated to the role of culture in **preventing depopulation of rural areas** and to the topic of **building self-confidence and empowerment in order to (re-)enter the job market**.

About this document

This document collects the workshop's documents.

Section 2 provides the background papers prepared by experts for each of the four topics, followed by the references of two showcased projects, conclusions of the discussions and finishes with the good practices mentioned by the experts from the Member States in the discussion or in the chat.

Section 3 provides information about the showcased projects.

The Annex to the document lists all the good practices identified by the experts.

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[1] https://eur-lex.europa.eu/legal-content/EN/TXT/?qid=1527241001038&uri=COM:2018:267:FIN

[2] Council conclusions on the Work Plan for Culture 2019-2022, OJ C 460, 21.12.2018, https://eur-lex.europa.eu/legalcontent/EN/TXT/?uri=CELEX:52018XG1221(01)

2. LESSONS LEARNED AND OUTCOMES OF THE SESSIONS

2.1. Session 1 – Culture and Ageing

Moderated by **Nicola Robinson**,
Policy Officer at Unit D1 "Cultural Policy", DG EAC, European Commission

2.1.1 Background paper by Prof. Pier Luigi Sacco

CULTURE AND AGEING: AN AS YET LARGELY UNTAPPED POLICY OPPORTUNITY AND SCENARIO

Ageing is a central policy issues in all socio-economically developed countries where the demographic trends clearly point toward a steady increase of the median age of citizens. Although there is an understandable tendency to think of ageing mainly in terms of a social issue, there are also very important sides of the phenomenon that relate to human development issues and to opportunities to mobilize a so far disregarded human potential that may greatly contribute to our capacity to address future social challenges effectively. A basic distinction that has to be drawn in this regard is the one between active vs. non-active ageing. For some individuals, health and socio-economic conditions are such to enable them to conduct at healthy and active life even at very old age. For others, this is not possible and caregiving is needed to ensure them the conditions for decent living. However, the notion of care is today mostly centered on the provision of state-of-the-art assistance and therapies, but often very little attention is paid to the socio-psychological dimension. As a consequence, many elderly people, even when treated effectively and competently from the medical and social assistance viewpoints, suffer from social disconnection and from lack of emotional and cognitive stimuli,[3] and this powerfully impacts in a negative sense their quality of life and their mental state,[4] possibly leading to the emergence of new pathologies or to the worsening of existing ones.

Until recently, culture has been a widely disregarded factor in the ageing sphere. However, there is a rich and consistent evidence that shows very clearly that cultural participation has a relevant impact on people's life expectancy and therefore may contribute to a remarkable extent to the quality and duration of the elderly phase of human life. Several long-term longitudinal studies conducted in the Scandinavian countries have shown, since the late 90s, that cultural participation contributed to an average increase of about 2.5 years in the life expectancy of sample subjects.[5] These results have been further confirmed in more recent studies in other countries[6]. The deep causes of this phenomenon are not entirely known, but an aspect that seems of central importance is culture's capacity to keep people cognitively and socially engaged at the same time. The crucial transition, in this regard, is the one from working life to retirement, which

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[3] K.B. Adams, S. Sanders, E.A. Auth, "Loneliness and depression in independent living retirement communities: risk and resilience factors", *Aging and Mental Health* 8(6): 475-485, 2004.
[4] M. Farquhar, "Elderly people's definitions of quality of life", *Social Science and Medicine* 41(10): 1439-1446, 1995.
[5] B.B. Konlaan, L.O. Bygren, S. Johansson, "Visiting the cinema, concerts, museums, or art exhibitions as determinant of survival: A Swedish fourteen-year cohort follow-up", *Scandinavian Journal of Public Health* 28(3): 174-178, 2000.
[6] D. Fancourt, A. Steptoe, "The art of life and death: 14 year follow-up analyses of associations between arts engagement and mortality in the English Longitudinal Study of Ageing", BMJ, 367, 2019 https://www.bmj.com/content/367/bmj.l6377.long.

for many people means a collapse of the network of social relationships, as well as a steady decrease of intellectual stimulation, exercise of skills, pursuit of meaningful goals, and so on. The combination of these factors, which contribute to a significant extent to a loss in wellbeing in their own right, may further concur in increasing individual susceptibility to a variety of pathologies that may negatively affect quality of life in elderly age, and the negative effects do not only depend on objective conditions, but primarily on subjectively perceived ones.[7] For instance, lack of social support has been pointed out as an outstanding risk factor for cardiovascular diseases.[8] But whereas the promotion of active and socially connected lifestyles has become a central tenet of ageing policies, the specific role of culture, despite this solid and largely concurring evidence, has been relatively neglected so far.

In assessing the potential of culture as an innovative ageing policy lever, we have to distinguish two complementary perspectives: the contribution of culture to the prevention and mitigation of the effects of elderly fragility, and the contribution of culture to securing an active and healthy life in elderly age.

Figure 1 illustrates how survival age changes in relationship to patterns of cultural access when adjusted for major confounding factors (demographic, economic, health-related, behavioral and social) in a recent UK longitudinal study referenced in footnote 4.
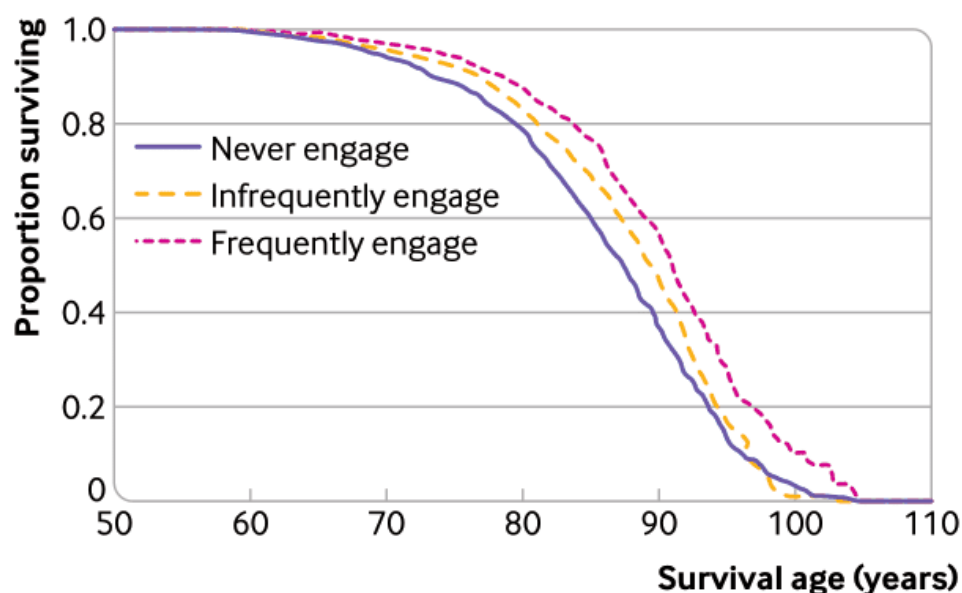
Figure 1. *Survival age as depending on cultural access patterns adjusted for major confounders. Source: Fancourt and Steptoe (2019).*

Culture and elderly fragility

One first, very important element to underline is that cultural participation is a major resource for the prevention of the transition of elderly individuals from a non-fragile to a fragile state, and for the mitigation of the progression of the state of fragility.[9] Moreover, cultural engagement is clearly related to the

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[7] T.J. Holwerda et al, "Feelings of loneliness, but not social isolation, predict dementia onset: results from the Amsterdam Study on the Elderly (AMSTEL)", *Journal of Neurology, Neurosurgery and Psychiatry* 85(2): 133-134, 2013.

[8] K. Orth-Gomer, A. Rosengren, L. Wilhelmsen, "Lack of social support and incidence of coronary heart disease in middle-aged Swedish men", *Psychosomatic Medicine* 55: 37-43, 1993.

[9] N.T. Rogers, D. Fancourt, "Cultural engagement is a risk-reducing factor for frailty incidence and progression in non-frail adults", *Journals of Gerontology Series B* 75(3): 571-576, 2020.

maintenance/decay of cognitive function among the elderly in the long term, although different forms of cultural experience may have a different effect. In a recent study, whereas visiting museums and galleries or going to theatre, concerts or opera was found to prevent cognitive decline (irrespectively of outstanding dementia or mobility impairment diagnoses), cinema was found to have less preventive effect; moreover, whereas frequent engagement was found particularly beneficial, even very moderate activity (once in a year) turned out to be protective against cognitive decline.[10] However, longitudinal evidence shows that the spectrum of wellbeing outcomes that discloses as a consequence of cultural engagement dramatically widens up the more such engagement is recurrent and sustained.[11]
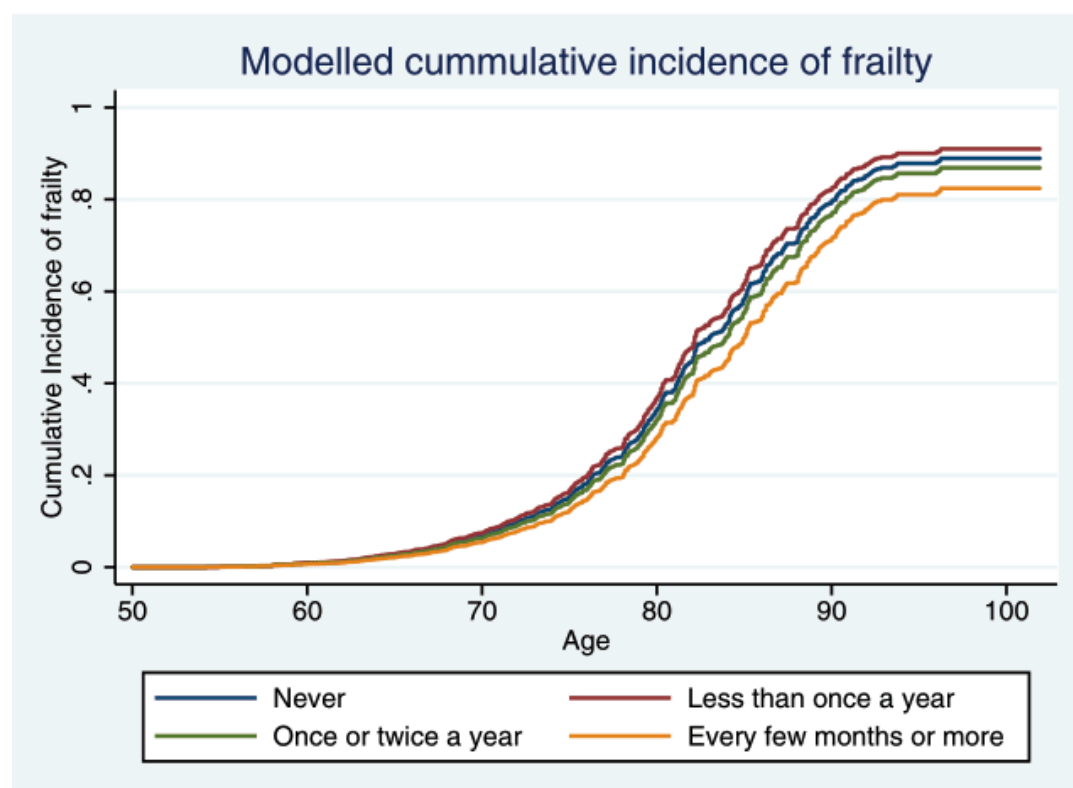
Figure 2. *Cumulative incidence of fragility with age as a function of cultural access. Source: Rogers and Fancourt (2020).*

Figure 2 shows how, in the study referenced in footnote 7, patterns of cultural access affect the cumulative effect of fragility with age. As it can be seen, frequent cultural access substantially reduces the cumulation of elderly fragility, but even regular but infrequent cultural access (once or twice) a year has a detectable positive effect.

Also the integration of culture into a wider menu of preventive measures may be of great importance. It has for instance been found that the combination of physical activity with social and cultural participation can sensibly reduce risk of chronic pain in elderly age, pointing to the psychosomatic dimension of cultural

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[10] D. Fancourt, A. Steptoe, "Cultural engagement predicts changes in cognitive function in older adults over a 10 year period: findings from the English Longitudinal Study of Ageing", Scientific Reports 8: 10226, 2018 https://www.nature.com/articles/s41598-018-28591-8.
[11] U. Tymoszuk, R. Perkins, N. Spiro, A. Williamon, D. Fancourt, "Longitudinal associations between short-term, repeated and sustained arte engagement and well-being outcomes in older adults", *The Journals of Gerontology Series B* 75(7): 1609-1619, 2020.

experience.[12] In developing a full-fledged approach to prevention of elderly fragility, it is necessary to increasingly distinguish between both forms of cultural participation and target conditions and risks that are of interest, in order to fine-tune the strategies accordingly so as to comply with the most rigorous and selective public health standards. For instance, an analysis of the literature shows that what seem to work best as a prevention strategy is focusing on cultural activities that offer a balanced combination of cognitive, physical and social components; this effect has been particularly well documented in the prevention of neurocognitive diseases such as dementia.[13] At the same time, cultural participation can also act as a mitigating factor for fragility during actual treatment. For instance, participation in painting workshops by geriatric residents of an acute care ward has been associated to lower need of medicine intake at discharge and lower in-hospital mortality.[14]

What is important to remark is that prevention strategies against elderly fragility are not simply a matter of avoiding the insurgence of diseases or pathological conditions. It is, first and primarily, a matter of embedding people into a meaningful sphere of experience and social relations. Therefore, reasoning in terms of tight protocols only is not necessarily the most effective approach. Also 'place-making' actions aimed at making places of care and hospitality more welcoming and familiar, and at making people feel safer and enabled to express themselves and to socialize, is of vital importance. From this point of view, there are several important pilot experiments on the 'artification' of caregiving places and hospitals that are yielding very promising results and that should consequently be considered as a precondition for a more targeted action in view of their direct effects on individual self-esteem and reduction of depressive symptoms.[15]

Active ageing and creativity

Equally important effects can be recognized from the literature on active ageing, where the target is not preventing and/or mitigating emerging fragilities, but rather maintaining healthy and active elderly individuals in their current condition. The most important topic in this regard is the fact that healthy elderly individuals are able to contribute substantially to the production of social and economic value in contemporary societies, and that wasting their cognitive surplus is not only detrimental to their psychological health and well-being (and, as we have seen, possibly to their health altogether), but also a missed opportunity for the community.

One of the most self-defeating perceptions for elderly people is the realization that their time, skills and experience are not felt anymore as worthwhile by others. Recovering a sense of self-worth has extremely impactful consequences on a number of different dimensions: social relationships and engagement, economic prosperity, mental and physical health, health-related behaviors, time use – and

[12] D. Fancourt, A. Steptoe, "Physical activity and social and cultural engagement as risk-reducing factors in the prevention of chronic pain in older age: finding from a longitudinal cohort study", *The Lancet* 392(S2): S34, 2018.
[13] A. Karp, S. Paillard-Borg, H.X. Wang, M. Silverstein, B. Winblad, L. Fratiglioni, "Mental, physical and social components in leisure activities equally contribute to decrease dementia risk", *Dementia and Geriatric Cognitive Disorders* 21: 65-73, 2006.
[14] O. Beauchet, L. Lafleur, S. Remondière, K. Galery, C. Villocq, C.P. Launay, "Effects of participatory art-based painting workshops in geriatric inpatients: results of a non-randomized open label trial", *Aging Clinical and Experimental Research*, in press, 2020, https://link.springer.com/article/10.1007/s40520-020-01675-0.
[15] Y.C. Teng, Y.Y. Ping, C.Y. Chia, "Positive effects of art therapy on depression and self-esteem of older adults in nursing homes", *Social Work in Health Care* 58(3): 324-338, 2019.

on specific biomarkers.[16] Therefore, ensuring the conditions for a meaningful life to the elderly should be the object of public health concern on a par with concern for ensuring good care and medical treatment, and again the driving role of cultural participation in this regard can be hardly overstated. A meaningful life is also the best way of keeping people's cognitive potential at work, as a form of maintenance of an individually and socially valuable resource[17] – a perspective that can profile cultural institutions as enabling hubs for the elderly among their many other missions.

It is of special interest to focus on the topic of elderly creativity as a crucial sphere of active ageing. Creativity is generally associated, if not with young age, with people at the zenith of their cognitive function, energy and capacity,[18] and is seldom related to elderly people outside the specific cases of people with outstanding skills. However, this piece of conventional wisdom is highly questionable. Creativity has an enormous potential psychosocial importance for the elderly,[19] and failure to recognize it is in itself a source of stigma that keeps elderly people away to tap into the opportunities created by their generally looser time constraints with respect to their past professional life. This is not to say, of course, that the ageing process does not depauperate cognitive resources that are important for creativity; however, what makes the difference is the attitude toward ageing, so that, ultimately, the expectation that elderly people are not creative becomes a self-fulfilling prophecy.[20] This idea of elderly creativity as a result of active maintenance of one's own cognitive engagement is confirmed by recent neuroscientific studies that highlight how people who are particularly engaged in creative processes experience an increase in neural complexity rather than a decay in elderly age.[21]

In fact, the available evidence shows that, again contrary to conventional wisdom, healthy elderly people are especially interested in learning to creatively use new technologies. There are specific segments of elderly people (the so-called 'silver surfers') who adopt new technologies at the same rates than their younger counterparts, and more generally, despite that younger people use a broader spectrum of new technologies, vertical specialization in technology use among the elderly may be quite significant.[22] Mobilizing the creative skills and time availability of elderly people might then become an interesting line of research and policy development in addressing societal challenges through new forms of collective intelligence,[23] while at the same time fulfilling goals of active ageing with significant impacts on the national welfare systems.

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[16] A. Steptoe, D. Fancourt, "Leading a meaningful life at older ages and its relationship with social engagement, prosperity, health, biology, and time use", *Proceedings of the National Academy of Sciences* 116(4): 1207-1212, 2019.
[17] D. Fancourt, A. Steptoe, D. Cadar, "Cultural engagement and cognitive reserve: museum attendance and dementia incidence over a 10-year period", *The British Journal of Psychiatry* 213(5): 661-663, 2018.
[18] J. Sefton-Green, *Young people, creativity and new technologies: The challenge of digital arts*. London: Routledge, 2002.
[19] C.C. Kerr, "The psychosocial significance of creativity in the elderly", *Art Therapy* 16(1): 37-41, 1999.
[20] W. Zhang, W. Niu, "Creativity in the later life: Factors associated with the creativity of the Chinese elderly", *Journal of Creative Behavior* 47(1): 60-76, 2013.
[21] K. Ueno, T. Takahashi, K. Takahashi, K. Mizukami, Y. Tanaka, Y, Wada, "Neurophysiological basis of creativity in healthy elderly people: A multiscale entropy approach", *Clinical Neurophysiology* 126(3): 524-531, 2015.
[22] K.E. Olson, M.A. O'Brien, W.A. Rogers, N. Charness, "Diffusion of technology: Frequency of use for younger and older adults", *Ageing International* 36: 123-145, 2011.
[23] L. Malmborg, E. Grönvall, J. Messeter, T. Raben, K. Werner, "Mobilizing senior citizens in co-design of mobile technology", International Journal of Mobile Human Computer Interaction 8(4): 162144, 2016 https://www.igi-global.com/article/mobilizing-senior-citizens-in-co-design-of-mobile-technology/162144.

Table 1	Associations between visiting art galleries and museums and dementia incidence	
	Incidence rate ratio (s.e.) 95% CI	P
Model 1		
Never	Reference	
Less than once a year	**0.43 (0.07) 0.31–0.59**	**<0.001**
Once or twice a year	**0.40 (0.07) 0.28–0.58**	**<0.001**
Every few months	**0.23 (0.06) 0.15–0.37**	**<0.001**
Model 2		
Never	Reference	
Less than once a year	0.83 (0.13) 0.61–1.12	0.23
Once or twice a year	**0.69 (0.13) 0.482–1.00**	**0.05**
Every few months	**0.47 (0.11) 0.29–0.75**	**0.002**
Model 3		
Never	Reference	
Less than once a year	0.89 (0.14) 0.65–1.21	0.45
Once or twice a year	0.74 (0.14) 0.51–1.07	0.11
Every few months	**0.50 (0.12) 0.31–0.81**	**0.005**
Model 4		
Never	Reference	
Less than once a year	0.92 (0.15) 0.67–1.26	0.61
Once or twice a year	0.76 (0.14) 0.53–1.09	0.14
Every few months	**0.51 (0.13) 0.32–0.83**	**0.006**

Results in bold are significant. Model 1: unadjusted. Model 2: adjusted for gender, age, marital status, educational attainment, employment, wealth and occupational classification. Model 3: additionally adjusted for eyesight, hearing, depression and existing cardiovascular health conditions. Model 4: additionally adjusted for community engagement.

Table 1. *Association between museum attendance over a 10-year period and incidence of dementia. Source: Fancourt, Steptoe and Cadar (2018).*

Table 1 shows how, in the study referenced in footnote 15, relatively frequent museum attendance is associated to a significant reduction of the incidence of dementia over a 10-year period. In particular, the incidence of dementia for regular museum goers is less than half the value for those who never attend museums, and roughly half the value for those who attend less than once a year.

Active ageing and sociality

Active ageing also plays a very important role in the social challenges related to social cohesion. Self-sufficient, active elderly people can contribute to a great extent to family organization in increasingly complex societies where parents are called upon to time- and energy-consuming multitasking. But even more so, keeping elderly people socially active can allow to engage them in activities of crucial social importance such as integration of minority or migrant individuals, re-integration of adolescents with social deviance issues or victims of sex trade, maintaining urban safety of problematic neighborhoods, etcetera. For instance, traditional dance can function as a resource for identity (re-)construction and social integration for young forced migrants, in a context where transmission from older-to-younger is natural and consequential.[24] As for creativity skills, however, social skills have to be constantly exercised to be maintained. And also in this

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[24] Y.J. Smith, "Traditional dance as a vehicle for identity construction and social engagement after forced migration", *Societies* 8(3): 67, 2018 https://www.mdpi.com/2075-4698/8/3/67.

regard, culture offers unique opportunities in terms of palatability, viability and inclusion, so that one can think of elderly cultural participation as a platform for the innovative deployment of elderly social skills for social cohesion purposes.

Once again, dance proves to be an extremely effective source of social engagement for the elderly, while simultaneously pursuing many other eudaimonic goals,[25] but similar considerations also hold for other forms of socially connecting cultural experiences. One again, the untapped potential of elderly cultural participation for social cohesion as a part of a more comprehensive strategy of active ageing is not present so far in the mainstream of ageing research and policy, but would deserve serious consideration as a line for strategic development in the close future, and in particular in the 2021-27 EU policy cycle

European good practices

The Active Ageing Index for the EU28 countries shows the existence of large disparities across Europe,[26] calling for suitable policies aimed at reducing cross-country inequalities. In this regard, culture may play an important role and the collection of good practices is of great importance, also in view of their potential scalability. In fact, the experimentation about cultural access as part of active ageing policies is rapidly expanding across Europe, but unsurprisingly it is easier to find them in countries where active ageing programs already function relatively well. Several different forms of access are regularly experimented with, including active ones such as dance, choral singing, social theatre, painting workshops, as well as passive ones such as attendance to museums, concerts or theaters. Here we provide some exemplifications of a few promising good practices which present a high potential scalability.

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[25] M.E. Hackney, S. Kantorovich, G.M. Earhart, "A study on the effects of Argentine tango as a form of partnered dance for those with Parkinson disease and the healthy elderly", *American Journal of Dance Therapy* 29(2): 109-127, 2007.
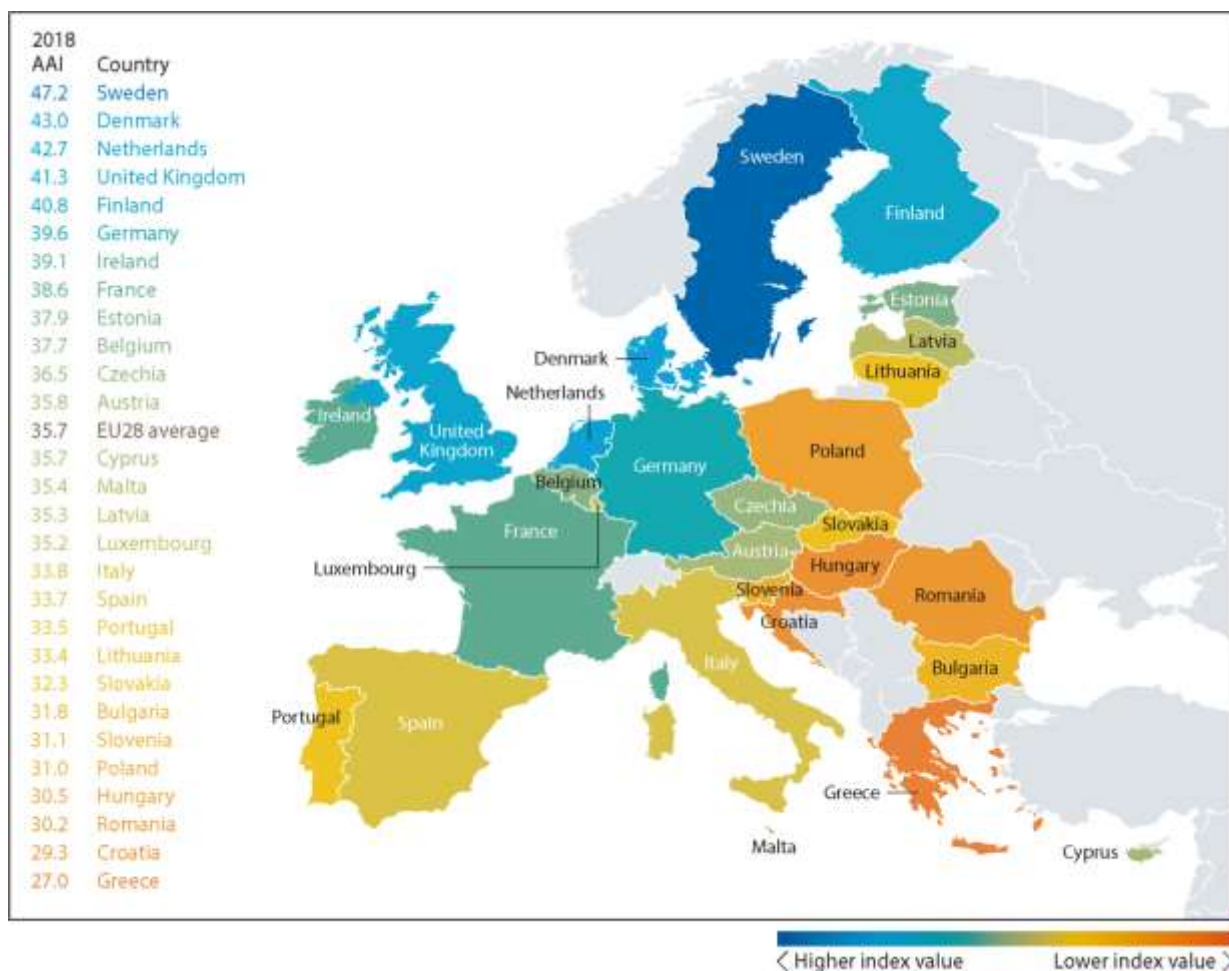[26] https://statswiki.unece.org/display/AAI/Active+Ageing+Index+Home.

2018
AAI | Country
47.2 | Sweden
43.0 | Denmark
42.7 | Netherlands
41.3 | United Kingdom
40.8 | Finland
39.6 | Germany
39.1 | Ireland
38.6 | France
37.9 | Estonia
37.7 | Belgium
36.5 | Czechia
35.8 | Austria
35.7 | EU28 average
35.7 | Cyprus
35.4 | Malta
35.3 | Latvia
35.2 | Luxembourg
33.8 | Italy
33.7 | Spain
33.5 | Portugal
33.4 | Lithuania
32.3 | Slovakia
31.8 | Bulgaria
31.1 | Slovenia
31.0 | Poland
30.5 | Hungary
30.2 | Romania
29.3 | Croatia
27.0 | Greece

‹ Higher index value   Lower index value ›

Figure 3. Active Ageing Index for EU 28, 2018.
Source: https://statswiki.unece.org/display/AAI/II.+Results#expand-2018AAIMap.

The Donegal Choir of Ages in Ireland is an outstanding example of how choral singing involving the elderly becomes an opportunity to promote their social inclusion and intergenerational exchange, as a part of a overarching regional 'age friendly' strategy aimed at making of Donegal one of the best places in the countries to spend one's elderly years. Other activities in the program include dancing and cooking. The choir project captured however wide inter-generational interest, which is a particularly important accomplishment in view of the fact that the area is sparsely populated and social contact is made difficult by distances and by the elderly's lack of confidence with up-to-date technologies. The project builds on an explicit recognition of the role of choral singing in preserving mental health and cognitive and social function for the elderly by promoting an increasing exchange with other age groups, which has considerably intensified with the progress of the project, creating a fundamental social resource for the local community.[27]

The German initiative *Wir tanzen wieder* (*We dance again*) promoted by the Land Nordrhein-Westfalien centers upon dancing activities among the elderly affected by dementia, hosting them in actual dance schools rather than in elderly residences or community centers. The session are extended to the whole families of the patients and they also involve people with mobility impairments including

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[27] http://www.toyproject.net/2018/11/can-talk-can-sing-donegal-choir-ages-ireland/.

people in wheelchairs. The dance classes become a social moment that helps participants to be cognitively and physically stimulated while reinforcing their social relations within the family and across families dealing with similar issues, promoting peer learning, exchange of experiences, and emotional connection.[28]

Möten med minnen (*Meetings with memories*) is a Swedish project funded by the Postcode Lottery of Sweden in cooperation with the Swedish Alzheimer Foundation, the Swedish Dementia Association and the Swedish Dementia Center, as well as with the National Museum. Its aim is to invite people suffering from various forms of dementia to reconnect to their personal memories through conversations about art and history, as a way for patients to actively maintain their cognitive function by searching for threads of meaning across their remembered life experience. It involves several Swedish museums across the whole country and works with small groups of 2 to 15 participants, flexibly adjusting to the needs and interests of each group.[29]

Policy implications

The proactive dimension of ageing not as a center of cost and criticality but also as a social resource has been so far largely overlooked from a policy viewpoint. Yet, the available evidence clearly shows that there are important opportunities ahead that should be explored and tested, and that cultural participation is one of the most obvious and potentially effective avenues to unleash such potential. This kind of experimentation needs to be better integrated in European programmes and in the European cohesion policy of the upcoming 2021-27 cycle, and the available literature offers a wealth of good practices and techniques to inform such experimentation at a European scale.

Thinking of active ageing as a strategic resource also means re-defining many of the welfare dilemmas and tradeoffs that are generally taken for granted in policy agendas, and which could be substantially affected by a massive deployment of cultural participation as a new strategic approach not only to healthy ageing, but also more generally to inclusive and integrated ageing. Also in the case of fragile elderly citizens, as we have briefly discussed, the potential for the creation of social value and for improving the quality of life of elderly citizens and of their caregivers is far from remote, but has so far not been mainstreamed into a coherent policy approach. The New European Agenda for Culture, and in particular the cultural crossover with social cohesion, may play a key role in making this transition, and needs to be translated into effective, accountable policy action that is measurable.

At the root of all problems there seems to be a social myopia: that of failing to understand how giving elderly people the possibility of living a meaningful life and of maintaining their sense of self-worth in the face of society is the essential condition that makes the difference between rapid deterioration of mental and physical health and the possibility of keeping to contribute to public interest goals in a personally fulfilling way. Cultural participation offers us a unique sphere of experience and activity that seems to be purposefully designed to enable elderly people to maintain a sense of belonging and meaningfulness while remaining emotionally and mentally active in connection with peers and with the younger generations. The time has come to close this gap and to re-integrate the elderly within a fully inclusive and enabling social paradigm of the human life trajectory.

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[28] https://www.dak.de/dak/gesundheit/demenz-projekt-wir-tanzen-wieder-2106970.html#/.
[29] https://www.demensforbundet.se/vart-uppdrag/projekt-och-kampanjer/moten-med-minnen/.

2.1.2. Presentation of two projects

More details and information on the showcased projects accessible from pages 58-67.

Lata65 by Lara Seixo Rodrigues, Project leader, Portugal

Find out more: http://mistakermaker.org/lata-65

Dance Well by Roberto Casarotto, Project leader, Italy

Find out more: https://www.operaestate.it/it/dance-well-2

2.1.3. Conclusions and main takeaways from the session - Culture and Ageing

Public opinion in Europe is often not completely aware that **elderly care** is not just about sanitary treatment and medical/social assistance, but is **also about maintaining a sense of self-worth and pursuing meaningful goals**. Elderly people often feel abandoned and purposeless even when they are provided with the best possible care from a medical and nursing point of view. Culture may play a key role in filling this gap and building a truly integrative perspective of cultural welfare.

The case studies presented and discussed in the workshop and the available scientific evidence show very clearly that **elderly people strongly respond to cultural forms of approach and engagement and greatly benefit from them in health and wellbeing terms.** We need to mainstream this perspective into a fully-fledged approach to elderly care that can be embraced by policy makers at national and regional levels across the EU.

Ageing poses challenges not only for non-self-sufficient elderly people who need treatment, but also for healthy, self-sufficient ones too. In terms of policy, the promotion of active ageing is as important as proper care to the non-self-sufficient elderly in the pursuit of the general public interest. Thus, **cultural engagement should become a pillar of an EU-wide active ageing strategy.** This has also to do with the readiness of elderly people to adopt technological innovations, which is remarkable in the specific segment of the so called 'silver surfers' and which can be further extended to other segments through proper capability building programmes.

The culture and ageing topic should be more firmly embedded into European programmes, not only Creative Europe but also, among others, Horizon Europe, in view of its dedicated cluster on culture, creativity and inclusive society, as well as in the future cohesion policy. This calls in turn for a more effective focus on culture and ageing as a concrete area of scientific research, pilot experimentation, and policy validation. Otherwise, there is a risk that innovative, pilot projects will not be adequately recognised in their strategic value and will possibly be denied funding.

Elderly people may also be a social resource insofar as we are able to maintain them active and interested in taking part in the collective problem solving of societal challenges. Culture may prove particularly effective in this regard. In particular, it should be more readily appreciated how the time availability of the elderly, combined with their experience and skills, could really contribute in

creating social value while at the same time improving their quality of life and sense of personal fulfilment.

The pandemic crisis has made clear how the cultural dimension may become crucial for the most fragile elderly citizens. Nursing homes have been particularly exposed to the pandemic shock, and the resilience of the elderly depends to a large extent on their mental health and good psychological disposition. Culture can play a key role in making nursing homes more comfortable and resilient in a post-pandemic scenario, and the 'humanisation' of care environments could become a primary focus for a new cultural welfare approach.

2.1.4. Good practices from Member States

Selection of good practices mentioned during session 1.
For the entire lists of good practices, refer to the Annex page 81 of this document.

- *Let's knit at the Museum of Byzantine Culture, because it is our family affair* – Greece
- *Dance – New Moves in Health Care* – Austria
- *Great Potemkin Street* – Germany
- *Long live arts manifesto* – EU (Creative Europe)
- *Age Friendly Programme* – Ireland
- *Song Ties* – Ireland
- *Aqui Contigo* – Portugal
- *Largo Residencias* – Portugal
- *Universities for the Elderly* – Extremadura Region, in Spain

2.2. Session 2 – Culture and Well-being

Moderated by Anne Grady,
Policy Officer at Unit D1 "Cultural Policy", DG EAC

2.2.1. Background paper by Prof. Pier Luigi Sacco

CULTURE AND WELLBEING: AN EMERGING POLICY TOPIC AT THE GLOBAL LEVEL

The current pandemic shock poses an unprecedented challenge to collective wellbeing, and its consequences will be likely felt long after the conclusion of the crisis in medical and public health terms. In particular, there is a vast consensus among experts that the pandemic will bring about long-term changes in individual and social attitudes that are directly impinging upon our capacity to manage our emotional states, to meaningfully connect to others, to feel safe in social situations, to manage anxiety and fear – that is, on aspects that directly relate to wellbeing.

In this scenario, culture has already played a role to some extent. During lockdowns, for many people the possibility to access cultural contents has been important to divert attention from anxious thoughts, to improve mood, to focus upon positive emotions, and more generally to use one's own time in constructive and psychologically rewarding ways.

This is however not true for everybody in the same way. Clearly, capacity to access content and the enjoyment that derives from it depend on a variety of factors, including spending capacity for paywalled content and quality of digital connectivity; educational levels, previous habits and experience in cultural access; availability of living space to enjoy content in a relaxed and peaceful environment; and so on.

With all the inequality and limitations preventing equal possibilities of access and reward from cultural experience for European citizens, the current crisis has however played an important role in showing to the public opinion that culture may play a more profound and fundamental role in our lives than commonly thought, and in particular that cultural access cannot be reduced to mere entertainment but also concerns basic dimensions of individual and public health, social connectedness, and resilience.

As a consequence, in the post-pandemic scenario it is reasonable to expect an increase of interest and attention toward the relationship between culture and wellbeing. The relevance of the culture-wellbeing connection has been forcefully stated by several institutions.

In the New European Agenda for Culture published in 2018,[30] the European Commission has focused on wellbeing as one of the four cultural crossovers that are indicated as pillars of future European cultural policies and in particular as a major channel for the creation of social value through culture, with relevant indirect economic impacts as well.

Moreover, the World Health Organization has published at the end of 2019 a

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[30] Communication from the Commission to the European Parliament, the European Council, the Council, the European Economic and Social Committee and the Committee of the Regions: A New European Agenda for Culture, COM/2018/267 final, 2018 https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=COM%3A2018%3A267%3AFIN.

scoping review that covers a very large and rapidly growing body of research that explores the potential of cultural participation in a number of health and wellbeing spheres, both in terms of prevention and of complementary therapeutic approaches to specific classes of pathologies.[31]

Moreover, although cultural participation is not explicitly accounted for in the Ottawa Charter for Health Promotion[32] among the key prerequisites for good health condition (peace, shelter, education, income, food, sustainable resources, stable ecosystem, social justice and equity), upon reflection, and on the basis of the existing body of experience and good practices reviewed in the WHO report and in the recent scientific literature, it is possible to argue that culture could and should find a place in this list to become a key enabling factor of health promotion.

The main culture-wellbeing pathways

There are several different pathways through which cultural participation may have a positive impact on wellbeing, and a comprehensive list is still beyond the current state of knowledge. However, we can briefly consider some of them to exemplify what is currently known and to provide some potential inspiration for further experimentation and policy action.

A first main pathway is that cultural experience is intrinsically rewarding for humans under proper conditions. Humans have for instance a well-documented craving for fiction, which seems to be related to possible mechanisms of gene-culture coevolution due to the importance of narratives in simulating social situations of potential relevance and even survival value.[33]

As a consequence, humans receive important neural rewards from their engagement in powerful narratives,[34] which can also lead to failures of regulation that might potentially harm individual wellbeing, such as binge-watching of TV-series.[35]

Other well-documented wellbeing benefits from cultural experience regard music listening, where the nature of the neural rewards has been studied in more detail than for other forms of cultural access, and neuroscience research documents how music listening, thanks to its strong capacity to activate key neural reward circuits, can be considered as one of the most pleasurable human experiences,[36] whose benefits also seem to extend to other animals and to mammals in particular.[37]

Although less detailed evidence has been gathered so far, it is possible to make similar points for a broad spectrum of forms of cultural participation, such as visual and performing arts or cinema.

Other pathways often add up to the intrinsic reward one, enriching its effects in various directions. For instance, the fact that fiction generates intrinsic rewards adds up to the fact that it can help improve social cognition and pro-sociality

[31] D. Fancourt, S. Finn, What is the evidence on the role of the arts in improving health and wellbeing? A scoping review. World Health Organization, Geneva, 2019 https://www.euro.who.int/en/publications/abstracts/what-is-the-evidence-on-the-role-of-the-arts-in-improving-health-and-well-being-a-scoping-review-2019.
[32] World Health Organization, The Ottawa Charter for Health Promotion, Geneva, 1987, https://www.who.int/publications/i/item/ottawa-charter-for-health-promotion.
[33] K. Oatley, "Fiction: Simulation of social worlds", *Trends in Cognitive Science* 20(8): 618-628, 2016.
[34] C.T. Hsu, M. Conrad, A.M. Jacobs, "Fiction feelings in Harry Potter: Haemodynamic response in the mid-congulate cortex correlates with immersive reading experience", *NeuroReport* 25(17): 1356-1361, 2014.
[35] F. Maèva, P. Maurage, K. Vögele, L. Karila, J. Billieux, "Time for a plot twist: Beyond confirmatory approaches to binge-watching research", *Psychology of Popular Media Culture* 8(3): 308-318, 2019.
[36] N. Mavridis, "Music and the nucleus accumbens", *Surgical and Radiologic Anatomy* 37: 121-125, 2015.
[37] M. Moraes et al, "Auditory stimulation by exposure to melodic music increases dopamine and serotonin activities in rat forebrain areas linked to reward and motor control", *Neuroscience Letters* 673: 73-78, 2018.

(which is probably also the reason why it has evolved to become so rewarding for humans). There is experimental evidence that reading fiction improves human capacities to understand the intentions, dispositions and thoughts of other humans,[38] as well as helps the development of emphatic and prosocial orientations.[39]

Another important, related cultural pathway to wellbeing is the sense of social connectedness that comes with certain forms of cultural experience, such as for instance singing in a choir,[40] playing together,[41] or dancing.[42] There seems to be a general tendency of humans to recognize activities that imply synchronized movement or highly coordinated behavior as sophisticated forms of social bonding,[43] whose consequential sense of belonging has a positive impact on wellbeing.

It is important to stress the importance of this particular pathway in promoting social cohesion goals such as trust building and mutual recognition among people from different ethno-cultural backgrounds, also as a form of conflict resolution and transformation.[44]

Cultural experiences that involve movement such as dance are also at the root of another important pathway: the one that relates to the integration of the psychological and physical components of well-being through activities that combine physical exercise[45] with psychological and emotional engagement.[46]

Another important link is the one connecting cultural experiences with resilience. It is well-known that socially problematic and sometimes plainly dysfunctional urban environments which are however characterized by a special density of natural beauty, vibrant popular cultural and a rich heritage tend to be particularly attractive and to generate situated forms of wellbeing, together with the capacity to endure difficult circumstances through place-specific forms of resilience. Cities like Marseille, Naples, or Rio de Janeiro seem to be especially characteristic in this regard, and a recent study on Naples supports the importance of this pathway.[47]

There is moreover a pathway that especially connects to the eudaimonic dimension of wellbeing, that is, the pursuit of activities and goals that strongly relate to meaningfulness in life. In this regard, participation in community arts has been documented as an especially important driver for people to develop and cultivate sense of purpose in life,[48] and more generally, the communitarian

[38] D. Kidd, E. Castano, "Reading literary fiction and theory of mind: Three preregistered replications and extensions of Kidd and Castano (2013)", *Social Psychological and Personality Science* 10(4): 522-531, 2019.

[39] D.R. Johnson, G.K. Cushman, L.A. Borden, M.S. McCune, "Potentiating empathic growth: Generating imagery while reading fiction increases empathy and prosocial behavior", *Psychology of Aesthetics, Creativity and the Arts* 7(3): 306-312, 2013.

[40] S. Clift, G. Hancox, I. Morrison, B. Hess, G. Kreutz, D. Stewart, "Choral singing and psychological wellbeing: Quantitative and qualitative findings from English choirs in a cross-national survey", *Journal of Applied Arts and Health* 1(1): 19-34, 2010.

[41] S. Vougioukalou, R. Dow, L. Bradshaw, T. Pallant, "Wellbeing and integration through community music: The role of improvisation in a music group of refugees, asylum seekers and local community members", *Contemporary Music Review* 38(5): 533-548, 2019.

[42] C. Quiroga Murcia, G. Kreutz, S. Clift, S. Bongard, "Shall we dance? An exploration of the perceived benefits of dancing on well-being", *Arts & Health* 2(2): 149-163, 2010.

[43] W.H. McNeill, *Keeping together in time: Dance and drill in human history*. Cambridge MA: Harvard University Press, 1995.

[44] A. Bergh, J. Sloboda, "Music and art in conflict transformation: A review", Music & Arts in Action 2(2): 2-17, 2010.

[45] L. Mandolesi, A. Polverino, S. Montuori, F. Foti, G. Ferraioli, P. Sorrentino, G. Sorrentino, "Effects of physical exercise on cognitive functioning and wellbeing: Biological and psychological benefits", *Frontiers in Psychology* 9: 509, 2018 https://www.frontiersin.org/articles/10.3389/fpsyg.2018.00509/full.

[46] M.K. Weinberg, D. Joseph, "If you're happy and you know it: Music engagement and subjective wellbeing", *Psychology of Music* 45(2): 257, 267, 2017.

[47] S. Cocozza, P.L. Sacco, G. Matarese, G.D. Maffulli, N. Maffulli, D. Tramontano, "Participation to leisure activities and well-being in a group of residents of Naples – Italy: The role of resilience", *International Journal of Environmental Research and Public Health* 17(6): 1895, 2020 https://www.mdpi.com/1660-4601/17/6/1895.

[48] R. Swindells, R. Lawthom, K. Rowley, A. Siddiquee, A. Kilroy, C. Kagan, "Eudaimonic wellbeing and community arts participation", *Perspectives in Public Health* 133(1): 60-65, 2013.

dimension of cultural experiences, most likely in association to the social bonding effect already highlighted, may be conducive to eudaimonic wellbeing states.

Yet another pathway is the one centering on emotional regulation, such as the control of fear and anxiety – an aspect of special importance in extreme situations such as the one raised by the current pandemic crisis. Also in this case we find evidence of the role of forms of cultural experience such as music listening[49] or dancing.[50] Other forms of regulatory competence also play a role in the relationship between culture and wellbeing, such as culture's capacity to contrast the effects of boredom or to cultivate positive feelings.

Finally, the positive effects of cultural participation on health clearly have important wellbeing implications as the improvement of health conditions naturally reflects on several if not all of the other aspects listed above.

To what extent culture matters for wellbeing?

As we have seen, there are multiple, often complementary pathways that connect cultural experiences to wellbeing, and our knowledge in the field is still preliminary and unsystematic. However, the fact that there are many possible pathways does not mean that the overall effect of cultural experiences on wellbeing is large if compared to that of other dimensions of human existence. Is it possible to establish a hierarchy of relevance of different factors in determining wellbeing?

A research conducted on a representative sample of the Italian population measured this particular aspect with reference to a specific measure of wellbeing, the Psychological General Wellbeing Index (PGWBI), finding that cultural participation was the second most important factor in determining the level of psychological wellbeing of the sample subjects after the number of chronical diseases and before income, age, gender, job or place of residence.[51] Moreover, different cultural experiences have different effects on psychological wellbeing. Figure 1 reports data for some of the most common forms of (passive) cultural participation.

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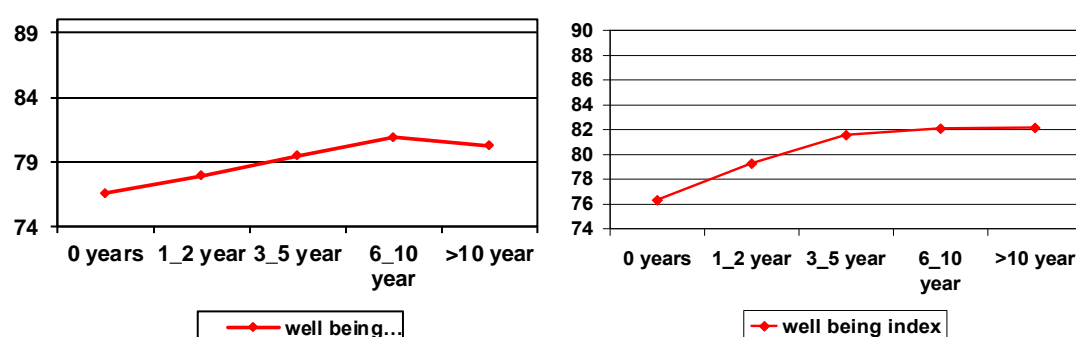
[49] S. Saarikallio, "Music as emotional regulation throughout adulthood", *Psychology of Music* 39(3): 307-327, 2011.
[50] E. Bojner Horwitz, A.K. Lennartsson, T.P.G. Theorell, F. Ullén, "Engagement in dance is associated with emotional competence in interplay with others", Frontiers in Psychology 6: 1096, 2015 https://www.frontiersin.org/articles/10.3389/fpsyg.2015.01096/full.
[51] E. Grossi, G. Tavano Blessi, P.L. Sacco, M. Buscema, "The interaction between culture, health, and psychological wellbeing: Data mining from the Italian Culture and Well-being Project", *Journal of Happiness Studies* 13(1): 129-148, 2012.
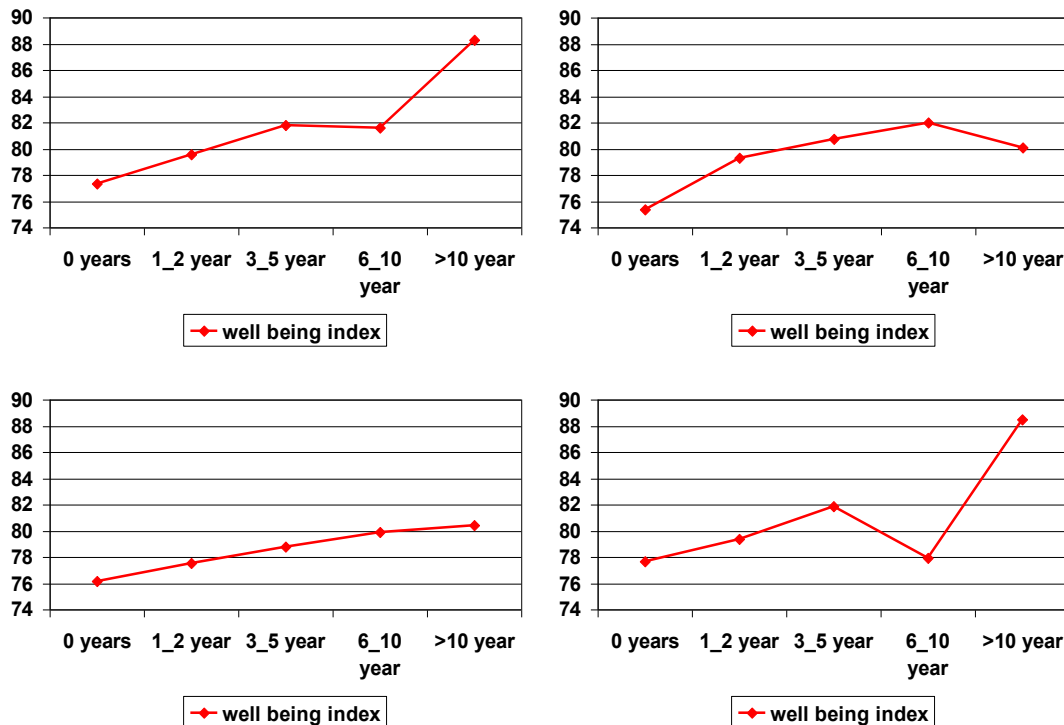
Figure 1. Relationship between frequency of cultural attendance and psychological general wellbeing for: (a) cinema attendance; (b) theatre attendance; (c) listening to classical music; (d) museums attendance; (e) reading fiction; (f) listening to jazz music. Source: Italian Culture and Well-Being project.

The national population average level of the PGWBI is slightly below 78, which means that for all these activities, high attendance implies a significantly higher than average level of PGWBI, accounting for the main confounding variables. For activities such as cinema or theatre attendance, a 'plateau' is reached for high attendance levels; in the case of museums, very high attendance implies a slight decrease with respect to more moderate levels.

Other activities such as listening to classical music and reading novels are characterized by a steady increase in PGWBI with attendance levels, an effect that is particularly marked for classical music. In the case of listening to jazz music, instead, there is a bi-polar pattern, where very high levels of PGWBI are obtained for intense attendance, once a certain threshold is crossed, before which one finds a more contained pattern of PGWBI increase followed by a sudden drop for intermediate attendance levels.

This rather surprising result confirms that not only there are several different channels through which culture can improve wellbeing, but also that such channels powerfully synergize to determine a joint effect that is more relevant than that of most other well-known determinants of wellbeing. Still, culture's capacity to influence wellbeing is also related to the social environment.

Evidence from the same research proves that, for people living in cities characterized by very different social levels of cultural participation, the wellbeing benefit of cultural participation in the same activities with the same frequency changes, and in particular individuals living in high-participation social

environments benefit fore than individuals living in low-participation ones.[52]

Therefore, there are social incentives at work that pave the way to possible 'cultural wellbeing poverty traps': in contexts where few people participate in cultural activities, their impact on wellbeing is reduced and this in turn creates less potential incentive in further or more generalized participation.

Activities	Bolzano / Bozen	Siracusa	Italy
Cinema	3,51	2,99	4
Theatre	4,08	2,06	2,38
Museum	4,26	3,13	3,5
Book Reading	7,32	3,76	5,27
Clubbing	2,79	3,66	3,41
Practicing Sport	70,48	61,7	53,24
Pop Music	0,83	1,05	1,43
Jazz Music	0,44	0,39	0,38

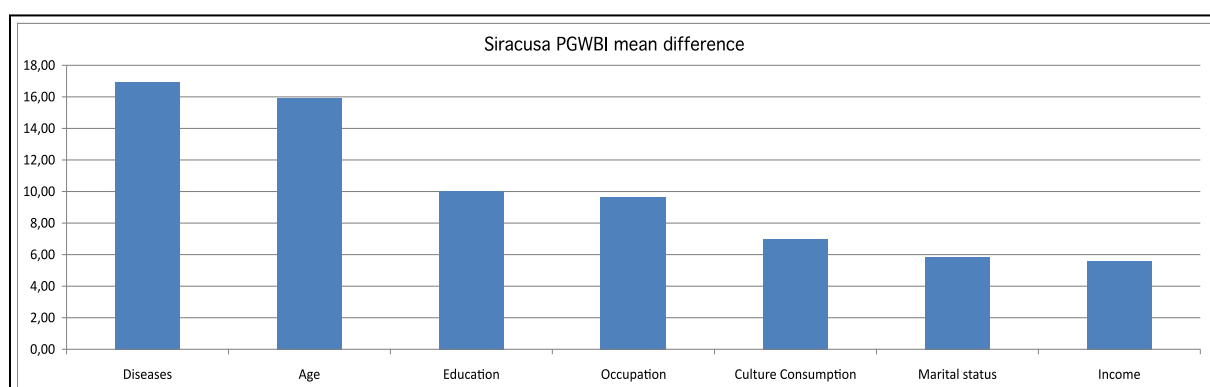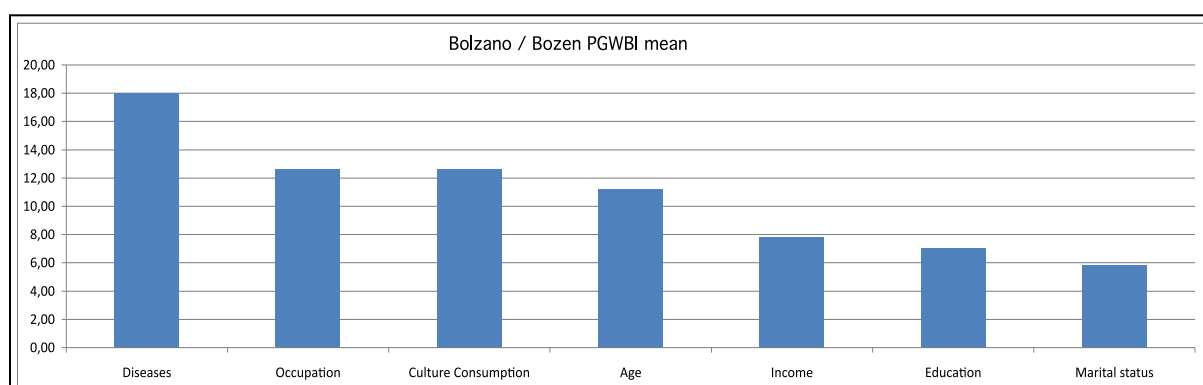**Figure 2**. Levels of cultural attendance in Bozen/Bolzano vs. Siracusa and corresponding rankings of main factors in determining the PGWBI. Source: Tavano Blessi et al. (2016).

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[52] G. Tavano Blessi, E. Grossi, P.L. Sacco, G. Pieretti, G. Ferilli, "The contribution of cultural participation to urban well-being. A comparative study in Bolzano/Bozen and Siracusa, Italy", *Cities* 50: 216-226, 2016.

In Figure 2, we see the differences in cultural attendance levels in a high-participation (Bozen/Bolzano) vs. low-participation city (Siracusa) and the corresponding rankings of main factors in determining PGWBI. In low-participation cities, cultural attendance has a smaller relevance for wellbeing than in high-participation ones.

The instrumentalism issue

Despite the growing evidence on the impact of culture on wellbeing, there is a recurrent argument that is raised in debates involving cultural practitioners and professionals: insisting on the role of culture in promoting wellbeing may be counterproductive in that it characterizes culture as an instrumental activity to promote other goals, however in the public interest.

This argument, however, stems from a specific, and totally legitimate, vision of culture as a human activity that finds its justification in itself and has to be appreciated merely for what it is. In a historical perspective, though, culture has often played an active role in the promotion of human wellbeing – as it is clearly the case with dance, music and performing arts. The Theatre of Epidaurus, one of the most important cultural venues in the Western tradition, was part of the Sanctuary of Asclepius, one of the most important places for healing of the Greek classical world. The most important frescoed room of the Santa Maria della Scala Complex in Siena, the so-called Pellegrinaio, was conceived having in mind the healing of the pilgrims that were hosted in what was at the time of construction one of the most important Italian hospitals, under the conviction that ill people would heal quicker and better if immersed in an environment of extreme beauty.

Moreover, for the many artists, achieving social and wellbeing impacts through their practice is increasingly becoming an aesthetic and poetic necessity in itself. A clear example in this direction is Michelangelo Pistoletto's *Arte al centro* project for a responsible social transformation where artistic processes function as activators of community engagement toward shared impact goals.

Therefore, whereas one should avoid an over-simplification of cultural creation and participation processes as instrumental to wellbeing goals, it is equally fair to acknowledge that there may be cultural and artistic practice that may pursue such goals as part of a legitimate, historically founded vision of the role of arts and culture in contemporary societies.

European good practices

Among the many European good practices flourished in the past few years across Europe in the field of culture and health, we mention some of them as interesting examples, bearing in mind that a comprehensive review is still missing and would be an important contribution to future research and policy design.

One of the pilot projects in the exploration of the relationship between culture and wellbeing has been the 'cultural prescriptions' program carried out within the program of Turku 2011 European Capital of Culture, when more than 5,500 free admission tickets to events related to the ECoC program were distributed by local physicians as part of a complementary therapeutic strategy addressing specific conditions.

Although the project did not entail a specific design to evaluate the ex post effects of the program with respect to rigorous outcome indicators, this has been one of the first large-scale experimentations, that has received a wide international resonance and has inspired similar projects in Europe and elsewhere. It is

meaningful that the Culture does good overarching concept of the project was also chosen as the motto for the whole ECoC program, and the prescriptions project itself was embedded in a wider, rich program of initiatives jointly addressing the promotion of individual and collective wellbeing through cultural participation.[53]

Some good practices have directly targeted hospitals and healthcare venues to improve the organizational environment and the effectiveness of treatments by means of cultural and artistic interventions addressing both physicians and nurses and patients.

The *Medicina a misura di donna* Foundation in Turin, Italy has launched a project, *Nati con la cultura* [Born with culture] that builds on the premise that children who grow in culturally stimulating environments enjoy a vast range of benefits from the mental health and wellbeing, but also educational viewpoint, and have consequently launched the 'cultural passport' initiative that, originally launched in the neonatological Sant'Anna Hospital in Turin, envisions a program of first welcoming of newborns and their families through a cultural experience program targeting children in their first year of age and their family, as a premise to establishing healthy cultural participation habits in their future life. The cultural passport allows children under 1 year of age and their family to freely attend museums adhering to the program, and is provided with a document that illustrates to the families the benefits from regular cultural participation for their children and for the whole family. The project has been so successful to be gradually adopted in other Italian hospitals.

Moreover, the Sant'Anna Hospital has undertaken an ambitious project of artistic refurbishing of the whole complex through site-specific interventions aimed at improving the wellbeing of the medical and nursing personnel and of the mothers with their newly born children.[54] This pilot experiment has contributed to inspire the Compagnia di San Paolo, one of Italy's largest bank foundations whose statutory mission prioritizes support to cultural initiatives in the Italian North-West, in launching an innovative strategic project (*Culture and health: toward a new cultural welfare[55]*) to support experimentation in the culture, health and wellbeing field through grantmaking and mentoring of cultural organizations that are interested in engaging with this new field of activity.

A third good practice of interest is the still ongoing AWE – Arts and Wellbeing project financed within the Creative Europe programme,[56] that aims at developing a rigorous framework for the measurement of the wellbeing effects of cultural participation, with special attention to how cultural participation may help people cope with the wellbeing consequences of the pandemic crisis.

The project is led by the Cluj Cultural Center (Romania) in partnership with cultural venues (Bozar Brussels, Belgium, and UGM Maribor Art Gallery, Slovenia) and with Bruno Kessler Foundation in Trento (Italy) as a scientific partner. The project has already completed a survey that assesses the wellbeing impact of art and culture access during the early months of the pandemic crisis and will further conduct an evaluation of the wellbeing consequences from the attendance to specific cultural events that have been scheduled at the partner cultural institutions, to start

[53] *Culture does good. Turku 2011 wellbeing programme 2008-2012*, https://www.turku.fi/sites/default/files/atoms/files/turku_2011_ecoc_the_well-being_programme_0.pdf.

[54] C. Casoli, "Nati con la cultura: 32 musei del Piemonte a misura di famiglie e bambini", Giornale delle Fondazioni, November 15, 2017 http://www.ilgiornaledellefondazioni.com/content/nati-con-la-cultura%C2%A032-musei-del-piemonte-misura-di-famiglie-e-bambini.

[55] https://www.compagniadisanpaolo.it/it/news/cultura-e-salute-verso-un-nuovo-welfare-culturale/.

[56] https://art-wellbeing.eu.

developing a toolkit that can be made available and further developed by other arts and culture organizations as well as by artists and cultural practitioners.

Policy implications

The relationship between culture and wellbeing has several, relevant policy implications. The first one is the perspective of a cultural welfare approach, where, on the basis of culture's capacity to promote wellbeing through different channels and in different capacities, it is possible to integrate cultural policies and projects into an integrative approach to welfare through new collaborations between cultural, health and social systems and institutions, both from the prevention and the treatment viewpoint.

This means in particular that culture may play an important role in addressing some of the most pressing tradeoffs of today's European welfare systems, such as the tradeoff between quality of care and allocation of resources, by helping to reduce the financial impact of welfare treatments through the systematic improvement of the psychological conditions of patients and the consequent reduction of hospitalization and medicalization. We still lack a rigorous base of randomized trials in this regard, however, and this is a future line of research with extremely important policy implications that should be possibly pursued in future European programmes.

A second, very relevant aspect is the occupational impact, as the development of the culture-wellbeing link brings with it an increased demand of specialists and professionals that may operate in designing, promoting, implementing and monitoring such activities, calling for new professional profiles that sit at the boundaries between culture, psychology, medicine, and nursing – and this could become an especially important perspective for the professional redevelopment of the cultural sector in the post-pandemic recovery path, in the light of the vast disruption that has forced so many professionals out of business or on the verge of it.

Another very important aspect is the promotion of wellbeing through culture in socially marginalized or excluded communities, to promote integration and to improve resilience. The migrant crisis in all its manifold aspects is a clear case in point here, and the systematic integration of cultural projects and culture-based methods of dialogue and integration into the policy toolbox may be a powerful driver for future European policies in the field.

Finally, there is a need to highlight the benefits of cultural participation for wellbeing in the whole pool of European citizens, to inform the public opinion and to create a consensus basis for a rethinking of the role of culture in European societies, which is still today perceived in very reductive and sometimes simplistic ways, as pointed out in the introduction. If Europe will be able to integrate the culture-wellbeing nexus at the center of its policy approach, this will create unprecedented opportunities to finally realign the cultural dimension, so often stressed as central in the European vision, to the actual priorities of the policy agenda, which today do not often coherently reflect that position.

2.2.2. Presentation of two projects

More details and information on the showcased projects accessible from pages 67-71.

Well-being residency think- tank by Māra Pāvula, Project leader, Latvia

Find out more: https://www.wellbeingresidency.net/

PC Caritas by Jan De Vylder, Project leader, Belgium

Find out more: https://miesarch.com/work/4113

2.2.3. Conclusions and main takeaways from the session - Culture and Well-being

There is a large and solid scientific consensus on the impact of cultural participation on wellbeing, but there is still almost no trace of this topic in the public health discourse across Europe. Medical and nursing professionals must be addressed directly and actively to make them aware of the potential of such practices. This should be achieved, firstly by bringing to their attention the considerable scientific literature that supports the importance of culture in the promotion of mental and physical well-being, and subsequently by encouraging them to explore these new practices in their own professional activity.

The COVID-19 crisis and its consequent extensive lockdowns have clearly shown the public how important **culture can be in helping us maintain our mental health and emotional regulation.** This window of awareness should not be lost and concrete proposals should also be made as part of a longer-term post-pandemic social resilience strategy.

This is particularly urgent in view of the relief packages that have been allocated in all EU Member States to respond to the pandemic shock. **It is very important that the culture-wellbeing nexus is recognised as a new, promising pillar for the reconstruction of the EU's post-pandemic welfare models and receives adequate resources within the provisions of such packages**.

It is crucial **to launch pilot projects that explore specific models and formats of engagement at the regional and local level, with a strong focus on measurement and collection of scientifically reliable evidence, as a platform for the promotion of future nation-wide strategies.** Furthermore, the ongoing activity already happening at regional level across the EU should be systematically collected and reviewed, as there is currently no readily available repository to access it.

Peer-learning among cultural and medical practitioners currently engaged in such practices is very important and could be facilitated through suitably created EU-wide platforms, also in the context of the new cycle of the Creative Europe programme. Despite its promise, the perspective of a cultural welfare approach also presents challenges and difficulties. Aligning the language, mentality and procedures of cultural and medical professionals is far from easy and requires proper development, also by trial and error.

More research in the field is needed and should be supported by European programmes. There is **an urgent need of an EU-wide, longitudinal,**

randomised study that establishes a basis for the mainstreaming of the culture and wellbeing approach into the European public health strategies of the coming years. The aim of the study should not be limited to measuring the gains in life expectancy or wellbeing of the subjects from higher levels of cultural participation. It should also provide estimates of the impact of such practices on the savings in terms of occupancy and costs of care structures, so as to provide an argument for the re-allocation of part of such savings to the financing of the cultural initiatives themselves, making the programme self-sustainable financially and improving well-being collectively at the same time.

We need to develop **new professional profiles that are able to bridge the cultural and medical/assistance components** and enable them to synergize more effectively. This will require the creation of new educational areas and tracks. The perspective of having a new figure, a "cultural nurse" who assists medical professionals with a double competence in terms of treatment and cultural skills, could provide important new professional openings for cultural and creative professionals.

2.2.4. Good practices from Member States

Selection of good practices mentioned during session 2.
For the entire lists of good practices, refer to the Annex page 81 of this document.

- *Hunger auf Kunst und Kultur* – Austria
- *Social Prescription model in the NHS* – UK
- *Know me Campaign* – Ireland
- *The British Council Report on Disability Arts International* – Greece
- *Slovak's Culture of Disadvantaged Groups* for 2020
- *In-Habit* – EU Co-funded project (Horizon 2020)
- *EuPOLIS* – EU Co-funded project (Horizon 2020)
- *VARCITIES* – EU Co-funded project (Horizon 2020)
- *Go Green Routes* – EU Co-funded project (Horizon 2020)
- *Four year policy programme to highlight the social effects of cultural participation* – Netherlands
- *Innovation projects and inspirations from African Continent: Frugal and Responsible Innovation*

2.3. Session 3 – Role of Culture in Preventing Depopulation of the Rural Areas

Moderated by: Maciej Hofman,
Policy Officer at Unit D1 "Cultural Policy", DG EAC

2.3.1. Background paper by Sylvia Amann

1. RURAL AND REMOTE AREAS' FEATURES AND DIMENSIONS

According to EUROSTAT data,[57] only 40.4% of Europe's population live in cities. With the EU aims at achieving a more balanced territorial development more attention is paid to non-urban, rural and peri-urban areas in recent years.

The EU consultation on the future of rural areas[58] and the role they have to play aims at setting out a vision by 2040. It considers the **general challenges** of demographic change, connectivity, low income levels, and limited access to services. It tackles the topics of the needs of rural areas today, what makes rural areas attractive, opportunities for the future of rural areas as well as governance in rural areas. The new EU Common Agricultural Policy[59] will also include rural development and most specifically LEADER which has potential to remain a meaningful partner for rural cultural development.

A recent note from OECD[60] identifies some of the main challenges and opportunities for rural areas related to the COVID-19 situation.

Challenges due to the pandemic include:

- much less diversified economies,
- lower income and lower savings,
- larger distances for health care, and
- a „large digital divide, with lower accessibility to internet (both in coverage and connection speed) and fewer people with adequate devices and the required skills to use them".

Due to the pandemic, **new opportunities** can be also observed:

- The wider dissemination of digital access could enhance the attractiveness of the rural spaces.
- „There may be a shift in buying habits to favour local goods and tourism sites, as well as production from small local businesses and primary producers"[61].
- The recovery process in rural areas could also be directed to the „transition to a zero carbon economy by offering sustainable development paths for rural communities, especially those relying on extractive economic activities".

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[57] EUROSTAT https://ec.europa.eu/eurostat/statistics-explained/index.php/Statistics_on_rural_areas_in_the_EU
[58] https://ec.europa.eu/info/law/better-regulation/have-your-say/initiatives/12525-Long-term-vision-for-rural-areas/public-consultation - Consultation ends on 30 November 2020
[59] https://ec.europa.eu/info/food-farming-fisheries/key-policies/common-agricultural-policy/future-cap_en
[60] OECD (2020) Policy Responses to Coronavirus (COVID-19): „Policy implications of Coronavirus crisis for rural development", 16 June 2020 (http://www.oecd.org/coronavirus/policy-responses/policy-implications-of-coronavirus-crisis-for-rural-development-6b9d189a/)
[61] OECD (2020), Tourism Policy Responses, https://read.oecd-ilibrary.org/view/?ref=124_124984-7uf8nm95se&title=Covid-19_Tourism_Policy_Responses; For example, in terms of tourism, overcrowded destinations might see high reductions in tourism flows, while smaller rural destinations may become more popular. The Veneto region (Italy) for example, wants to leverage lesser-known UNESCO heritage sites to shift volumes from Venice to different attractions as part of its recovery plan.

While these broader trends might apply for many rural and remote areas, it must be understood that these territories dispose of a wide variety of forms and features. Therefore, **the term of non-urban areas[62] reflects more accurately the diversity of rural territories.** This might include (wealthy / challenging) peripherical areas of urban centres (with growing or declining or shifting of populations), non-defined spaces like major transport infrastructures, huge agricultural exploitations, overcrowded sport and tourism hotspots, as well as most-remote areas on islands, the far north or many of the overseas territories – and probably many more.

Furthermore, these territories may face different population increase or decrease scenarios:[63] „(…) depopulation results from various factors, leading to a differentiation between "*active shrinking*", which is driven by migration and appears mostly in Central, Eastern and Southern European Countries, and "*legacy shrinking*", which is driven by distorted age structures reflecting migration processes of the past and appears mostly in Western Europe."

2. CULTURE OUTSIDE URBAN CENTRES

The COVID-19 pandemic causes considerable disruptions for the development of the diverse territories of the European Union and is the reason for a major crisis for larger parts of the Cultural and Creative Sectors.[64] This situation will have considerable effects on rural and urban cultural development.

EUROSTAT data[65] on cultural participation (the demand-side) provides an analysis of **cultural participation in relation to the degree of urbanisation**: „More than two thirds (68.7 %) of the EU-28 population (aged 16 years or more) living in cities reported in 2015 that they took part in cultural activities. This was higher than the rates for people living in towns and suburbs (63.9 %) or rural areas (56.8 %), likely reflecting the relatively high proportion of cultural venues that are located in or around cities." Furthermore, most of rural participation was directed toward live performances – one of the creative sectors most heavily hit by the COVID-19 pandemic and related prevention measures. This situation also heavily impacted the hosting regions e. g. of music festivals – many of which taking also place in non-urban places.[66]

On the offer side, **cultural workforces face specific frameworks for a successful business or career development** related to the different territorial dimensions in which they develop:[67]

- Location matters especially regarding geographical concentration and clustering
- A specialised knowledge-pool of creative workers can interact across different industries and provide short-term contracts and freelancing opportunities

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[62] Voices of Culture (2020): „The role of culture in non-urban areas of the European Union"
[63] Andrew Copus (2019) on https://www.euromontana.org/en/how-to-address-rural-depopulation-in-mountain-areas/
[64] In worst case scenario, the German CCS alone could lose EUR 40 billion due to the COVID-19 crisis as published by Kompetenzzentrum Kultur- und Kreativwirtschaft des Bundes: „Betroffenheit der Kultur- und Kreativwirtschaft von der Corona-Pandemie (Status: 17.04.2020)"
[65] https://ec.europa.eu/eurostat/statistics-explained/index.php/Culture_statistics_-_cultural_participation#Cultural_participation_by_degree_of_urbanisation
[66] 2016 saw the six-day Coachella Music and Arts Festival draw around 100,000 visitors a day to Southern California's Coachella Valley and generate economic activity worth of USD 704 million—of which USD 403 million remained in the region (Billboard 2020) in MDW(2020): „Covid-19-Report: The Economic Situation of Music Professionals in the Covid-19 Crisis" (https://www.mdw.ac.at/magazin/index.php/2020/05/28/die-wirtschaftliche-lage-der-musikschaffenden-in-der-coronakrise/?lang=en)
[67] DISCE (2020): „CREATIVE WORKFORCE IN EUROPE STATISTICS REPORT" (EU-HORIZON 2020 project)

- Creative/cultural production and consumption are overlapping and require a climate of tolerance and openness. These features can be often provided in urban settings.
- Differences in earning – also in the creative class – produce effects of gentrification and related pressure on housing and living
- Despite competitive settings between urban centres, no positive impact on workers livelihoods were observed. Best can this be illustrated by „the difficulties faced by young graduates from „creative" degrees in the UK – already earning on average less than other graduates – but needing to move to London to increase their chances of sustaining a creative career".

The **availability of cultural offer and institutions in non-urban areas** depends on different dimensions – top-down decentralisation policies and settings (for example the DRACs - Direction Régionale des Affaires Culturelles of the French Ministry of Culture[68]) can play a role as well as the splitting of cultural competences in Federal States (like Austria or Germany[69]). Furthermore, the success and survival of bottom-up initiatives relies on capacities, skills and sufficient number of promoters and access to (appropriate and sustainable) public funding or private financing and income. (Non-) Existing media coverage plays also a role.

While these general cultural development trends are quite obvious, the features of cultural territories inside the EU vary considerably. For each setting a specific, systematic and strategic approach is required – a new non-urban cultural policy guided by the principles of cultural, environmental, social and economic sustainability.

3. CULTURE FOR RE-POPULATION AND BRAIN GAIN …

A selection of different operative dimensions is highlighted in order to investigate opportunities and challenges for „using" culture for re-population and brain gain activities in the non-urban areas:

… AND ITS ECOLOGICAL DIMENSION

One of the motivations to stay or to move to rural and remote areas is the ecological quality and the potential for a closer interaction with the nature.

The postcard picture of a beautiful village surrounded by a cultural landscape might be still anchored in many minds. When travelling through the European non-urban territories, the features of these areas become much more diverse: highways cutting into huge agricultural areas, fruit and tomato plantations under plastic coverage, open air coal mining fields, or huger commercial and business parks as well as skiing resorts, wetlands and port areas as well as isolated rocky islands, national parks and many others more. The ecological situation of these territories is as diverse as their features are. And is it an objective to (re-)populate all areas or only specific ones and if yes, which ones? Or has the time come for another type of interaction with the nature and to leave free (of human intervention) spaces? Especially the arts, science and philosophy have started to debate these questions and can contribute with valuable reflections to the discussions and cultural policy conclusions. Related to this might be also further debated the human-animal relationship in (post-) COVID-19 times.

Agricultural production is concentrated on rural spaces and it is required to feed

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[68] https://www.culturalpolicies.net/database/search-by-filter/custom-report/?cid=13&tid=2%2C3001%2C3002%2C3003%2C3004%2C3005%2C3006&rso=c
[69] https://www.culturalpolicies.net/database/search-by-filter/custom-report/?cid=15&tid=3001&rso=c

the citizens and to co-manage spaces in order to avoid natural disasters. Cultural landscapes with considerable economic and cultural value, including immaterial heritage, have emerged from these ancestral practices. These cultural elements provide further employment perspectives which go beyond the agricultural production and include tourism, education, agricultural and cultural science, etc. By these means, they constitute a further component of attracting and retaining populations in remote and rural areas. In addition, the ecological transformation of the agricultural sector is mainly a cultural question as most of the ways of doing (production, consumption) have to be changed. Culture and the arts are able to accompany this change by transforming their own cultural practice to cultural and ecological system (e. g. organic food at music festivals) and by feeding the cultural transformation process with meaningful content.

Last but not least, remote and rural areas are more confronted with mobility challenges and related effects on CO_2-emissions. This fact influences also move-in and move-out-trends of urban and rural populations as well as cultural participation. Related strategic decisions are in most of the cases taken from national infrastructure ministry. However, regional initiatives to overcome mobility obstacles in rural areas are crucially needed to ensure access to culture and to enhance the attractiveness of the territories for newcomers.

… AND ITS SOCIAL DIMENSION

The feeling of belonging is one of the main (beside economic) reasons to decide to stay at a certain place. In most cases it depends on being part of communities, having friends and being part of an affirmative system of people with similar views and interests.

Some remote or rural areas might only offer a very limited number of references not allowing very well e.g. for young well-educated women, people with migration background (e. g. refugees, families from urban areas) or young people to connect. Opening-up, enlarging and inviting cultural settings have proven to be a strong element for developing connectivity and being able to generate a sense of belonging. Rural cultural centres and cultural associations have engaged all over Europe to build an open climate of debate and understanding. The role of municipalities – in this sense – is also crucial to co-contribute to these developments and to support the cultural initiatives with different means be it financial, logistical or engagement for local culture.

Stereotypic view still prevail regarding the rural and the urban spaces which might generate wrong expectations on both sides. The view of an intact social system of the imagined ideal village might translate into a completely different reality when moving in. Young rural population as another example often generates equally black-white pictures from their places of origin as well as from the desired living place. Culture and arts have the potential to contribute to a broader view on remote and rural areas, as they do for urban spaces, and to break-up these stereotypes. This is especially important in view of the transformations from the 2020 crisis and at the same time an opportunity to overcome fixed perceptions.

One of the features of rural and remote areas can be also isolation – be it perceived as „splendid isolation" allowing for a free (creative) life and to chill-out from urban stress or as a burden wished to be overcome. Many of these areas dispose also of a larger male population as the women (often better educated) have left the territory. Culture and arts are elements to overcome isolation if developed in a specific manner for the respective target groups be it older men, the local youth

or young mothers alone with their child in rural areas. This refers also to some other features of the target groups like education backgrounds, mobility obstacles, and different cultural consumption patterns. On the other hand, temporary residents could be convinced that silence and nature are exactly what they were looking for. It remains uncertain, how this element will develop in (post-)COVID-19-times after longer periods of enforced isolation during quarantine.

… AND ITS ECONOMIC DIMENSION

(Permanent or temporary) movement of persons is in many cases related to economic and job perspectives – or the missing of those in the case of some rural and remote areas.

Public cultural institutions and the creative economy are able to provide employment as well as contracts for CCS freelancers. Investments in the decentralisation of cultural institutions have immediate employment effects in the receiving (remote) area, but might risk weakening other territories of the country. Related political debate can be difficult, and this model might better apply to newly created cultural institutions.

Efforts to attract the creative enterprises and entrepreneurs at least temporarily are already in place in different EU regions. These can include local investments in co-working spaces, free or for reduced-costs availability of empty spaces, creative residencies for temporary (and maybe future permanent) stay or the cooperation with organisers of summer-events like music or opera festivals, summer theatre performances. Those regions with attractive heritage or natural sites might have better chances to be chosen by creatives including festival organisers. Furthermore, the existing local (cultural) ecosystem (e.g. accommodation, sound engineers, etc.) will play a role.

The development of cultural tourism is another element widely used including new ways of soft, slow and creative tourism. Rural tourism has gained considerable interest and increasing visitors numbers during the year 2020, but lasting effects are difficult to predict for the upcoming years.

COVID-19 effects have also the potential to attract more creatives (e.g. with family to avoid quarantine in cities) at least in the short term. Territories in the urban periphery could better benefit from this phenomena than more remote places. As rents might decrease and considerable surfaces in cities might become empty due to increased home office in urban centres, this could be also a temporary effect.

Furthermore, weaknesses in digital connectivity might avoid effectively permanent residence of the so-called creative class in remote areas. The same applies for bad road or public transport connection and weak (higher) education systems and cultural offer.

… AND ITS CULTURAL (SYSTEM) DIMENSION

Which cultural values and identities guide rural and remote areas and are these different from urban frameworks? And how differ the cultural eco-systems for the diverse rural areas in the European Union from more urban settings? Can we define related favourable settings for a cultural policy for re-population and brain gain?

Cultural identities in remote and rural areas are often perceived as being more accentuated as maybe traditions are still filled with life. This fact can have several

effects on the attractiveness for moving (temporarily, permanently) to these areas: On the one hand, it can be an attraction factor for those aiming at integrating these movements. But on the other hand, very exclusive traditional cultural circles might be less attractive for more contemporary and culturally global-oriented parts of the population and creative class. For cultural policy, it implies also the opportunity (or challenge) to cooperate with groups of volunteers and cultural associations.

Furthermore, cultural diversity patterns could differ in rural and remote areas missing the global well-educated communities which are able to contribute and participate considerably to the cultural and artistic life of the big metropolises. Is there a way to attract the global nomads to more rural areas? Very attractive rural areas with spectacular landscapes and high-quality of life have already demonstrated their related potential. These favourable developments for the rural areas were the effect of major cultural and societal changes like sea side stays or winter tourism and could in some cases also generate considerable and high-quality cultural development. In addition, agricultural areas with many migrant workers could be also a framework for socially-oriented artists and cultural workers to build-up integrative cultural projects.

Related to the cultural eco-system: As we have in most cases a lower density of cultural institutions in remote and rural areas, the requirements for intra-sectoral and inter-sectoral cooperation tend to be higher. This requires leadership in rural cultural institutions based on networking approaches and the development of open-minded cooperation settings with many stakeholders outside the world of art and culture. Is there a new (young) (female) generation of cultural leaders prioritising these challenges and opportunities and aiming at building their career in cultural institutions and organisations in rural and remote areas?

During the year 2020, many voices - also from the cultural sector - were heard that slowing down the pace in a very dynamic world, was an advantage which should be also kept after the pandemic. Parts of the rural areas and the respective specific settings might provide space for these specific „slow" cultural development objectives. How far this can be transferred to cultural management tasks remains a more open question.

Last but not least, does a balanced territorial development in the European not also imply wide and high-quality access to culture and art in rural and remote areas?

4. PRELIMINARY RECOMMENDATIONS FOR (CULTURAL) POLICY MAKERS

Integrated policy making for culture and development in non-urban space might include:

- Understand the variety and diversity of rural territories and related wide range of different features in the European Union and consider rather the development of cultural policies for non-urban areas than for rural areas.
- Opt for rural policies as integrated policies bringing together stakeholders from different backgrounds. A sole networking of the fewer cultural institutions and players in rural and remote areas would in most cases not reach a sufficient critical mass.
- Invest in high-quality digital (and analogue) connectivity of rural and remote areas and cultural ecosystems to generate and sustain brain gain from the creative class. Creative digital hubs could play an important role.

- Support municipalities to build up monetary and non-monetary cultural support systems including a climate of openness for newcomers with a whole set of public support measures from spaces to a welcoming culture.
- Understand the concrete needs of the diverse target groups for cultural and artistic offers in the remote and rural areas and develop most tailored offers in participative and open settings.
- Invest in cultural infrastructures and organisations in rural areas to ensure a balanced cultural investment as well as full access to cultural offers in the whole territory of the European Union.
- Assist cultural leaders to opt for rural cultural careers by ensuring equal payments than for public cultural posts in urban contexts and develop training programmes for cross-sectoral cultural development. Female cultural managers could play an important role.
- Promote the rural and remote spaces with their specific features e.g. for film shootings and in the context of creative tourism promotion and try to overcome stereotypic approaches as much as possible.
- Understand that new forms of rural cultural tourism might change considerably depending on the „outcomes" of the pandemic and diversify the local cultural economy beyond the tourism and festival economy.
- Recognise the value of cultural landscapes and the related immaterial cultural heritage including current sustainable practices and define related valorisation policies
- Further broad debates on the ecological values of rural and remote areas with the support of arts, science and philosophy and develop related cultural policies.
- Reflect on the networking and clustering needs in rural settings in order to build-up fully functioning cultural eco-systems and further open cultural management practices.
- Initiate and maintain cooperation between cultural and agricultural ministries in order to co-develop and co-implement cultural strands in the national CAP Strategic Plan (MS)[70] and give special focus to related Leader and transnational elements.
- Make use of the local development strategies in EU-Leader Action Groups to further define cultural (policy) development priorities in cross-sectoral cooperation with different stakeholders.

5. GOOD PRACTICES

A Selection of inspiring practices is provided below:

Leader Transnational Culture 2014 – 2020 (Austria; European Union)

The Federal Ministry of Agriculture, Forestry, Environment and Water Management in Austria (Managing Authority of the Rural Development Programme) is collaborating with the Arts and Culture Division of the Federal Chancellery with regard to identification and selection of transnational cooperation (TNC) projects within LEADER. The Arts and Culture Division is involved in the selection of TNC projects and also provides the national co-financing.[71]

https://www.bmkoes.gv.at/Kunst-und-Kultur/europa-und-internationales/eu-foerderprogramme/leader-transnational-kultur.html

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[70] Nota bene: CAP Strategic Plans in all EU Member States replace the EU Rural Development Programmes 2021 onward
[71] https://enrd.ec.europa.eu/sites/enrd/files/nm5_arts-rural-areas_factsheet.pdf

Related non-urban cultural policy elements from an expert point of view:

- *Sustainable inter-ministerial and cross-sectoral cooperation*
- *Increased use of EU-funding from non-culture financing instruments for cultural development*
- *Strengthening of the international cooperation dimension in non-urban cultural work and projects*

INTESI Alpine Space Project 2015-2018 (European Union)

The project investigated economic and non-economic services of general interest including depopulation mitigation actions in the Alpine Space area. Main trends based on analyses in different participating regions identified include: „Soft factors of depopulation should not be underestimated. While jobs and infrastructure are crucial, other aspects such as gender equality and youth inclusion should not be forgotten. Tourism is no longer a panacea against depopulation and other solutions should be implemented. Migration should not be forbidden and linkages between rural and urban mountain areas should be increased".[72]

https://www.alpine-space.eu/projects/intesi/en/home

Related non-urban cultural policy elements from an expert point of view:

- *Evidence-based policy making based on research and needs analysis*
- *Using of EU transnational cooperation frameworks for good practice exchange on depopulation policies*
- *Contribution to the better understanding of diversity of non-homogeneous regions (in the specific case the Alpine area)*

Lavrar o mar (Portugal)

LAVRAR O MAR promotes, in low season, the dynamic of the various localities of the Vincentian coast and the Serra de Monchique, through an eminently creative and artistic action that gives people, tourists and attractive people an identity that regenerates and is renewed by the hand of local arts and interlocutors. LAVRAR MAR consolidates a new brand for the region through the fusion of contemporary artistic practices with local ancestral knowledge, happening in nature (valleys and beaches) and in the local built heritage and with history (churches and castle, monastery, distilleries or manor houses).

https://www.lavraromar.pt/en/

Related non-urban cultural policy elements from an expert point of view:

- *Sustainable cultural development which includes*
- *the involvement of local stakeholders in the project development and*
- *the understanding of the need for interaction of tradition with the contemporary*

Plovdiv – European Capital of Culture 2019 – RegionalE (Bulgaria)

„A project about a book cataloguing cultural, tourist and social undertakings from Bulgaria's Southern Central Economic Region. The project focuses on the variety of Bulgarian culture by presenting intriguing and characteristic traditions and customs, crafts and art, up to the large number of annual festivals and the activities of community centres in towns, cities and across the countryside. These are locales, people and customs that too often remain underappreciated or face

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[72] https://www.euromontana.org/en/how-to-address-rural-depopulation-in-mountain-areas/

oblivion or extinction".

https://plovdiv2019.eu/en/platform/fuse/122-regionale/1443-regionale

https://www.facebook.com/regionalebulgaria/

Related non-urban cultural policy elements from an expert point of view:

- *An example for urban-rural cooperation*
- *Using major cultural events like European Capitals of Culture to safeguard local traditions – also by making them accessible to a wider audience*

Arctic Arts Summit 2019 (Finland; international)

„The key aim of the Arctic Arts Summit 2019 is to support art and cultural sectors in the circumpolar collaboration. We need to recognize, develop and promote sustainable and responsible models of action, long term planning, infrastructure in the creative field and cooperation in education. The indigenous art and cultural policy as well as interdisciplinary research on the impact of the art and culture are essential themes of the summit".[73]

https://www.ulapland.fi/EN/Events/Arctic-Arts-Summit-2019

Related non-urban cultural policy elements from an expert point of view:

- *The transformation of viewpoints beyond periphery: The far northern areas are turned into a cooperation space with a Nordic centre on the globe*
- *Awareness-raising for the existing cultural and creative potentials and activities in perceived peripherial areas*
- *Addressing crucial cultural policy topics like sustainable models of action, infrastructures and cooperation with the educational field*

Third Places for Culture in Rural Areas (Germany)

Since 2018, the Land Northrhine-Palatinate makes available additional funds for cultural development in rural areas.[74] It comprises the development of regional cultural policies, of so-called third places for the combination of several services of general interest as well as the support for cultural development plans covering several municipalities.

https://www.mkw.nrw/kultur/foerderungen/dritte-orte

Related non-urban cultural policy elements from an expert point of view:

- *The role of regional/national cultural policy to address the non-urban dimension of cultural development*
- *Understanding the cultural development as a service of general interest*
- *Furthering the cooperation spirit of municipalities for cohesion and to achieve critical mass*

6. QUESTIONS:

Non-urban cultural policies still need to be further developed and related questions require further exchange of which a selection is provided below:

- **Integrative inter-ministerial and cross-sectoral policy making:** How can policy makers be supported to design related non-urban cultural policies?

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[73] https://www.ulapland.fi/EN/Events/Arctic-Arts-Summit-2019
[74] https://www.mkw.nrw/presse/pressemeldungen/details/kommende-schwerpunkte-der-kulturfoerderung-freie-musikszene-museen-und-laendlicher-raum-profitieren-von-staerkungsinitiative-kultur

- **(Cultural) Cooperation inside non-urban areas:** Are the tools provided by the EU-Leader programmes appropriate for Culture? Are additional tools needed?
- **Empowerment and self-determination:** Which (cultural policy / action) tools are most appropriate to empower and emancipate the wide variety of permanent / non-permanent residents in non-urban areas?
- **Public space and debate:** How to strengthen the analogue and digital public space in non-urban areas? How to ensure active artistic and cultural involvement?
- **Attractiveness:** Which (cultural) hard and soft investments should be prioritised in non-urban areas?
- **Sustainability:** Can cultural policy (and action) contribute to ecological non-urban model regions?

7. <u>FURTHER READING:</u>

European Union: „From Social Inclusion to Social Cohesion – The Role of Cultural Policy", OMC 2019

Voices of Culture: „The role of culture in non-urban areas of the European Union", Report February 2020

IETM: „ARTS In Rural Areas", Report March 2020

Culture Action Europe: „Culture Crops – Cultural Practices in Non-urban Territories", Beyond the obvious conference report 2019

Amann, S.: "Realities in rural areas and cultural work for positive change", KUBI-Online 2018

ESPON: „Shrinking rural regions in Europe – Towards smart and innovative approaches to regional development challenges in depopulation rural regions", Policy Brief 2017

European Parliament: „Bridging the rural-urban divide. Rural-urban partnerships in the EU." Briefing January 2016

2.3.2. Presentation of two projects

More details and information on the showcased projects accessible from pages 71-76.

Ruritage by Simona Tondelli, Project leader, EU Horizon 2020 project

Find out more: www.ruritage.eu

Creative Places Tuam by Ailbhe Murphy, Project leader, Ireland

Find out more: https://creativeplacestuam.ie/

2.3.3. Conclusions and main takeaways from the session - Role of Culture in Preventing Depopulation of Rural Areas

1. Use momentum for a potential rural renaissance with the arts and culture

Public attention and policy makers' initiatives in Europe (and beyond) have increasingly focused on the non-urban areas in recent years. The COVID-19 pandemic has the potential to further enforce this existing trend as economic models based on global exchange focusing on innovation generated in metropolises are also further directed towards local and authentic production and services. A different lifestyle more focused on sustainability can strengthen these trends and transform the perceptions of non-urban spaces as a potential increasingly future-proof model. New relationships with nature and health are more often discussed. Creative and slow (rural) tourism are further related elements. Culture and the arts are a central partner for this broader social, economic, ecological and cultural transformation. Arts and culture stakeholders need to master the required institutional and financial skills-sets to be able to co-manage this transformation – a crucial task for (EU) (cultural) policy makers.

2. Transform rural-urban relationships into positive change enablers

Urban (culture and arts representatives') perceptions of non-urban regions is still very much based on stereotypes, and the also applies vice-versa. . These stereotypical views prevent the building-up of sustainable relationships, partnerships and cooperation. Patronising approaches and ignorance are obstacles to the building of equal level-playing fields. Often well-meant proselytising generates opposition and makes reaching empowerment objectives difficult. Therefore, cultural (policy) initiatives – often initiated by the national or regional cultural policy institutions situated in capitals – for non-urban areas must be based on a dialogue between mutually respecting partners. Local stakeholders and authorities dispose of great expertise related to their territories. As a result, designing and implementing non-urban culture support programmes should be developed in this spirit of partnership with complementary competences.

3. Apply people-centred development for rural futures

Development and cohesion logics have long been concentrated on investments. Investments in buildings and other infrastructure – while still needed – were understood as the end goal of a development project. In the 21st century, a paradigm shift seems to have materialised: investments in people are now seen as crucial for sustainable development. This fact is essential for the development of non-urban areas and the related role for culture and the arts are fundamentally linked to it. Problem-oriented discourses about residents are unlikely to make them engaging. Creative and culture opportunities do. Gender specific and non-discriminatory settings in general are equally central to the most needed integrative policies in non-urban areas. Engagement and follow-up empowerment will strengthen local communities in the long-run. This basis will constitute solid ground for economic and social cohesion. Building (EU) cohesion and rural support programmes on a people-centered approach will generate sustainable impact.

4. Further international and cross-border cooperation of non-urban spaces

The understanding of centre and periphery depends on the standpoint. Perceived

remote, isolated or peripheral areas first require a change of mindset. The discourse of deficit is not a solid foundation for dynamic forward-looking engagement. Cross-border and international cooperation of non-urban areas is an appropriate way forward to strengthen the specific positive features of many non-urban border regions like multilinguism, the deeper understanding of two or more cultures, the habit and experience of working with foreign partners and crossing borders. Related (EU-) support programmes have so far only partly tapped this considerable potential and programme settings reply to a limited extent to the specific needs of non-urban areas. For example, small-scale support and microfinance are crucial for the most often smaller cultural organisations in non-urban areas. Administrative settings must be adapted to allow full participation of local actors often disposing of less staff or only volunteers.

5. Invest in high-quality non-urban cultural governance and policy

Governance settings for non-urban cultural programmes and support require a specific approach of cross-sectoral cooperation and multilevel-governance. Many cultural administrations still struggle to establish sustainable co-operation and co-financing settings with their (future) partners in other ministries. The breaking-up of these policy and administrative silos is more than urgent in order to come-up with integrated development and financing programmes. Related exchanges of good practices and peer-learning initiatives could be most meaningful for EU policy makers. Furthermore, multilevel governance is an integrative part of non-urban cultural policies and initiatives involving key players from national, regional and local level (with a special focus on municipalities) in many EU countries. Therefore, policies for non-urban areas should build on strong cooperation (agreements). This approach will also imply the need for sustainable and strongly voiced commitments of decision makers and politicians.

6. Respect the Need for process-oriented approaches and places of encounter

The operative implementation of cultural (development) programmes, initiatives and projects in non-urban areas requires a collaborative and participative process with the local stakeholders and participants. These include public sector institutions, intermediaries from different culture and creative sectors, and a wider range of non-governmental actors from associations to cultural entrepreneurs, strategic partners from other sectors and a huge diversity of (potential, future) audiences. This stakeholder process should be a longer-term engagement requiring also open settings of encounters. These places can be digital (to a certain extent), but most crucial are face-to-face meetings. Places like cultural heritage and creative hubs or rural fab labs can play a related central role. Proposed programmes and activities need to be specific depending on the whether, for example, local heritage action plans, an arts programme or a socio-cultural initiative are implemented. A profound knowledge of the needs and interests of the target groups is equally fundamental. This applies also for initiatives targeting creative entrepreneurs for a temporary or permanent residence in non-urban areas. Programmes providing co-working spaces in non-urban areas can be a related way forward. Enhanced support of these processes and places by the (EU) rural and innovation programmes would be a crucial step forward.

2.3.4. Good practices from Member states

Selection of good practices mentioned during session 3.
For the entire lists of good practices, refer to the Annex page 81 of this document.

- *Great Potemkin Street* – France
- *Artist reading in schools* – Portugal
- *Extremadura Theater Network* – Spain
- *Mobile Scenarios of the Junta de Extremadura* – Spain
- *Cultural program of the Junta de Extremadura* – Spain
- *Magusto Festival* – Spain
- *Periferias Film Festival* – Spain
- *EL Festivalino,* in Pescueza – Spain.
- *Act on Cultural Activities* – Finland
- *Rural communities small funding streams* – Ireland
- *Act on Cultural Activities in Local Government* – Ireland
- *Lab Minho! Network Boosting Minho River Cross-Border Mobility* – Portugal
- *Summer School project for Rural Space as Cultural Heritage* – Greece
- *Ethnological Museum of Thrace* – Greece
- *The Piraeus Bank Group Cultural Foundation* – Greece
- *Integration through heritage on Lesvos* – Greece
- *The School of Crafts of The Centre for Folk Art Production* – Slovakia
- *Cultural Routes* – Council of Europe
- *The Microfolies program* – France
- *Seek Arts Dundalk* – Ireland

2.4. Session 4 – Role of Culture for Building Self-confidence and Empowerment to (re)Enter the Job Market

Moderated by **David Ek**,
Permanent Representation of Sweden to the European Union

2.4.1. Background paper by Dr. Marilena Vecco & Nicole McNeilly

1   INTRODUCTION

The New European Agenda for Culture sets out the potential 'to promote understanding, empower people, and increase self-confidence' amongst European citizens through participation in arts and culture. The Agenda also points to the economic benefits of investing in cultural participation as the attainment of 'transferable competences and skills' and cross-over value to other sectors.[75] The European Skills Agenda discusses the need for empathy, collaboration skills, creativity, adaptivity and critical thinking as some of the transversal skills needed to complement the basic and technical skills of the labour force.[76]

We therefore position this background paper in the context of arts and culture's contribution to a more inclusive and cohesive, economically competitive European society. This can be seen in two ways within a broader skills and empowerment agenda. Firstly, to the training and further professional development of arts, culture and creative industries practitioners. Secondly, and of most interest to this report, cultural activities can provide empowerment and transferable skills development for those working in non-creative employment.

While there is significant potential in these areas, there is also a need for more research to investigate a causal link between an activity (culture and the arts in creative practice or enjoyment, life-long learning, education, etc.), the short-term outcome (confidence-building and empowerment) and the long-term outcome (entry or re-entry to the labour market

DEFINING EMPOWERMENT

Empowerment has been studied through many lenses:

- Political science - empowerment relating to minority groups disadvantaged in political decision-making processes.
- Social welfare - acquiring social and cultural capital through collective participation in political and social activities.
- Education - developing a critical consciousness about social inequalities.

There is no clear definition of the concept of empowerment (cfr. Appendix 2). In its most general sense, it refers to the **ability to gain understanding and control over personal, social, economic and political forces to take action to improve life situations**. An understanding of empowerment must take into account its multi-dimensionality (taking place on a sociological, physiological, economic level, etc, and within groups, communities and individuals.[77] Empowerment is a social process: to be effective, the concept of empowerment

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[75] https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52018DC0267&from=EN
[76] https://ec.europa.eu/social/main.jsp?catId=1223&langId=en p. 13
[77] Page and Czuba (1999)

must be understood in relation to the specific needs of the people who are yearning for empowerment.[78] The process of empowerment is key: it can be tempting to provide access to services to enable empowerment outcomes, but this does not give the space necessary for personal development.

2   DISCUSSION OF KEY THEMES

2.1 A changing labour market

"No educational system can afford to graduate students ill-prepared for a fast-paced, persistently changing workplace and an uncertain global economy." Erica McWilliam (2010)

The transition from an industrial to a knowledge-based economy has brought with it increasing discussions around the importance of creativity. Acquiring creative skills is not a cure-all to workplace skills gaps - similar challenges are faced by other industries.[79] There is consensus among practitioners and academics that a new type of worker is required, with the flexibility, characteristics (soft skills) and technical skills to match the needs of the new labour market. Young people can have an advantage, but so too does the worker who can meet the demands of ongoing and forthcoming industrial revolutions. The future workplace will likely be characterised by those with the skills to adapt and thrive, and those without.[80]

Yet there is a growing gap between the content taught in educational settings and the competences required in the workforce.[81] Though the discourse may change, this is not a new debate.

4.   Demand and responsibility for soft skills development

Soft skills, defined as personal attributes, social skills and communication abilities that support interpersonal relationships and interactions with others, have become a relevant subject in lifelong learning discourses. Promoting soft skills aims to enable and enhance personal development, participation in learning, social inclusion and success in employment. Yet the development of soft skills continues to be overlooked in favour of hard, or technical, skills, despite it being the case that 'the successful execution of 'soft' skills is probably more challenging than once believed'.[82] The relevant soft skills related to arts and culture are critical thinking, creative thinking, team work, cultural awareness and social emotional learning.

The development of soft skills and the provision of a soft-skills infrastructure can be seen through a supply and demand framework. On the supply side, the development of soft skills is variously discussed to be the responsibility of the school and family system, the university and higher education system, or government/society (in order to address social or economic concerns). Demand for soft skills development can come from the workplace or the individual, though the latter raises concerns about equity of access.[83]

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[78] Kabee (2005)
[79] UNCTAD, 2019.
[80] Deloitte, 2018.
[81] Dlabajová, 2019.
[82] Chell & Athayde, 2011.
[83] '[A]dult education systems currently in place tend to reinforce existing economic disparities, with greater frequency of reskilling and upskilling by more educated adults, with higher income levels, and with digital literacy skills and access to the internet' (World Economic Forum, 2019). In the same vein, younger people should be paid to participate in community arts programmes (Campbell, 2019) in order to add value to and to promote participation.

5. Empowerment through cultural activity

The arts are a vehicle to address a lack of much-needed soft-skills, and the 'intra- and inter-personal skills essential for personal development, social participation and workplace success'[84] strongly associated with life and employment success. We see that the arts are tools commonly used to address, or work beyond, challenges of social exclusion and intersectional and other contributory factors of unemployment or underemployment (e.g. mental or other illness, disability, ethnic minority background, economic and social deprivation, career gaps due to parenthood). While the reviewed evidence has its shortcomings, the arts, in their history of working in both therapeutic and employability settings, may be effective and inclusive tools that support confidence-building and empowerment and lead to increased employability.

5.2.1. Arts and culture for learning

Creativity is not an exclusive skill of those in creative employment or the creative sectors. In the documents analysed, we find an explicit link between a soft-skills agenda, the arts and culture, and employability. The arts are reported to give access to 'forms of knowledge which have been largely flushed out of vocational education'.[85] In 1999, the UK's National Advisory Committee on Creative and Cultural Education noted the need for the development of human capital in its future workforce through the improvement of cultural and creative education.

Museums and non-standard learning spaces can 'help to make adult learning attractive and accessible'.[86] Museums can be a 'natural place for educational and lifelong-learning programmes'; their content can also enliven and stimulate learning in other spaces.[87]

5.2.2. Arts and culture for building confidence

The arts and culture can also empower through therapy and rehabilitation, which can also lead to improved life-skills and confidence thus setting in place the potential for (new or enhanced) opportunities in the workforce. Performing arts are prominent in this regard, due to the reflexivity, social participation and confidence-building challenge of creation and performance. The reviewed evidence focused primarily on therapeutic, creative or social or skills outcomes, though some cases note employability as an outcome[88]. This is not unexpected, given the focus on using art as a process of empowerment and what that consists of, rather than the result.

Likewise, in a non-therapeutic setting, process is important. Confidence building is also discussed in terms of the practice and repetition naturally found in a creative process, including presenting to others and embedding feedback.[89] The benefits attributed to culture in growing an individual's confidence are broadly related to the acquisition of social and cultural capital and the resulting well-being and a sense of trust, self-belief and inclusion that follows.[90] Increased confidence through participation in arts and culture has been noted in at least one case to be a step towards employment.[91]

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[84] Kechagias, 2011, p. 33.
[85] Simmons, 2017.
[86] Eldwick Research Associates, 2001, p. vi.
[87] Eldwick Research Associates, 2001, see also National Advisory Committee on Creative and Cultural Education, 1999.
[88] E.g. Tett et al., 2012.
[89] Heimlich & Ardoin, 2008.
[90] Jermyn, 2001, also CITISPYCE project referenced in section 6.
[91] Jermyn, 2001.

5.3. Employability and empowerment

"Employability can be seen as empowerment in matters of career", Pruijt & Yerkes (2014)

The concept of (re-)entering the workforce requires a discussion of employability. This research identifies numerous stakeholders concerned with issues of employability. Marginalised young people and those in prison or justice settings are common benefactors of non-formal creative learning or development programmes. So too are older people and the elderly, though there is an unequal focus on healthy aging and the maintenance of cognitive skills rather than the skills needed for the 'silver workforce' to re-enter or thrive in the workforce[92].

There are various projects helping young people develop competences essential to the process of entering the labour market. Those that proved to be successful are ostensibly those which pay enough attention to the development of soft skills and certain attitudes, which are of equal or more importance to a focus on professional competences.

More broadly, economic growth, change and instability has had an impact on employment and underemployment, leading to increased competition in the labour market. Employability and any attempts to improve this must therefore be discussed in parallel with an analysis of the labour market context, the availability of resources, and the competition for labour[93].

We now consider two aspects of employability and skills acquisition, found most commonly in the literature and case studies relating to young people. First, the acquisition of skills that allow employment in the creative industries, and secondly, the inclusion in the wider workforce. This distinction is seen by Campbell (2019) as a distinction between the 'incubation of the arts or creative industries career' and the 'youth engagement model'.

5.3.1. Incubating future creative workers - creative (hard or technical) skills outcomes

In addition to an overall lack of jobs, it is perceived that there is a shortage of creative or innovative jobs[94]. The challenges to a creative career (competition, barriers to progress, precarity) are frequently referenced in the literature. Ashton (2015), for example, notes 'the tensions and complexities of higher education to creative economy talent pathway' for creative graduates. If this is the case for creative graduates, then a graduate of an employability or skills programme using the arts and culture is even more disadvantaged.

There is also a need to discuss the acquisition of creative skills through arts and cultural initiatives and their application in non-creative sectors. Though graduates boast creative skills, many are likely to find (the majority of) their work in other industries.

5.3.2. Engagement through the arts - transferable (soft) skills acquisition

"People may learn new skills and feel more confident as the result of participating in community arts activity, and this, in turn, may increase their employability", Jermyn, 2001

This concept considers 'engagement and personal development from a broader

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[92] World Economic Forum, 2017.
[93] Simmons, 2017.
[94] Deloitte, 2018.

and often remedial perspective'[95] . Learning programmes may equip their participants with creative skills, but few consider employment within the creative industries as an outcome. Yet a note of caution emerges about the unquestioned assumption about the transferability of the skills provided by a creative education[96] .

The arts and culture 'can offer a way to engage young people in practical and conceptual learning where other forms of pedagogy may prove less fruitful'[97] . Employability programmes using the arts and culture can deliver significant learning, skills development and social and cultural capital generation outcomes when used in suitable ways. However, in the case of marginalised young people, structural barriers to employment remain. Tackling youth unemployment is "not only about job creation, but especially about enhancing the quality of jobs for youth"[98].

Involving young, marginalised people in creative education programmes has the potential to cultivate their interest in and redress existing exclusion from the formal arts and cultural sector[99] , a priority of many cultural policies.

5.3.3. Reflecting on the COVID-19 pandemic

The on-going COVID-19 pandemic has completely disrupted our everyday personal and professional lives. Considering its recent nature, information about case studies and practices is scarce. More time is needed to identify and assess good practices. We anticipate: negative implications for the sustainability of existing creative careers; increased demand for flexible, creative, problem-solving and entrepreneurial professionals; and shortages in funding for empowerment processes that allow a focus on individual empowerment, instead leading to a less-effective focus on the provision of access to resources.

6.   COMMENTS ON THE EVIDENCE BASE

We are not in a position to comment on the weakness of the evidence base, but instead, focus on the apparent strengths and notable gaps.

Strengths The performing arts and museums emerge as places and methods of empowering people's processes of self-realisation. There is an established evidence base on the roles of museums as educational and life-long learning facilitators. Similarly, empowerment programmes exist for creatives who may need to later work in creative employment, but few programmes link empowerment processes directly with employability. The evidence base is strong around using the arts in justice, prison and rehabilitation settings, relating first to arts-based skills and secondly, to transferable skills. Increased employability is listed as one of the claimed impacts of the arts (Jermyn, 2001, p. 14). Sports and arts are listed in a column of 'what works' for a strengths-based approach (Refugee Education Special Interest Group, 2019, p. 228).

Weaknesses Long-term effects are rarely examined in prison or rehabilitation initiatives, or in arts and sports programmes. There is little understanding of employability outcomes. The focus on the outcomes of a programme may be on, for example, a reduction in re-offending, but there may be other, more significant benefits at individual-level or at a community or wider societal level, that are more

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[95] Campbell, 2019.
[96] Brook, 2016; Buckingham, 2013.
[97] Simmons, 2017.
[98] Kluve et al., 2017, p. 12.
[99] Eldwick Research Associates, 2001; Simmons, 2017.

difficult to quantify (Baker & Homan, 2007). Although the assessment of soft skills is practised, there is limited research on how soft-skills development is assessed.

7. CONCLUSIONS AND DISCUSSION POINTS

Arts and culture are a tool that, when used properly, has the potential to empower people and to build their confidence. The evidence review illustrates their potential to lead to employability outcomes. However, few programmes measure or aim to achieve multiple levels of outcomes (e.g. personal, social, workplace).

Several questions concerning the implementation of such practices remain open, which will require more research and fieldwork to be properly addressed.

- **Needs assessment** *How can the empowerment needs of different Member States' workforce, and that of the EU as a whole, be assessed, so that programmes are developed in response to this?*
- **Good practice identification** *How can good practices be identified using effective, transparent and efficient criteria? How are EU-funded projects being assessed as 'success stories', and how can the rate of success be increased?*
- **Soft skills** *Can there be a minimum or baseline for soft skills acquisition and citizen/individual personal development? At what level(s) does the responsibility for this acquisition fall and how is this coordinated between actors?*
- **Assessment of results and impact** *What methodology and approach will allow soft skills, informal* learning *and empowerment initiatives to be assessed in terms of their impact?*
- **Hierarchy of goals** *Can a hierarchy of soft-skills (e.g. a Theory of Change) be drafted, and adapted for* different *contexts, if primary (e.g. confidence-building) and ultimate (e.g. employability) goals are identified?*
- **Empowerment Index** *Would it be feasible to create an index of empowerment to monitor empowerment* actions *at a national and European level? What indicators could define empowerment as a construct?*
- **EU initiative and coordination** *How can a specific protocol for empowerment through culture be developed? How can this be developed in a coordinated way between Member States and other policy agendas (e.g. skills for the next generation)?*
- **Sharing good practices** *How can good practices be shared effectively and efficiently at different levels (within* and *between Member States, from international settings)?*
- **Project scaling** *How* can *we keep the benefits and positive externalities generated by small scale projects in implementing medium and large-scale projects?*
- **Arts sector delivering public service objectives** *Can arts and cultural organisations move into a more advanced public service role (e.g. like in the UK where they deliver public service objectives in effective ways e.g. around well-being or health)?*
- **More active, transversal role of entrepreneurship in our society** *How can entrepreneurship play a* more *active, transversal role in learning at different life stages and in different informal and formal educational settings?*

8.   GOOD PRACTICE EXAMPLES

Many Creative Europe programmes focus on the professional development of creative workers (especially those with a younger, emerging status) and artists. Genres include the performing arts (e.g. theatre, dance and music). Erasmus+ is more inclusive of wider society actors.

Case Study	Aim	Target	Objectives	Activities	Results+ Good practices
Artability 2014-015 Greece, Italy, Spain and Croatia GRUNDTVIG Multilateral projects https://ec.europa.eu/programmes/erasmus-plus/projects/eplus-project-details/#project/542079-LLP-1-2013-1-GR-GRUNDTVIG-GMP	To develop good practices supporting people with disability in lifelong learning processes via artistic reproductions believing in capabilities of persons with disability in reversing mainstream educational discourses by means of respecting and utilising their personal experiences in life	15 participants with disability for 18 months in each partner country	-To empower participants and develop skills that can be exploited beyond the lifetime of the project for re/entering education cycle or the job market -To address the gap in the practice of rights essential to social inclusion, self-empowerment and self-reflection in which people with disability	Art laboratories (workshops on art techniques and exhibition organisation acquiring and/or consolidating their skills) Creation of a virtual museum	-Bottom up approach challenging mainstream adult education strategies -Social inclusion+ self-empowerment and self-reflection for people with disability
Streetwise Opera, UK https://www.streetwiseopera.org/	Improve wellbeing and build social inclusion of people affected by homelessness; give homeless people a sense of a creative identity	People affected by homelessness.	Singing (opera) and acting workshops; productions and performances; partnerships with cultural organisations.	A recent impact assessment report is available. A selection of relevant empowerment outcomes are as follows: • Medium term: 91% of performers reported improved self-confidence; 87% of	

					performers reported improved social skills • Long-term; 87% of performers felt that attending workshops had provided greater stability in their lives; 85% of performers reported an increased motivation to engage.	
Made in Carcere Lecce, Italy 2007 – Officina Creativa http://www.madeincarcere.it/	To offer a training to make women re-entering the job market and the society	20 imprisoned Women– (multi-ethnic origins and ages)	-To provide a "second opportunity" for women and fabrics -to spread environmental ethics	Training in sewing and marketing skills	-Combining reskilling + social integration +material recycling -Women Multi-ethnic target -Acquiring of technical skills and soft skills (self-esteem)
CITISPYCE 2013-2015 FP7-SSH - Specific Programme "Cooperation": Socio-economic Sciences and Humanities	Combating inequalities through innovative social practices of, and for, young people in cities across Europe	Young people (16-24) in deprived parts of large cities through ethnographical	Understand the changing nature of inequalities faced by young people in EU cities today and examine current policy and practice at national and local levels to tackle those	-Fieldwork in two deprived neighbourhoods in each of the ten cities Participant	-Social inequalities and the risk of exclusion for young people are complex and multi-dimensional,

		research with young people themselves	inequalities; • Uncover the various strategies for navigating, surviving and overcoming inequality that have emerged, and are emerging, among young people aged 16 to 24, particularly in deprived parts of large cities and assess to what extent such strategies might be regarded as socially innovative; • Test the transferability of local models of innovative practices, in order to develop new policy approaches for the fostering of innovative social practices to enable young people to overcome multiple and changing inequalities across Europe; • Make recommendations to stakeholders at local, national and European levels on how they might improve their support for social innovation to combat inequalities faced by young people.	observation and depth-interviews through multiple encounters with young people assessment of Socially Innovative Practices (SIPs) aimed at tackling social inequalities	Social innovation in urban context, assembled in Menu of Innovative Practices Mix of practitioners, policy makers and academic>>set of Strategic Recommendations -Varied forms of entrepreneurship among young people include imaginative engagement with the possibilities of youth culture, including alternative understandings of politics, culture and public space and adaptations of approaches to business and innovation that have been developed in response to social exclusion and/or extremely limited opportunities in Europe or in other locations.
13 partners from ten countries comprising a mix of universities, municipalities and NGOs specialising in the areas of social inequalities and young people. http://www.citispyce.eu					

Centriphery Creative Europe Cooperation projects Austria, Greece; Croatia, Portugal, The Netherlands 2018-2022 https://ec.europa.eu/program mes/creative-europe/projects/ce-project-details/#project/597492-CREA-1-2018-1-AT-CULT-COOP2	Give the citizens of the so-called "periphery" a central voice in exploration and transformation of local myths and empower them to participate in the re-creation of local identities and European narratives	Professional international artists in an intensive dialogue with local artists, participating citizens (citizen artists) in decentralised regions	-Audience Development: extending access to under-represented groups or people with special abilities and engaging citizens in the creation process. -Fostering Capacity Building through intensive workshops and innovative approaches to co-creation through the development of a participatory methodology	-Artistic creations, organize policy dialogues and research symposia, -Residencies and exchanges	-Mix of professional artists and local citizens -Empowerment in decentralized regions
Parol! writing and art beyond walls, beyond borders 2013-2016 Belgium, Greece, Italy, Poland and Serbia https://ec.europa.eu/program mes/creative-europe/projects/ce-project-details/#project/536495-CU-1-2013-1-BE-CULTURE-VOL121	Through writing and art practice to benefit prisoners personal development and aid with reintegration in society	13 prisons	-To support core competences for self-realisation and development of the individual, for active citizenship and social inclusion. -To build creative bridges between the arts, culture, penal systems & society to promote: artistic/cultural work & intercultural awareness; collaboration & inclusion/citizenship; reintegration of prisoners at European level; social responsibility, of the prisoner to society & of society towards the prisoner.	-Creative writing and art workshops -Art exhibitions	-Stimulation of multiple literacy as a social skill -Exchange of experiences across Europe - Linking cultural inclusion, access, self-esteem and lifelong learning.
Programme d'incubation d'experiences immersives	To strengthen capacity building within the	24 participants	to reinforce skills, capacity, knowledge sharing through a	Transnational co-creation incubator	-Combining digital installations +

et interarctives co-crees Creative Europe Cooperation projects France, Germany, Greece 2019-2021 https://ec.europa.eu/programmes/creative-europe/projects/ce-project-details/#project/607709-CREA-1-2019-1-FR-CULT-COOP1	European digital culture market and build a transnational network of businesses, cultural institutions and content creators	from different creative backgrounds (digital arts, new media producing, virtual reality, augmented reality, mixed reality, multi-platform storytelling, video mapping, spatial 3D sound, animation, scenography/ museography)	process of co-creation/co-design as the way of the future for all innovative activity in the field of digital mediation -Social integration of migrants	for digital installations	intercultural dialogue + social integration of migrants

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10. APPENDIX

9.1 Methodology

This report is informed by a rapid evidence review of academic, policy and practice contributions in relevant areas. We used a number of thematic keywords combined together in different strings/combinations to try to find relevant literature within the Web of Science database. These keywords covered all levels required by the brief (local, regional, national, EU-level) and we added community-level activity as well. Thematic keywords used include: culture, cultural education, creative, creativity, cultural capital, cultural skills, cultural organisations. Relating to the focus of the assignment (re-entering the labour market), we used the following keywords: employability, upskilling, reskilling, confidence-building, empowerment, entrepreneurship, soft skills, digital skills, skills, employability, re-entering.

We also isolated a number of the potential beneficiaries of this type of activity to guide the search and to identify case studies. Finally, the practice-based approach was applied to identify EU projects dealing with our topic that have relevant insights for this report. Figure 1 provides the roadmap of this study, by identifying the different targets of the empowerment initiatives, the context (regular conditions or unexpected events), the cultural activities used to support the empowerment, the skills mobilised (hard, soft and entrepreneurship skills), the level of the initiative (community based, local, regional, national and European), and finally, the aim and the scope.

Figure 1 - Roadmap of the research

2.4.2. Presentation of two projects

More details and information on the showcased projects accessible from pages 76-78.

Ambasada by Andreea Iager-Tako, Project leader, Romania

Find out more: www.plai.ro

Cre-health by Theressia Jansen, Project leader, Sweden

Find out more: p. 80

2.4.3. Conclusions and main takeaways from the session - Role of Culture in Building Self-confidence and Empowerment to (re)Enter the Job Market

- Need for a holistic approach which will support the creation of a system, which naturally may lead to the development of an ECOSYSTEM. In its core, we should put: quality of life, well-being, empowerment. There is a clear need to develop the right environment to allow our society to strengthen and flourish. This ecosystem should be characterised by a **human-centered perspective,** i.e. human beings should be at the core of the system.

- Empowerment is a **SOCIAL PROCESS** that happens at different levels: individual, group, community and society level. These levels interact with each other, therefore there is a need to understand the positive externalities that can be produced at different levels and how they can cross-fertilise each other. All of the case studies presented and mentioned by the participants show the multidimensional aspect of the concept of empowerment.

- **Collaboration** is called for at different levels: geographically, between sectors and between the different ministries, that need to work together a) to develop a joint strategy to support empowerment ; b) to overcome the scarcity of funding characterising the cultural and creative sectors.

- **Need for more culture sector funds** to underpin the development of alternative practices to supporting initiatives of empowerment in the cultural and creative sectors. Faced with decreasing budgets – what are the alternatives? What can be done in COVID-19 times? Culture is the glue that brings together a community, emphasising the role of volunteering, contributing to an effective, functional society.

- Need for a fundamental **awareness** in empowerment initiatives, that the actors involved should be active. They have to recognise the need, what empowerment is and why they need it. This implies a **bottom-up** and conscious participatory approach**.**

- **Role of diversity in the creation and strengthening of self-confidence**. We define ourselves in comparison to others. The acknowledgment of the diversity inherent in the notion of empowerment may reduce different forms of discrimination (gender, racial, etc.). To this end, some interesting initiatives have been mentioned: for example, the Arts Council Ireland Equality Human Rights and Diversity policy (published in 11 languages other than English).

- **Scalability of the existing projects within the community**. Investing in existing, already-successful and established programmes is important and efficient, and contributes to the bottom-up approach.

- **Context around awareness and engagement**: a lack of engagement is often misinterpreted as a lack of interest, when it may instead be a lack of opportunity or accessibility. If policy-makers are made more aware of and better understand the barriers to participation for many groups in society, huge progress can be made in removing those barriers.

- Need to identify **soft skills** in a sort of baseline in order to effectively contribute to society's progress and strengthening. Need for employers to be aware of the relevance of these empowerment initiatives that can benefit not just the individual (the employee) but the organisation and on a broader scale, the community first and then society. This will have individual as well as societal benefits of a different

nature (not only about well-being, of a feeling of belonging, of empowerment but economic as well).

- **Need to identify metrics to assess** the impact of empowerment projects, but it is important to bear in mind that it is not just a question of quantity but of quality as well.

- **Connection of empowerment with other relevant key-topics**, discussed in other sessions (well-being, ageing) must be made. Need for a holistic approach and frame of analysis.

- **Combination of social and cultural entrepreneurship** can obtain higher impacts.

- Culture can be a very **effective personal development tool as well as a societal one.** Culture is a powerful tool that should be used much more.

- **Role of culture**: more relevance should be attributed to culture in order to promote culture as a tool for employability and re-entering the job market.

All these points underline the **TRANSFORMATIVE ROLE OF CULTURE** to lead to a more open, advanced, cohesive and well-strengthened society.

2.4.4. Good practices from Member States

Selection of good practices mentioned during session 4. For the entire lists of good practices, refer to the Annex page 81 of this document.

- *Monagham City of Sanctuary – School of Sanctuary, Ireland*

- *Integration of Migrants into their local communities – LAB CÍVICO, Portugal*

- *Week-long conference on the role AI and digital transformation on culture and cultural relations – EUNIC*

- *Multilingual Glossaries – France*

- *School of Acts of the Theater of La commune – France*

3.SHOWCASED PROJECTS

3.1. Session 1 – Culture and Ageing

LATA 65 – Urban Art Workshop for Seniors, PORTUGAL

Scientific developments and the democratization of access to health services in the last half-century have brought, among other things, the increase in average life expectancy. In any country considered developed, we know that we will not be so easily struck down by diseases like our ancestors. Thus, there is in each of us the clear notion that we have a fair amount of years to live, and this is, in fact, an admirable achievement of humankind, gained in a very short time of History.

However, as it is well known, quantity is not quality. In addition, quantity without quality is just a big curse. As a society, we are still trying to learn how to approach these recently won extra years, which we call "third age".

In Europe, a relatively small territory, there are many countries and many cities where the population-ageing phenomenon is easily detectable. In the squares and gardens of the cities we see fewer and fewer baby strollers and more and more groups of retired people whose lives were not dynamically reworded.

With these certainties lived in our daily lives, we have been observing also, in every new intervention conducted by WOOL – Covilhã Urban Art Festival2, the simplicity and ease with which urban art reached the most varied age groups, particularly the 'resident' older people in our area of action.

Those were the ones who became our companions and spectators at all hours. Daily we watched day and night pilgrimages of senior citizens who get out of their homes, not to go to the usual mass or card game, but to follow every detail of the paintings. We heard a thousand stories on what it could be appearing on the walls and it moved us hearing things like "today I feel more certain with the image of a shepherd, who accompanies me every day through the window".

GOALS

LATA 65 | Urban Art Workshop for seniors, has emerged as a challenge to take this interest shown by urban art beyond, with objective intentions:

- to prove that concepts such as ACTIVE AGEING and intergenerational solidarity make more sense every day;
- to demonstrate that Urban Art has the POWER TO FOMENT, TO PROMOTE AND TO VALUE the DEMOCRATIZATION OF the ACCESS to the Contemporary ART;

FORMAT

The template designed to 'verify these intentions' was simple: join small groups of people who have passed the age of retirement and assisted by urban artists, they learn the history of Graffiti and Urban Art, various ' technical terms ', and various interventional techniques in the street and finally, go outside to share with the world their ideas on a city wall.

In all actions taken, the enthusiasm shown by the students was enormous, seeming that this project, of real collaboration and sharing, wakes up a forgotten creative spirit, and above all, brings the feeling of pure fun, which is essential in any age.

In order to vouch for these ideas, we present some first-person testimonials:
"... it is an innovative way to show society that the elderly are not to be put aside…"
"... they come with a young spirit that fascinates me..." Dr. Isabel Brito (Technical Director of CSPA)
"... now I look at the walls with different eyes, I know what's in front of me on the street. » D. Lurdes aka Armando
"... while I'm here, I don't think about the hours and days left until I die." Mr. Manuel aka Balé
"... I found something to live for..." Lúisa Cortesão3

CONFIRMATIONS

Enabling us to state that:

- it is possible and DESIRABLE to AWAKEN, MOTIVATE and EXCITE the elderly through Urban Art;
- it is desirable to present to these generations NEW ACTIVITIES, NEW TECHNIQUES associated with youth, as a way to escape and to break routines, GENERATING QUALITY, JOVIALITY and WELL-BEING in their lives.

METHODOLOGY

The entire workshop was designed to be taught in a relaxed work environment and active participation, both in the transmission of theoretical contents and in the practical phases.

These two components, theory and practice, are required in every new theme or technique of urban intervention under analysis, in order to achieve one of the primary objectives of this workshop, the recognition 'of what you see on the streets' and how it is done.

The workshop was structured in four modules, which naturally obey a chronology, which also reflects the emergence and evolution of the work 'on the street'.

NOTES

Number of actions: 46
Locations: Portugal - Lisboa, Ponta Delgada (Azores), Reveles, Verride, Abrunheira, Oporto, Covilhã, Fundão, Juncal do Campo (Castelo Branco), Estarreja, Arganil, Torres Novas, Amadora, Vila Franca de Xira and Figueiró dos Vinhos
Brazil, S. Paulo; USA, Houston (Texas); Spain, Valencia; United Kingdom, Aberdeen, Scotland
Number of students: 561 (105 men)
Age range: 74 years old
Oldest student lectures: 102 years old
Lectures: Lisboa, Coimbra, Viseu, Sintra, Covilhã, Porto, Óbidos, Aveiro, Caldas da Rainha, Houston, Valencia, Aberdeen and São Paulo.

LINKS

Website: https://mistakermaker.org/lata-65
Facebook: www.facebook.com/Lata65
Instagram: www.instagram.com/lata_65
Google art project: www.google.com/culturalinstitute/u/0/exhibit/lata-65/wRcrXPot
Google maps:
www.google.com/maps/d/edit?mid=zadhX1c016R0.kSt0Rh8DI6c&usp=sharing

ADDITIONAL INFO

Videos:

'I'm a graffiti grandma' with Luísa Cortesão - https://vimeo.com/310406682
'Graffiti Art for grannies by AJ+' - https://vimeo.com/310405092
'LATA 65 @ Nuart Aberdeen' - https://vimeo.com/332985041
'Subversive Seniors' by Sara Torre - https://vimeo.com/470359236
Movies
'Graffiti grandmas' (Norway): teaser - https://vimeo.com/310406357
movie - https://vimeo.com/200975985
Info: Producer: Daniel Schwarz, Director of photography: Eivind Aurstad, Editing: Eivind Aurstad, Olve Aslaksen & Eirik Skaufjord

Contact person:

Lara Seixo Rodrigues
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DANCE WELL - Movement Research for Parkinson, ITALY

Dance Well was born with the **aim of including people with Parkinson's disease through contemporary dance in the artistic and social life of their territories.** It is an initiative promoted since 2013 by the Municipality of Bassano del Grappa with its CSC – Centro per la Scena Contemporanea, member of EDN - European Dancehouse Network.

DANCE WELL: AN ARTISTIC PRACTICE

The artistic practice consists in dance classes, free of charge and open to everyone (people living with Parkinson's, their families and friends, to the different communities of the city)**, that take place in artistic contexts, such as Museums, that can be a source of inspiration for the dancers**.

The **artistic spaces** where classes take place, and the **source of inspirations** that the context brings, distinguish the initiative from many others held in traditional dance studios, rehabilitation rooms or gyms.

A Dance Well class at the City Museum in Bassano del Grappa_photo: R.Cinconze

To underline with even more clarity that Dance Well is an artistic practice, **participants are called Dance Well dancers**, and the classes are based on the awareness that there is no right nor wrong, but only personal responses to the tasks given by the teachers.

Different Dance Well teachers lead the classes throughout the year, bringing diverse approaches and artistic aims to the classes with their artistic proposals.

Additional specific workshops and encounters with international dance artists are held to develop the culture of dance amongst the participants: artists in residency often join the classes or lead them, bringing their approaches and languages to the practice, and inviting the dancers to witness their artistic research and respond to it with feedbacks Since **it is important for the classes to include different people**, high school students were invited to join the classes. Their participation has therefore been enriched with an after-class session where they have been asked to name the *soft skills* developed or activated during the practice, in order to raise awareness on the benefits of dance at every level and age, and in the connection between different generations.

A class with high-school students- photo: G.Pieropa

Dr. Sara Houston presenting "Dancing with Parkinson's"-photo: E. Gnesotto

The Dance Well dancers community has **become a strong part of the local cultural context**: every year a choreographer creates a performance *involving the Dance Well dancers to be presented during Operaestate Festival in Bassano del Grappa. This gives the Dance Well dancers more opportunities to dance together, to develop their passion for dance, and - through short tournées - to encounter new audiences, redefine the concepts of beauty and excellence, and disseminate the practice.*

THE SCIENTIFIC MEASUREMENT

Every summer an intensive Dance Well teaching course is held in Bassano del Grappa, for people with a strong artistic background in dance that would like to become Dance Well teachers; the course includes a scientific course, an artistic teaching course, meetings, events, and - from September to November - workshops and a specific calendar of activities designed for each participant.

The Dance Well teachers are in dialogue with International researchers and artists to keep developing their skills and exchanges of knowledge.

The practice has been investigated and monitored by a team of researchers from Casa di Cura Villa Margherita in Arcugnano, a leader on Parkinson studies and part of the NYU Fresco Institute for Italy; in Arcugnano, the research led by Dr. Daniele Volpe monitored the impact of the practice on several patients and proved that Dance Well is as effective as the traditional rehabilitation and has a better impact on an emotional level.

The practice has also appeared in Dancing with Parkinson's by Dr. Sara Houston, principal lecturer in the Department of Dance at the University of Roehampton in London; and in the research commissioned by the World Health Organisation: *What is the evidence on the role of the arts in improving health and well-being?.*

RECENT DEVELOPMENTS AND DISSEMINATION OF THE PRACTICE

The year 2020 has marked a turning point for both the dancers and the teachers: the lockdown has been **a difficult challenge, which also turned out as an opportunity to develop new strategies and new skills.** The impossibility to meet in person and share a class, in fact, has led to the creation of short videos and **audio classes, for which the teachers had to develop a specific new language and the dancers experienced a broadening of their artistic imagery and personal responses** to the tasks, as they could not see and copy the teachers' movements. It was also important, on an emotional level, to keep the connection between dancers and teachers, but also within the group, through these

digital classes, that kept them in movement and in contact, but also helped them see with new eyes the familiar spaces – their homes - they were forced to stay in by the dangerous situation of the pandemic.

The discoveries made during the development of the audio classes and the new skills acquired have become useful when the classes went back to shared spaces: the new language and strategies have brought the teachers and the dancers to the **awareness that there can be social proximity even when physically distancing**.

Since 2016 the practice spread around Italy and around the world, that has brought various dance organisations and cultural/social associations to work together and involve different dance artists and teachers, supporting their training and starting a collaboration with local artistic institutions, museums and, of course, different communities.

This is one of the hidden positive impacts of Dance Well: staff of the different organisations and institutions, and the dance well teachers are thus developing networks of collaboration, developing together new artistic strategies and projects, and putting the different Dance Well dancers' communities in contact.

In 2020, these are the partners of Dance Well around the world where Dance Well classes regularly take place (besides Bassano del Grappa and its City Museum, where classes take place weekly every Monday and Friday morning):

– Teatro Civico di Schio (Vicenza, Italy)
– Casa di Cura "Villa Margherita", in Arcugnano (Vicenza, Italy)
– Palazzo Strozzi Museum, Florence (Italy)
– Lavanderia a Vapore dancehouse, in Collegno (Turin, Italy)
– ParkinZone Association, Rome (Italy – classes take place at Palazzo Spada Gallery in Rome)
– Dance Association ARTE3, Verona (Italy – classes take place at Museum of Frescoes "G.B. Cavalcaselle" in Verona)
– Tokyo Metropolitan Art Museum, Tokyo (Japan)
– Italian Cultural Institute Tokyo (Japan)
– 21st Century Museum of Contemporary Art, Kanazawa (Japan)
– Mizunoki Museum of Art, Kameoka, Kyoto (Japan

More about Dance Well in this youtube playlist, and all the news and activities on the Facebook fanpage.

3.2. Session 2 – Culture and Well-being

WELL-BEING RESIDENCY NETWORK, LATVIA, FINLAND, SWEDEN, RUSSIA

Website: http://wellbeingresidency.net

Well-being Residency Network started as an international capacity-building project (2018 - ongoing) investigating the practices of well-being residencies in Finland, Russia, Latvia, and Sweden. The project was born as a response to the lack of collaboration between social and healthcare sector and art and cultural sector.

The Network is a collaboration between association Sansusī (Latvia), Rigas cirks (Latvia), Cross-Art Collective Piste (Finland), Resurscentrum för konst (ArtNorth) (Sweden), Sortavala Social and Cultural Youth Center (Russia).

Since 2018, the Network has created individualized toolsets for each partner organization and a general methodology for a well-being residency practice. This was done in collaboration with artists, art organizations, and social and health care professionals, locally and internationally. Residency try-outs were carried out in each partner country to test, adjust, and perfect the toolsets and to assess the methodology. A publication including the methodology will be released at the end of the first project in November 2020. During the first phase of the project (2018-2020), seminars were organized in each partner country in order to develop individualized tool-sets for well-being residencies.

In Latvia, Sweden, Finland, and Russian the partners have worked with institutions such as prisons, hospitals, palliative care, retirement houses using a participatory approach to developing artistic projects together with the residents. The artists involved in those projects come from the contemporary art scene of dance, performance, and circus.

The first phase of the Network (2018-2020) was funded by Council of the Baltic Sea States Project Support Facility and Nordic-Baltic mobility; the partners are currently looking for funding opportunities to continue the project and to expand the network to continue developing well-being residence practice and share it.

The partners are continuing the practice in 2020 even in the contexts of 'socially distant' cultural experiences. For example, the artist Vita Malahova from Latvia has created artworks in the frame of Sansusī Well-being residency program, together with audiences. She used phone communication in the research phase and voice reproducing devices for 'individual' experiences of the piece, which place the audience in the position of an actor/performer of 1 hour-long performance inspired by the stories of the people.

PC Caritas, BELGIUM

Assignment: a new purpose for an abandoned villa on a psychiatric site
Client: PC CARITAS
Year: 2015-2016
Location: Melle, Flanders, Belgium
Surface: 1800 m²
Budget: € 475 000
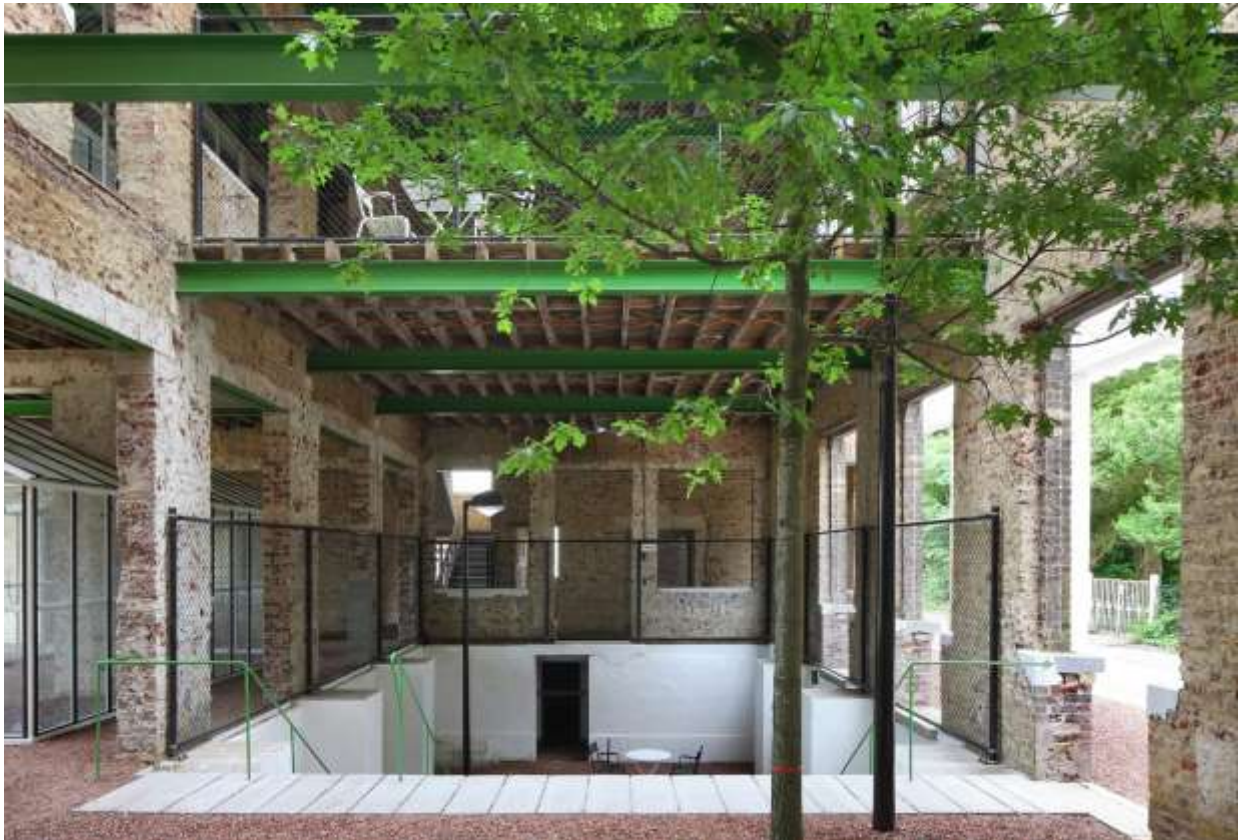
The project CARITAS/ JOZEF/ TRIES/ KARUS became a turning point for the practice of architecten jan de vylder inge vinck/ architecten de vylder vinck taillieu. The project is about how an abandoned and given-up building could in the end become a place that everyone is longing for.

This project is not only about the project itself. But it is about a wider debate on the meaning of architecture and psychiatry. The wider debate led to the presentation of the project at the Venice Architecture Biennale 2018 on the invitation of the curators Yvonne Farrell and Shelley McNamara of GRAFTON ARCHITECTS in the frame of the theme FREESPACE. On that occasion, a workbook has been directed containing not only the architectural features of the project, but merely containing an unexpected diversity of comments and ideas regarding the URGE, how the realm of psychiatry is confronted with discussion/discourse about space.

With architecten jan de vylder inge vinck - also abbreviated as A JDVIV - a new horizon is explored to come closer to the idea that has been launched at ETH Zurich (CH) and has given name to their chair at the department of architecture: UNIVERSUM CARROUSEL JOURNEY - abbreviated as UCJ -UNIVERSUM as a world to be created. A JDVIV / UCJ is today a multi-disciplinary practice in which the making and the thinking is deeply imbedded.

Many ongoing projects - drawing table and under construction - are alternating with all kind of reflexions - drawings and writings. New horizons are explored - international and research wise. Profound positions are taken - the interest in drawing but also in debating the essence of urge today.

For the PSYCHIATRIC CLINIC PC CARITAS a special project was realized. A not anymore valid building have been saved from demolishing by redefined it as a new kind of public space at the same time new spaces for ways of treatment and working in way as never before. An unexpected outcome of a competition.

3.3. Session 3 –Role of Culture in Preventing Depopulation of the Rural Areas

RURITAGE - Rural regeneration through systemic heritage-led strategies

EU-FUNDED H2020 PROJECT

www.ruritage.eu

RURITAGE is a H2020 project, funded under the call SC5-21-2016-2017 "*Cultural heritage as a driver for sustainable growth".*

It involves 37 partners from 18 EU Countries and one from Latin America. The total grant is about 10 millions of euro, and the project lasts 4 years, from June 2018 to May 2022.

RURITAGE acknowledges that EU rural areas embody outstanding examples of Cultural and Natural Heritage and play an important role in the European territory: 27.8% of the EU population lives in rural areas and 32% in so-called "intermediate" areas such as suburbs or small towns. Around 46.5% of European 'gross added value' is created in intermediate and predominantly rural areas. On the other hand, many rural areas suffer from economic, social and environmental problems - resulting in unemployment, disengagement, depopulation, marginalisation or loss of cultural, biological and landscape diversity – that threaten also Cultural and Natural Heritage resources.

Within this framework, RURITAGE establishes an innovative heritage-led paradigm allowing rural communities to overturn this condition, by enhancing regeneration of rural areas and their sustainable growth. This is done through the identification of 6 Systemic Innovation Areas (Pilgrimage, Sustainable Local Food Production, Migration, Art and festivals, Resilience, Integrated Landscape management), whose intersections constitute a model of heritage-led rural development.

The RURITAGE project has identified 13 Role Models, territories that have achieved rural regeneration by building on their heritage along the six Systemic Innovation Areas.

The project classified, described and analysed the Role Models' practices, business models, governance framework and re-generation mechanisms to better understand how they can inspire other areas. Seven additional Role Models were selected through an open call in 2018.

In addition, six rural areas are involved as Replicators; Each Role Model and Replicator has established a Rural Heritage Hub, which is both a community of local stakeholders and a physical space where the local community meet. This provides the community a place of opportunity to share the acquired knowledge at local level, collect insights, feedback and ideas on their local regeneration strategies. Currently over 2 500 people are involved in the hubs.

In the first two years of the project, Replicators have adapted regeneration strategies to their own territories and communities specificities and needs through bottom-up participatory approaches. Aided by project partners, replicators developed their own heritage-based rural regeneration plans. Regeneration plans aim at developing communities skills and capacity through training and capacity building activities (both on traditional art and craft, but also English classes, climate change adaptation courses for farmers, digital skills training, etc.) at providing new spaces for community, i.e. the so-called Rural Heritage Hubs, and enhancing local natural and cultural heritage through art festivals, international calls for artists,

rediscovery of pilgrimage routes and increased outdoor recreation activities. Regeneration plans also work on improving current digital infrastructures, i.e. Wi-Fi, and developing sustainable slow and cultural tourism through the creation of the RURITAGE brand.

All these activities aim at improving local communities' quality of life, through cultural and natural heritage valorisation and appreciation, creating new job possibilities beyond agriculture, thus encouraging young people to stay, to return or to move to rural areas. To ensure project results, RURITAGE has established an open monitoring platform where, after building a baseline, the progresses of the implemented actions are monitored each 6 months and benchmarks allow assessing the impact of the project. Based on the project learnings, RURITAGE partners are currently developing tools to upscale the RURITAGE approach and to further make it accessible and replicable to rural areas around the globe. Among the first ones to try are the 17 Additional Replicators that joined the project during Spring 2019, who are now tailoring the project methodology with their communities.

The Covid-19 pandemic has considerably threated rural communities posing challenges exacerbated by low financial resources, not easily accessible services and isolation issues. At the same time, rural areas' narrative and vision is rapidly changing offering better living conditions compared with cities' life during the pandemic. After months of social distancing and isolation, the crucial role of natural and cultural heritage for social cohesion, local development and mental wellbeing is revealed. With this in mind, RURITAGE initiated activities to increase collaborative learning within the project and beyond. The ideas was not only to examine the threats of the current crisis for rural areas, but to understand how these challenges can be turned into opportunities for development beyond the crisis. RURITAGE carried out three activities:

I)   An open call for actions launched in April 2020 to collect practices to increase and strengthen resilience in rural communities
II)   II) A participatory workshop that took place during the RURITAGE General Assembly in May 2020, where all project partners discussed the challenges and opportunities for rural areas.
III)   III) A public webinar on the 8th of July 2020 where the preliminary results of the initiatives were presented. These were discussed with EU institutions and relevant actors in rural development (EC, CoE, ENRD).

The main conclusions of this work are summarised in RURITAGE Vision paper, providing recommendations at European, national and local policy level. The aim is to stimulate the debate on the future of rural areas and how to continuing to aid the sustainable development of rural communities in Europe and beyond.

Currently, RURITAGE partners are closely supporting their Role Models and Replicators through their continuous work on their plans, re-adapting to their local COVID-19 related challenges with the support from their stakeholders. RURITAGE rural communities have showed remarkable resilience and solidarity, continuing to feed collaborative learning across the RURITAGE network.

Creative Places Tuam, IRELAND

https://creativeplacestuam.ie/

Description of the project (parties involved, location, mission, activities carried –out)

Creative Places Ireland is a three-year pilot programme developed by the Arts Council of Ireland for communities around the country that have not had opportunities to benefit from sustained public arts investment. The Creative Places Tuam programme will run from 2020 to 2022/3. Tuam is a small market town in the West of Ireland with a population of just under 10,000 residents.

The Creative Places Tuam programme is developed and managed by Create.

Create is the national development agency for collaborative arts. We lead the development of collaborative arts practice by supporting artists and communities to create exceptional art together. In January 2020, we were awarded the tender to manage and develop Creative Places Tuam by the Arts Council

The Creative Places Tuam project is advancing via residencies, commissions, creative exchanges and development days, community-based artist awards, conversations and new ideas to bring the town to life.

To date Create has activated Artists Bursaries, Community Seeding Fund, a Thinking on Tuam Residency, and Professional development workshops for artists and community members as well as engaged at a strategic level to participate in the consultation process for the regeneration of the Town.

Financing and time-frame (is it a one-off project? Did it receive public funding? If not, how do you finance the project?)

The Arts Council-led Creative Places programme is underpinned by a commitment in its Making Great Art Work 2016–2025 strategy to increase engagement in the arts and pilot a new model of funding, whereby the Arts Council invests directly in a place and its people, working with key local partners to uncover each location's key assets, resources and ambitions.

It is hoped the pilot programme (2020–2023) with funding of €125,000 per annum, will encourage a sustainable grassroots approach to creativity and arts development and create new opportunities for local communities to choose, design and take part in brilliant arts experiences over a number of years. It is based on an understanding that people have the ideas, relationships, resilience and ambition to develop and sustain their own creative change Creative Places Tuam is a pilot project funded by the Arts Council of Ireland..

The project receives additional support from the Local Authority, Galway County Council. Create will apply for additional funding throughout the three year programme.

Photo credits: Tuam Bridge in Snow Photo courtesy of Johnny Ryan Photography

What activities do you carry out for empowerment/prevention of depopulation of the rural areas? What brought you to do this?

Tuam is well served by primary and secondary schools, but like many rural towns in Ireland, its young population travel to the urban centres such as Galway, Limerick and Dublin to study at third level and or find employment.

By investing in arts and creativity as well as building capacity to continue the programme beyond the three year pilot, Create is working closely with the Arts Council and Local Authority, local business, educational establishments (primary and secondary) and existing arts initiatives on this question of the regeneration of the town and by extension retaining people (young and old) to work and live in the town.

The Creative Paces Programme aims to create the conditions for young people as well as community members to access and explore their creative selves in meaningful ways, connected to a sense of place.

Training, residencies and the cooperative commission in particular are designed to optimise participation in the Creative Places Programme. Similarly, Create brings an international dimension through strategic partnerships and connections that position the hyperlocal within a broader international context, linking creative practice in Tuam with similar initiatives in the UK, Europe and North America.

The reason Create bid to do this work is that we believe arts and cultural processes have a huge contribution to make to the identity, sense of place and creative resilience in rural areas.

We are seeing significant depopulation and under resourcing of rural areas in Ireland but equally are aware of artists-led and community initiatives aimed at combating the very sense of isolation and or abandonment that is often palpable in such areas. We are realistic about what can be achieved and recognise the durational and relational nature of this work, hence our emphasis on building strong partnerships at a local level in order to make this a truly collaborative endeavour.

How many participants have you worked with so far? Can you assess the impact of your activities, and if yes, how?

Since January 2020, The Creative Places Programme has engaged with over thirty stakeholder organisations in and or connected to Tuam.

The Programme has supported over 25 local artists and community organisations through Burary and or Community Seeding Funds and is engaging regularly with a close cohort of 20 practitioners offering support and mentoring. The Steering Group we have established comprises of 10 individuals representing schools, Local Authority, Community development and artistic expertise as well as business interests in the town.

Professional development workshops have catered for 25 arts and community practitioners. Events such as Culture Night yielded viewing / engagement figures of over 150 on the night and since in follow up viewings.

We will profile the work of Creative Places Tuam at our National Networking Day that has bookings of 150 with three weeks to go, so we anticipated significant national and international audience.

We are engaging in a formal evaluation process but as we are not quite at the end of our first year, we do not have reporting from this process yet. Informal feedback

for the programme has been very positive to date.

How did you deal with the pandemic? Were you able to continue your activities? If yes, what was the factor of success? If not, what was the main problem that prevented you from carrying out the activities?

The Project Coordinator had been present in Tuam for 6 weeks before the pandemic required a complete change in everyone's way of working. As this is a part-time position, this meant in reality she had been in Tuam for about 14 days.

Despite this, the connections made in that early research and introduction phase held strong. Create very quickly recalibrated our proposed programming to offer Bursaries to local artists whose projects had been halted or interrupted by the pandemic. We hosted online workshops with artists and community members to build capacity in digital platforms and social media.

We offered seeding funding to community organisations to connect and continue, whether that was local women's or youth groups, or amateur drama, we made sure all applications received funding to send a strong signal that their work and endeavours to continue even if online, really mattered.

We initiated an online professional workshop series on zines as a method of documenting work with a leading socially engaged artist based in Chicago.

These proved enormously popular. We launched the website last week and in the coming weeks will host a series of conversations – online – with leading arts and cultural practitioners and significant community members in the town.

On Culture Night, we hosted an online conversation between a Traveller writer and activist from Tuam and another artist whose work is all about folklore and they discussed Tuam from that perspective.

This event included a virtual walk through the town, which also was very well attended' including the local nursing home which broadcast it for their residents who listened and engaged in the virtual walk together.

We delivered this in partnership with a local coffee shop, so residents of the town could pick up a free coffee and take off on the walk all that was needed was a set of headphones and their phone.

As we are currently in Level 5 lockdown in Ireland, we cannot predict when we can return in person to Tuam.

We hope in the New Year, but until then we continue to programme everything online, which is proving very fruitful for those who can engage.

We naturally are very conscious of those constituents in the town who may be underserved by lack of access to digital platforms, laptops or for whom smartphones are out of reach and so this will become a focus for us in the next phase of the programme.

Photo credits: St. Patricks Day Tuam Photo courtesy of Johnny Ryan Photography

3.4. Session 4 – Role of Culture for Building Self-confidence and Empowerment to (re)Enter the Job Market

AMBASADA (PLAI), ROMANIA ,

www.plai.ro

AMBASADA (founded by PLAI www.plai.ro) is a cultural social enterprise in Timisoara, running a social bistro that has followed the values of its founding organization to operationalize change and including within an independent cultural center and the connecting projects.

Touching upon subjects like urban regeneration, social inclusion & impact, industrial heritage, cultural and social entrepreneurship and many other, the cultural actions always has people at its core and using culture to create both common insights and solutions and bridges between communities.

Focused in developing mechanism for sustainability and positive change, open to everyone and creating spaces that accommodate different abilities, the team has had several years of experience in working with and for various communities.

Financing and time-frame (is it a one-off project? Did it receive public funding? If not, how do you finance the project?)

AMBASADA has opened its doors February 2015, running a European Funded project that supported for 8 month the salaries of vulnerable people. At that point, we started with a team of nine and continued ever since to create flexible working environments to fit as many needs as possible.

Following the startup phase, AMBASADA has not requested local or national public funds. Recently it has been part of the Cultural and Creative Spaces and Cities – a Creative Europe project – next to Trans Europe Halles – and will soon start its contribution to the EUREKA project, with know-how and insights from its AMBASADA – the knowhow capsule.

Aside the international content projects we have really thrived to develop sustainability models that will make the organization independent in terms of incomes.

Photo credits: Slow Fashion sustainable upcycling shop – Ambasada Photo, courtesy of Norbert Tako for Plai

What activities do you carry out for empowerment/prevention of depopulation of the rural areas? What brought you to do this?

Our practical experience is focused on the urban areas, but recently we have started a capsule project in the near-by Timișoara, Murani13, which is put on hold due to

the pandemic restrictions.

How many participants have you worked with so far? Can you assess the impact of your activities, and if yes, how?

It is hard to estimate the total number of people we have worked with along the years, the average of volunteers of all backgrounds and realities we have engaged with directly being around 100/year in non-pandemic years.

Directly employed we have had in AMBASADA 12 people passing through in their career path, except one all being in their first employment experience. We have kept in touch with all of them, except one, in order to further support them if they need to.

How did you deal with the pandemic? Were you able to continue your activities? If yes, what was the factor of success? If not, what was the main problem that prevented you from carrying out the activities?

The pandemic period has stimulated us to start a new social business for which initially we had planned to search for external funding.

With the little money on a side for cash flow, that we had, we had started the operations for ONE – a slow fashion, sustainable upcycling shop, that trains and employs de-institutionalized adults, single moms, retirees and anyone interested in sustainable fashion and textile recycling domains.

In addition, by listening to AMBASADA's community needs, we have developed with the contribution of the Cultural and Creative Spaces and Cities project, a modular space made of upcycled shipping containers for the local small business of creatives and social impact seekers.

Building.a.Community is also born in the past 3 months of full-blown pandemic, trying to be part of the solution to support the local businesses that employ and pay taxes. The complex also has a community garden that is about to be launched.

We have tried to adapt all our activities so that the most vulnerable among us stay active and have an income as well, even if from home.

Photo credits: Slow Fashion sustainable upcycling shop – Ambasada Photo, courtesy of Andree Iager for Plai

CRE-HEALTH, SWEDEN

A kick-start to empowerment and social inclusion by culture and creative activities

Creative processes and expressions strengthen your well-being and increase the ability to manage stress, feelings of futility Cre-health is a result from a project about culture and health as a possibility to broaden the market for entrepreneurs within the field of CCI, Cultural and creative industry'.

The project is a cooperation between the County Council of Dalarna, Department of Culture and education, the non- profit organisation of Skå- debanan Dalarna and Finsam which includes different public bodies as the county council, municipalities and the labour office and aims at bringing people on long term sick-leave or unemployment closer to education or labour- market.

The project was financed by EU regional funds and the county of Dalarna department for culture and education.

Cre-health is based upon advanced studies and research and is inspired by "Kulturhälsoboxen" (The Culture-health-box), a box containing six books with research and studies on culture and health, written by a research – team led by Eva Bojner Horwitz, Doctor of Medicine, University of Uppsala, Sweden

"The brain is a muscle that gets stronger, like all other muscles, the more it is trained, The more the brain is doing exercises the better the health and cultural activities is the best and most important way of exercise. For this reason, culture should be included in the toolbox of medical professionals." Quote: Gunnar Bjursell, Professor of Molecular Biology, university of Gothenbourg. Photo: P-O Söderlund.

Cre-health kick-start: 5 arts x 2 times x 3 hours

– 10-12 participants already participating in a program for people far from employment or on long-term sick leave.
– Certified process-leader in the Cre-health method, "the red-thread" participating in all ten meetings
– Certified artists in Cre-health method. Each artist is working with the group twice.
– One of the staff from the program, in which the group-members already are participating, is with the group all ten times to give stability to the group as well as to the artists.
– Cre-health is including five art-fields; voice, movement, photo/film, drama and painting. Added to this five areas is mindfulness and reflection, led by the process-leader.
– It is favorable if the participants take part of all different forms of art, as different expressions develop different parts in the brain and the body.

– To become certified, all artists and process-leaders have gone through a program about culture and health according to the Cre-health-method, which consists of theoretic and practical studies.

Cre-health - A well-working tool to improve empowerment and social inclusion

It is today an undoubtable fact that cultural activities have a good impact on health. This is the reason why and how the idea of Cre-health as a method once came up. Cultural activities have a good impact on a physical, biological and emotional level, as they increase creativity, give a feeling of meaning and context, strengthening the memory, enhancing the ability of learning, making new links.

Between the brain's right and left part, stimulate feelings and promote behaviors that make life easier "the cultural-health box".
The process, the flow and participation are the aims of Cre-health, not the production of art- items.

Photo: Marja Fiander, Mirror painting

From the evaluation of the pilot-tests by Malin Lindberg, assistant professor, Gender and Technics at Luleå university

The tests of the workshop concept were perceived as contributing to a positive development in the participating group of unemployed and people on sick leave and the concept was esteemed to be a valuable complement to the ordinary activities of Finsam.

The artists showed an increased ability to understand other participants` perspectives and made them interested to take part in the activities.

A reflection from Finsam about one of the daily activities is that some of the participants showed new sides and expressed themselves in another way than in other activities arranged by Finsam. They seemed to open-up, participate in many different activities and go beyond their comfort- zone.

Personal development seems to be the most obvious effect of participating in Cre-health, an increased self-confidence, trust in their own.

Abilities and the winning of daring - Trying these new and unknown activities made the participants - as they said - feel braver.

Some of the participants have made further progress; i.e. started working as interns or tried other activities within or outside the field of art.

Contact persons:

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Suzanne Lazar, representative of the non- profit organisation of Skådebanan Dalarna; skadebanandalarna@telia.com

4. ABOUT THE EXPERTS

Mrs. Sylvia Amann is director of inforelais - a consultancy in Austria specialising in tailored services for culture and creative industries development. She is member of the European Capital of Culture Expert Panel nominated by the European Parliament, member of the Advisory Board of UNESCO Media Art City Linz and co-chaired the OMC expert group of EU Member States on Creative Industries. Sylvia works globally for strategic cultural policy development and can rely on a substantial network of policy, institutional and sector contacts in Europe, Asia and Africa.

Regarding the topic of cultural policies outside urban areas, Sylvia builds her projects on a wide range of previous experience: Since 2013, she was the strategic consultant for the Austrian Federal Chancellery to develop the EU-Support Programme "Leader Transnational Culture". Sylvia analysed also rural cultural projects and support programmes including the EU Rural Development Programmes. Furthermore, she works regularly as cultural consultant for rural and peri-urban networks as well as EU-Leader Action Groups. In 2018, she published an article on "Realities in rural areas and cultural work for positive change!" on Kubi-Online Germany. Furthermore in 2019 and 2020, Sylvia acted as topic expert for the Voices of Culture group on "The role of culture in non-urban areas of the European Union". As expert, she consults also stakeholders in South Korea related to integrated urban-rural cultural development.

Dr. Marilena Vecco is full professor in Entrepreneurship at Burgundy Business School, Dijon. She holds a PhD in Economic Sciences at University Paris 1, Panthéon Sorbonne, and a PhD in Economics of Institutions and Creativity at University of Turin. Between 1999 and 2010 she was head of research of the International Center for Arts Economics (ICARE) and Research Fellow and Adjunct Professor of Cultural Economics and Art markets at the University Ca' Foscari of Venice. From 2011 to 2016 she was assistant professor in Cultural Entrepreneurship at ESHCC at Erasmus University Rotterdam. Her research focuses on cultural entrepreneurship and management with a special focus on cultural heritage (tangible and intangible) and art markets.

Marilena has over 17 years of academic and professional experience as a researcher, lecturer, and consultant. She has researched and consulted for several public and private organisations, including OECD, Centre for Entrepreneurship, SMEs and Local Development, World Bank, and The European Commission.

She is the author of several books (recently published: The power of partnerships: Necessity or luxury in the cultural and creative sectors? With E. Konrad, Creative industries and entrepreneurship: paradigms in transition from a global perspective with L. Lazzeretti), book chapters and articles published on different journals.

Pr. Pier Luigi Sacco is Professor of Cultural Economics, IULM University Milan; Senior Researcher at Bruno Kessler Foundation, Trento, and metaLAB (at) Harvard, and Senior Advisor at OECD. He has been the Special Adviser of the European Commissioner for Education and Culture Tibor Navracsics. He is member of the Europeana Research and EQ-Arts Advisory Boards, of the Advisory Council for Research & Innovation of the Czech Republic, and of the Advisory Council of Creative Georgia. He works and consults internationally in the fields of culture-led local development, policy design and evaluation, and is often invited as keynote speaker in major cultural policy conferences worldwide.

5. ANNEX. GOOD PRACTICES FROM THE MEMBER STATES

Good practice	Country contributor	Other information comments
Session 1 – Culture and ageing		
Let's knit at the Museum of Byzantine Culture, because it is our family affair Recalling knitting in memory of those who practiced it, but also to teach it to the younger ones. Artists, audiences, music and videos are transforming the Museum's reception area into a "complete facility". A three-day event organized by the Museum of Byzantine Culture to celebrate ICOM International Museum Day in 2013 , with the theme Museums (Memory + Creativity): Social Change. *"In Greece, the majority of senior people is spending most of their time on the care and provision for their children and grandchildren, the care for themselves normally comes second. It is quite difficult for the State to take them out of their bubbles and persuade them on the benefits of active ageing. Projects promoting active ageing are more one-off initiatives, it is only recently that inclusive cultural programmes for the elderly have been held."*	EL	Find out out more
Dance – New Moves in Health Care Forum of the Dance & Creative Wellness Foundation and Arts for Health Austria in cooperation with the Austrian Federal Ministry of Arts, Culture, Civil Service and Sport	AT	Find out more
Great Potemkin Street Regeneration of ruinous small towns in Mecklenburg-Western Pomerania. Using the concrete example of the former agricultural town of Wittenburg, we socially revitalized the central Große Straße downtown for a week in August. The partly dilapidated houses were used in workshops (dance hall, breakfast house, school house, children's beach, complaints office, etc.). The citizens of Wittenburg actively participated. The result was a vision of what a socially anchored city could look like. *"Project leads in small city in former East Germany, 30% empty houses, youth has left, elderly people living in memory of 5 cafe's and dance houses, only broken windows nowadays. It need a lot of these project to bring live back there. or should we give up these almost abandoned areas"*	GE	Find out more
Long live arts manifesto Towards a Broader Framework for Cultural Participation by Older People. The Long Live Arts Manifesto has been published as a tool for change. The Manifesto sets objectives for the creation of a		Find out more

broader framework for cultural participation by older people. We propose a European-wide effort to establish this framework within the domains of policy, practice, research and training. The Manifesto is targeted at Members of the European Parliament, policymakers from EU Member States and European culture and health care professionals. We urge the need for solid public investments in creative ageing programmes and present six principles for future policies and initiatives.		
Age Friendly Programme *"Ireland we have a very well established Age Friendly Programme. Each local authority has an Age Friendly programme responding to the needs of older people at a very local level. Our government has appointed a Junior Minister for Older people in its current government."*	IE	[Find out more Link 1](#) [Find out more Link 2](#)
Song Ties An intergenerational music project produced by musicians Brioni Gallagher and Thomas Johnston as part of Tradoodle Festival Monaghan. This innovative project harnesses the power of music and song to connect children in Lisdoonan National School with residents in Castleross Nursing Home. "In Monahgan, a small rural county in the border region of Ireland. We worked with a local primary school and the local nursing home, focusing on songs and music"	IE	[Find out more](#)
Aqui Contigo Born in 2015, being a program dedicated to people at the end of their lives and their families and caregivers. In a society that often neglects and forgets who is dying, it is necessary to create contexts that enrich this precious and unique experience for the person and their closest circle of relationships. The Arts, as observed throughout human history, can play a vital role here, as demonstrated by the short history of this SAMP project. It is through Love and Presence that we manage to make Sound your last lap. After five years of conferences, communications and lectures on the "Aqui Contigo - Sound as the last lap" project, the fruits are now being harvested. After five years of consolidation and investment by SAMP, the "Aqui Contigo" project is recognized and is now preparing to move on a larger scale, hand in hand with four partners. Portugal Social Innovation is the initiative responsible for giving wings to this project. The City of Leiria, Union of Parishes of Leiria, Pousos, Barreira e Cortes and Arrabal Parish Council are allied to this. Together, we will reach those who need it most in what should be the most careful and respected hour of all hours.	PT	[Find out more](#)
Largo Residencias Developed in Lisbon (Portugal) in the houses of elder people that are isolated in their home and could not go out of their home... So the artists go act to them	PT	[Find out more](#)

Universities for the Elderly	ES	[Find out more](#)
Extremadura Region, in Spain, with the elderly in the region through the Popular Universities. Most of them take place in Rural Areas, that helping to close culture to rural areas and also to fix population and preventing depopulation: "*Culture is an engine of social and economic change, as well as a prime asset for the enjoyment of leisure and free time.*" "*Authentic network of collaboration and communication between creators, producers and citizens. And to strengthen this situation, this example design and develop with the Popular Universities different lines of action aimed at the enjoyment and citizen participation in cultural and creative activities that favour the accumulation of cultural capital, collective creation and exchange as a source of development and transformation; promoting the relationship between art and the local social space; and adding value and promoting the cultural and creative sectors*". Programs developed: Summer cinema Didactic concerts of classical music Literary workshops - Performing arts and contemporary dance - Dance in motion - Live the theatre, theatre training workshops - Amateur theatre network - Plastic arts and artistic interventions - Art containers, transformation of public spaces through art - RGB (Red-Green-Blue), artistic interventions in rural areas - Grow with Art, intergenerational artistic workshops - Cultural heritage and technologies - Digital cultural content - Popular University Radio - Meetings with authors		
Session 2 – Culture and Well-being		
Hunger auf Kunst und Kultur	AT	[Find out more](#)
Grants low income individuals free entry to cultural events and institutions by means of a Cultural Pass: we talked about economic and social deprivation in the elderly this morning. "Hunger auf Kunst und Kultur" has also a cultural mediation project, called "Kultur-Transfair" which brings together social/health institutions with cultural institutions and artists. Important instruments for facilitating cultural participation for low-income individuals and on the other hand they connect social/health institutions with the cultural field in order to create long-lasting cooperation		
Social Prescription model in the NHS in UK	UK	[Find out more](#)
Know me Campaign	IE	[Find out more](#)
Focused project to educate the wider community about inequality and discrimination, through a museum space		
The British Council Report on Disability Arts International	EL	[Find out more](#)
(focused on Greece)		
Slovak's Culture of Disadvantaged Groups for 2020	SK	[Find out more](#)

Almost EUR 1million each year		
In-Habit - Fostering health and wellbeing: strengthening bonds in medium and small cities R&I project on health and wellbeing in cities	EU Co-funded Project (Horizon 2020)	[Find out more](#)
EuPOLIS Integrated NBS-based Urban Planning Methodology for Enhancing the Health and Well-being of Citizens	EU Co-funded project (Horizon 2020)	[Find out more](#)
VARCITIES Visionary Nature Based Actions For Health, Wellbeing & Resilience In Cities R&I project on health and wellbeing in cities	EU Co-funded project (Horizon 2020)	[Find out more](#)
Go Green Routes A natural way to foster urban mental health and well-being	EU Co-funded project (Horizon 2020)	[Find out more](#)
Four year policy programme to highlight the social effects of cultural participation. It finances projects where social/health professionals and artists work together; it collects knowledge and lessons learned of these projects and finally ads a communication strategy.	NL	No information available
Innovation projects and inspirations from African Continent - [CFIA](#) - [BBC - Website](#) - [Frugal Innovations in Africa Solving Problems Silicon Valley neglects - AfricanTimes](#) - [Frugal Innovations - TED](#) - [Roayl Society Publiching - Website](#) - [Frugal Innovation - ResearchGate](#) - [Frugal Innovation - Weforum](#) - [Mobile Africa - Tech Revolution - ThriveGlobal](#) - [Mobile Revolution - Innovations.Alumni Portal](#) - [Mobile Africa](#) - [Digital Rise Hooked Innovation](#) - [Frugal and Responsible innovation](#)	AFRICA	N.A
Session 3 - Role of Culture in Preventing Depopulation of the Rural Areas		
Great Potemkin Street Project on social reanimation of villages, it is always the woman who are participating immediately. They knitted a house, singing in the band, cooking and making cake. Men were hardly involved. Then I opened a 'school' for the man so they can tell there stories to each other, that worked.	GE	[Find out more](#) [Chicken Shed](#)
Artist reading in schools Project in rural areas that work through participatory process making links between school, communities and arts/culture and environment	PT	[Find out more](#)
Extremadura Theater Network	ES	[Find out more](#)

The Network of Theaters and other scenic spaces of Extremadura is a program of cultural action and collaboration, coordinated by the Regional Ministry of Culture, Tourism and Sports , in order to optimize available resources and ensure a stable and quality programming of performing arts and musicals in our region. It is made up of 46 public scenic spaces located in 45 towns in Extremadura with sizes ranging from 1.200 inhabitants to 58.000.		
Mobile Scenarios of the Junta de Extremadura Cultural program of the Junta de Extremadura that has been running since 1984. Two mobile stages run through 57 towns with less than 2,000 inhabitants of the region during the summer. Spending three days in each locality with theater, music and folklore performances and making a total of 176 performances.	ES	Find out more
Magusto Festival In a unique place is the Extremaduran town of Carbajo, within the Tajo Internacional Natural Park, the Celtic and folk music festival called El Magusto has been held for 16 years. An event that also has very diverse activities for all types of audiences, such as: photographic exhibitions, workshops, craft markets, competitions. In all of them there is a great presence of the local population, who, committed to this cultural event, puts their work at the service of the success of the festival. The festival, which takes its name from a popular tradition celebrated around the Day of the Dead, has been consolidated over time, achieving year after year, surpassing its poster both in artistic proposal and in the parallel activities that are programmed. This involves the passage and stay in this town of no more than 208 inhabitants, thousands of people from both sides of the line	ES	Find out more
Periferias The festival had its first edition in 2013 and since then it has been organized annually by the Associação Cultural Periferias in Portugal and Gato Pardo in Spain. The project was born from a citizen initiative, supported by the municipality of Marvão from the beginning, and grew thanks to the support of sponsors and collaborators, being an important step the integration and sum of support from the Valencia de Alcântara City Council (Spain) and institutions such as the Junta de Extremadura and the Diputació n de Cáceres. The intention of the organizers is to contribute to an effective cultural decentralization, seeking to make accessible goods and services traditionally concentrated in large cities and that hardly reach the rural population. With this strategy, it is intended to implement a culture of cinema at the local level that, in the medium term, allows the creation of a more conscious audience with a plural thought that promotes contact with art, not only as a leisure space, but as a critical thinking platform that reflects and interacts with today's world. The organization of the festival, with all the activities and logistics that it entails, constitutes an important boost to economic activity in the most diverse fields. This festival is also an opportunity for the promotion and dissemination of local products and brands , becoming an attraction for tourist flows and a speaker for national and international promotion of the towns that host the "Periferias" Film Festival	ES	Find out more

EL Festivalino, in Pescueza El Festivalino is considered the smallest festival in the world. It has been done in April, turning a small municipality of 167 inhabitants into a city of about 10,000 people. In addition to the performance of renowned musical groups on the regional, national and international scene, there are also conferences and talks on nature and the environment, environmental performances, craft workshops, clay, environment, mosaic or glass, at the same time. showing the town: typical sweets, slaughter, sheep shearing or Extremadura-speaking. Also for children, for crafts, face painting or balloon twisting. But the highlight and hallmark of the festival is the planting of trees, with about 12,000 trees planted since the first edition.	ES	[Find out more](#)
Act on Cultural Activities Developing rural areas in Finland through cultural and artistic activities	FI	[Find out more](#)
Rural communities small funding streams In small communities, specific streams to facilitate cultural engagement, in particular for very small rural groups who wouldn't have capacity to access larger funding streams. In local authorities we have an annual community fund that supports these groups and leads to some really creative and innovative cultural activities that can be accessed at a very local level in rural communities.	IE	[Find out more](#)
Act on Cultural Activities in Local Government/ Responsibility for development Both national and regional level Aimed at targeting the local (also rural) level	IE	[Find out more](#)
Lab Minho! Network Boosting Minho River Cross-Border Mobility Participatory processes making links between school, communities and arts/culture and environment Aimed at the formation of a local public policy laboratory and the study of cross-border mobility problems within the Minho River are the underlying objectives. Related with local participation and rural areas and the role of culture, we can share a project in Algarve (in Portugal) but in rural area that promote local development through arts and crafts and design	PT	[Find out more](#)
Hellenic Ministry of Culture Publication on cultural heritage and sustainable development, with several case-studies from Greece	EL	[Find out more](#)
Summer School project for Rural Space as Cultural Heritage Promotiong the exchange of ideas and promotion of field study relating to management and sustainability issues	EL	[Find out more](#)
Ethnological Museum of Thrace	EL	[Find out more](#)

A private museum in North Eastern Greece. It works closely with collectives and societies of local women in order to produce local delicacies. In 2017 collaborated with the National Air-Career of Greece (AEGEAN); it acted as a link for the offering of local delicacies at the business lounge of the company		
The Piraeus Bank Group Cultural Foundation Runs 9 thematic museums, which welcome over 300.000 visitors each year and are staffed by members of the local society	EL	Find out more
RURITAGE – Integration through heritage on Lesvos The Natural History Museum of the Lesvos Petrified Forest, the operator of the Lesvos Island UNESCO Global Geopark is organizing a variety of activities and events aiming for the support of the refugees and immigrants arriving on the Island. By creating an awareness of the local cultural and natural heritage, an intercultural dialogue is established to further boost integration with the local population.	EL	Find out more
The School of Crafts of The Centre for Folk Art Production The aims of this organization included protection of traditional unique technologies and patterns as well as their documentation. The employees of The Centre were in a permanent contact with manufacturers and production centers. They also organized advanced courses. Their work influenced manufacturers' creation and revived several manufactures that were at the edge of extinction. They also contributed to continuation of original regional profiles and local diversity of folk production. Working with crafts, people learn about cultural traditions of their ethnic group, gain deeper knowledge of natural materials and manual production technologies and, at last but not least, they learn about themselves	SK	Find out more
European association of men's sheds Not a EU-funded but good that they're networking across countries.	Europe	Find out more
Irish association of men's sheds	IE	Find out more
Cultural Routes of the Council of Europe An initiative related with culture preventing depopulation of the rural areas are the Cultural Routes, and specially the Cultural Routes of the Council of Europe. Here you have two studies on its impact: Impact of European Cultural Routes on SMEs' innovation, Competitiveness, and Clustering here	Council of Europe	Find out more
The **Microfolies program** The Microfolie is a framework that provides a cultural offer while promoting the inclusion of local cultural resources, both heritage and artistic. The microfolie is a small virtual museum, a cinema, a stage for performances of live spectral, a place of artistic practice and expression for the inhabitants, and a fablab. It most often adapts to existing equipment such as a library, a cultural center, a social center.	FR	Find out more

For the two ministries, the objective is to support the dynamics which aim to recreate centrality in rural areas but also in small towns and medium-sized towns. It's a top-down framework supporting participation in cultural life and fostering bottom-up cultural policies.		
Seek Arts Dundalk Seek is a contemporary urban arts festival, centered around promoting visual arts in Dundalk over a five year period by commissioning established and emerging artists, locally, nationally and from abroad, to help promote the town culturally and artistically, repositioning the area as a vibrant hub for creativity**.**	IE	Find out more
Arts Council Ireland – about Tuam Investing in Tuam was about addressing our own deficit in the spatial distribution of our funding, gathering the data, opening that conversation locally and for the pilot site in Tuam, coming with an offer to work together.	IE	Find out more
Irish Government long-term overarching strategy to make Ireland a better country for all of its people	IE	Find out more - Link 1 Find out more - Link 2
Hungarian architecture project a few years ago in a rural area. Architectures, students built a complete village of wooden materials. They wanted show how it is possible to live in a community settlement in rural area in harmony	HU	Find out more
Session 4 - Role of culture for building self-confidence and empowerment to (re)enter the job market		
Monagham City of Sanctuary - School of Sanctuary County of Sanctuary movement is developing in Ireland, Monaghan County was the first County of Sanctuary, A county of sanctuary is a county that celebrates and welcomes people who have come to our community for a new life.	IE	Find out more
Integration of Migrants into their local communities - LAB CÍVICO Santiago Portugal, the Ministry of Culture, started to be present at job fairs, training for young people (national and local) to make known the cultural professions that are often in the "backstage" trying to show that there are many areas of work.	PT	Find out more
EUNIC Global organized a week-long conference on the role of AI and digital transformation on culture and cultural relations.	EUNIC	Find out more
Multilingual Glossaries of the French administration French administration is to enable those who arrive and those who welcome them to understand each other better. NGO "House of wisdom-Translate" runs a translation system of glossaries in immigration languages made up of terms from the French administration, collected in the forms relating to asylum, housing, social assistance applications. This system mobilizes teams of translators and culture facilitators for each language, and involves the chain of beneficiaries, i.e.	FR	Find out more

migrants, newcomers, reception staff from the administrative services concerned, as well as staff from associations. and organizations supporting migrants and new arrivals.		
School of Acts of the Theater of La commune Meeting place between young people who do not meet or meet too little: that of working-class neighborhoods, that of immigrants seeking new places to live, that of artists and intellectuals. These encounters are articulated in the work on languages (French, but also Soninke, Bambara, Fulani, Arabic, Bengali, etc.), philosophy and law, practice and artistic production; during "Assemblies" which invented a method of investigation built on the long discussion from the experience of the participants, opening up new hypotheses on burning questions of collective life here, and of the world	FR	[Find out more](#)