

# ACCESS TO CULTURE



**A fundamental right of all citizens**

## **WORKING GROUPS DOCUMENTS**

ACCESS TO CULTURE



**A fundamental right of all citizens**

**AUDIENCE PARTICIPATION  
WORKING GROUP POSITION PAPER**

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## **PARTICIPATING ORGANISATIONS AND NETWORKS**

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## INTRODUCTION

### **Underlying Principles for a policy engagement on audiences participation**

*‘Everyone has the right to freely participate in the cultural life of the community, to enjoy the arts’*

The Working Group on Audience Participation recognises the primary right to cultural participation enshrined in the above mentioned article and considers artistic practice, access to cultural expression, and participation in the arts fundamental to the development of an active European citizenship. An active citizenship is in turn central to democratic, open and inclusive European societies. The governments of the Member States of the EU do recognise the jurisdiction of the European Convention on Human Rights in all cases brought to the Court by individual European citizens. Although national cultural policy is in the hands of the Member States themselves (article 151 of the Treaty of Maastricht), the right of the citizen to have access to cultural goods and expressions in a trans-regional, trans-national European cultural space must be guaranteed in line with the above mentioned agreements, as well as with the International Covenant on Economic, Social and Cultural Rights [Art 15 (1)].

Through participation and access to arts and culture, individuals and communities not only reflect on their views on societies, imagine the world they want to live in, and elaborate individual and collective standpoints, but through the mobility of cultural and artistic expression, as well as of ideas and appreciations within Europe, people get access and benefit from the European process. In this way, social and identity issues, which are vital for participation and the development of civic awareness, are addressed and valorised.

In this sense participation opens the way to new meanings, enriches and exercises the individual and collective mind to understand and live in complexity - a set of skills of crucial importance in today's world.

Access to culture implies that all individuals have the freedom to choose between a large spectrum of available options. Conditions for providing these options must be developed on the one hand, and audiences should, at the same time, have the necessary skills to choose, thus fostering the European Union's motto "Unity in diversity". A more engaged and participative audience will not only strengthen the vitality of the culture sector in terms of creation (a more participative, critical audience will push creators to new levels) but also in economic terms (an educated participative audience places a value on cultural goods and services, and can also be a lever to increase demand and the development of new related businesses) and in social terms (culture is an invaluable tool for increased civic engagement and active citizenship).

### **Objective and outcome of the working group Audiences Participation**

The aim of the Working Group is to advocate for the importance of taking audience participation preoccupations into account in all levels of policy making. Societies which possess a strong artistic and cultural life also see an increase of civic engagement, and therefore the strengthening of active citizenship.

On a European level, the development of a notion of European citizenship has been challenged for many years due to the absence of genuine European public spaces and debates. Artistic sensitivity and engagement – of professionals, amateurs and audiences – is a key to develop such a European public space, and artistic creation and participation should therefore be supported and nurtured as a core objective on all level-policies.

## **Core concept for a policy engagement**

We are audiences first and foremost, and without frequent and extensive contact with and participation in the arts and culture, the idea of a European cultural space is unsustainable. Active citizenship is the objective of any democracy. Audience participation is also the food of creative practice, in the same way that the arts are the cultural DNA of creative industries.

The Working Group urges that audience participation be stated as an essential part of Europe's Creative and Civic Ecology, i.e. audience participation is one of the basic inputs/foundations of the entire creative, cultural and societal environment, including creative activities such as educational engagement or active participation.

Two core concepts motivate the Working Group on Audience Participation:

1. That frequent and growing audience participation in the arts and culture is a vital sign of a healthy, accessible and dynamic participatory society in its whole. Audience participation, a central indicator - albeit not the only - of civic and cultural vibrancy, must be a core commitment of all policy makers
2. That audience participation is part of our basic Creative Ecology, alongside artistic education and public support for the arts. The more people attend and enjoy cultural events, the more culturally aware and dynamic a society will be.

## DEVELOPING BETTER AND MORE COORDINATED POLICIES TO PROMOTE PARTICIPATION IN THE ARTS

The working group seeks to promote and develop a strong and comprehensive rationale for the development of better and coordinated policies at all levels (European, national, regional and local) taking audience development and participation into account.

### A transversal perspective

Achieving a broader audience participation in the arts requires a transversal approach in the development of all relevant policies. Therefore measures taken in seemingly unrelated policy fields (for example research and development, economic and social development, equal opportunities, fiscal and employment regulations, local, regional and rural development, new technologies, mobility and customs, etc.) can have an important impact on audience participation, and consequently contribute to improving individual and community well-being, as well as strengthening active citizenship.

In the field of policies, achieving greater audience participation also requires a coherent, sustained and coordinated set of measures at all political levels (EU, national, regional and local) to increase access to culture, as well as a continuous collaboration with the business sector (including access to culture into Corporate Social Responsibility practices) and the third sector.

### A long-term engagement

Currently there is a lack of knowledge and information sharing at the political and civil society level on how to increase access and participation in the arts. In order to reverse this state of affairs, a long-term effort is needed from the cultural sector, civil society and policy makers. Public authorities at European, national, regional and local levels have to invest in long-term structural measures which will improve the gathering of information on audience development and participation in the arts, the development of transversal policies and their monitoring.

### A consensual engagement

**Audience Participation requires** each citizen to have the possibility to develop his or her capacities by being exposed to a broad spectrum of artistic and cultural activities. For this exposure to be fruitful it is fundamental that all citizens have access to 'decoding tools' that "demystify" art and culture as directed and accessible only to an *elite* – this can be achieved by a sustained, coherent, generous work in the field of access and education, not only of children and youth but of all citizens, and of artistic creation which combined can find innovative forms to allow audiences a

- Creative access to concepts (work in progress, research by design, valid experiments, etc.)
- Creative access to "applied creativity" (the object or the work, its innovative solutions, its complementary nature to other forms of culture, its interaction with users and different audiences)
- Creative access to the diversity of the European Heritage and the questioning and exploring of interrelations between this European Heritage and the contemporary context

### Policy frameworks and targeted audience of the recommendations

The Working Group positions audience participation as a policy commitment that **lies upstream of other policy instruments**. A commitment to increase participation in the arts should thus be

reflected in language, principles and commitments made by policy makers at all levels and in different policy areas.

The WG also believes that audience participation should be addressed not only by the Access to Culture Platform (in the working groups 'Creativity & Creation' and 'Education & Learning') but also by the other Platforms of the structured dialogue (the Platform for Intercultural Europe and the Platform on the potential of culture and creative industries).

Audience participation should be recognised by all actors (EU, Member States, regional and local authorities and civil society) as a pre-condition to achieving other political and social objectives such as a creative society, a strong educational system, flourishing cultural industries, intercultural dialogue, an active citizenship or economic development.

The recommendations of the WG are therefore addressed to:

- The European Commission
- The European Parliament
- The Member States and their regional and local public authorities – especially in the context of the Open Method of Coordination
- The European civil societies
- Other International Bodies and organisations
- Foundations
- The two other working groups of the 'Access to Culture' Platform
- The two other Platforms within the Structured Dialogue framework
- Individual artists



## RECOMMENDATIONS

Our overarching recommendation is that audience development and an increased participation in the arts – and in society - should be mainstreamed in all relevant policies in order to achieve the three objectives of the *European Agenda for Culture*, as only when audience development and participation in the arts are recognised and addressed properly by policy-makers will policies on creativity and innovation, arts and education, youth access to culture, intercultural dialogue, multilingualism and linguistic diversity, social inclusion and citizenship, achieve their full potential.

The Working Group therefore:

1. Recommends the consistent **development of evidence-based policy making** using research, studies and data collection on barriers on access to culture, audience development, participation in the arts and their impact at individual and social level.

This can be divided into two strands:

1. a) collection of data – as well as good and bad practices - in what concerns:

- the artistic and cultural infrastructures (physical access to venues, transport, safety, etc.)
- pricing (tickets, VAT & price differentiation issues, etc.)
- target groups;

1. b) qualitative research on audience participation by age group, socio-economic conditions, language use, etc. with a special attention on policy and technical solutions to increase this participation.

The collection of data and qualitative research should be run by Eurostat, Member States, European networks, etc.

2. Recommends that audience participation is supported through **measures that strengthen the creative process**

2. a) asks that new infrastructures and contacts between the audience and all actors (producers / programmers / technicians) in all phases of the artistic creation process should be developed both in rural and urban areas as audiences are attracted and develop long-term interest in the arts and culture only when the artistic offer is diverse and of quality.

2. b) asks to support synergies between innovative forms of communication and creation that may attract new or broader audiences and long established arts institutions that have a history, infrastructures and existing audiences can both help and be revived by new types of collaborations.

3. Calls for an **increase of the diffusion of artistic activities and the mobility of artistic ideas, processes, artists, arts and audiences** at local, regional, national and European level since audience participation is triggered by the diversity and dynamism of the cultural offer. Such measures must include support to touring artists, translation of art works (including for lesser used and regional languages), support of media coverage (including more space in specialised and generalist magazines, newspapers, television, radio, net), and support for the digitalisation of contents.

4. Calls for a regulatory environment which:

- facilitates the diffusion of art works and mobility of artists and cultural workers
- optimizes the regulation on the coordination of social security schemes so that cultural workers can reap the benefits across Europe
- takes away imbalances in the area of taxation (abolishing double taxation of artists)
- eases visa and work permits facilitation for third-country national artists, especially when circulating within the EU.

An efficient and adapted framework should be developed through further collaborations between Member States. The OMC working group on mobility should regard its actions as supporting access to culture and participation.

5. Recommends that European cultural policy be mainstreamed considering its contribution to promoting social inclusion and in looking for innovative and creative ways to foster the **participation of disadvantaged groups** (for example, the elderly, the disabled, immigrants, linguistic and national minorities), and to take advantage of their potential as audiences.

6. Strongly recommends that a policy of **respect for, and promotion of, linguistic diversity** is mainstreamed into the decision-making process for all cultural policy. In a multilingual, culturally diverse Europe, linguistic awareness and the proactive promotion of languages in the field of culture will help develop audiences and participation. It is fundamental to promote the translation and availability of artworks in the appropriate official and regional European languages, on all publications, audiovisual, and live performances.

7. Strongly recommends that audience participation is supported by investing in measures directed at **capacity building and the development of skills**.

7. a) We recommend that high-quality professional development of people working in the field of the arts through creative educational programmes, life long learning and training should be supported and implemented. Qualified professionals can make sure a variety of cultural expressions are accessible. They also possess the tools to support artists, meet new market and economic challenges, access isolated audiences, and employ innovative technology.

7. b) We recommend to support the development of art criticism through, for example, incentivising the creation of more space and time in the media for qualified art criticism, informal forums and debates mediated by qualified experts, as well as the development of workshops on analysing of performances. Only if audiences can further their ability to understand, analyse, criticise and participate in the arts will an active European citizenship be further developed.

7. c) We recommend support for innovative socio-educational projects, in cooperation with the Ministries responsible for Education and Social Affairs. Such projects should be supported both by national, regional and local authorities as well as the EU as they constitute a valuable element in the achievement of shared policy objectives (rural and urban development, social cohesion, intercultural dialogue,...).

7. d) We recommend that measures are taken to improve communication channels between cultural institutions and public authorities, educational institutions as well as creative industries as for example:

- forums organized by local civil society organizations in partnership with regional and national structures
- conferences / platforms which bring together networks and umbrella organizations, education institutions, funding bodies and other organizations active in the area;
- a reference website, which will collect and make available information (actors, policies, funding bodies and funding sources,...), relevant literature, links to useful sources, websites and institutions.

## BIBLIOGRAPHY

### Increasing Cultural Participation Bibliography

#### RESEARCH

##### **Building Arts Participation: The Montana Study**

*by Louise K. Stevens, ArtsMarket Inc.; commissioned by The Montana Arts Council, © 2002*

The findings from this study of a largely rural state parallel those of other studies, particularly in looking at the motivators for and barriers to participation. In Montana, outdoor recreation is the number one leisure time activity, followed by church attendance. Participation in arts and cultural activities is a close third.

##### **Classical Music Consumer Segmentation Study**

*Commissioned by the John S. and James L. Knight Foundation Alan S. Brown, Audience Insight LLC, © 2002*

With more than 25,000 interviews with potential classical music consumers and orchestra ticket buyers in 15 cities, this study offers "a sweeping view of an art form in transition and an orchestra field increasingly detached from its potential customers." NOT FOR CLASSICAL MUSIC PRESENTERS ONLY.

##### **Cultural Collaborations: Building Partnerships for Arts Participation**

*by Francie Ostrower commissioned by The Wallace Foundation, published by The Urban Institute, © 2003*

"Partnership offers a powerful tool for strengthening participation-but grant makers and grantees need to better recognize its possibilities and limitations."

##### **Gifts of the Muse**

*by Kevin F. McCarthy, Elizabeth H. Ondaatje, Laura Zakaras, Arthur Books, commissioned by The Wallace Foundation, published by The RAND Corporation, © 2004*

This RAND study seeks a broader understanding of the arts' full range of effects, including both instrumental and intrinsic benefits. It argues for recognition of the contribution that both types make to the public welfare, but also of the central role intrinsic benefits play in generating all benefits. And it calls for efforts to sustain the supply of the arts with a focus on building demand, particularly by strengthening early exposure.

##### **Immigrant Participatory Arts: An Insight into Community-Building in Silicon Valley**

*by Pia Moriarty Cultural Initiatives Silicon Valley, © 2004*

The result of a six-month qualitative study, the report highlights ways in which Silicon Valley (California) immigrants are building community through participatory arts practices.

##### **A New Angle: Arts Development in the Suburbs**

*by Carolyn Bye The McKnight Foundation, © 2002*

Reveals the surprising extent of artistic expression that has emerged in recent years in the suburbs of St. Paul/Minneapolis. Thought-provoking reading for suburban presenters and developers, and for city-based cultural organizations whose audiences live in the suburbs.

##### **Performing Arts Research Coalition (PARC)**

*Research by The Urban Institute, ongoing publications*

Research on the value of the performing arts as experienced by both attendees and non-attendees of arts events, along with audience and subscriber satisfaction. Funded by a major grant from The Pew Charitable Trusts, the research is focused on 10 cities across the country, including Boston.

##### **Reggae to Rachmaninoff: How and Why People Participate in Arts and Culture**

*by Chris Walker, Stephanie Scott-Melnyk, Kay Sherwood commissioned by The Wallace Foundation, published by The Urban Institute, © 2002*

Through a detailed analysis in three communities, the report presents information "on how and why people participate in arts and culture that has important implications for how arts and culture providers and supporters, and people engaged in community building, attempt to reach and involve their publics."

### **The Values Study**

*Commissioned by The Connecticut Commission on Culture and Tourism, written by Alan S. Brown & Associates LLC, © 2004*

The results of an industry-wide investigation by teams of arts administrators and board members from 20 arts organizations, the study includes a conceptual framework for thinking about how individuals participate in the arts and the benefits, or values, they receive from their participation. In addition to this framework, the study includes summaries of 40 of the 100 interviews conducted as a part of this research.

## **RESOURCES**

### **The Wallace Foundation Knowledge Center**

On their web site's "Knowledge Center," The Wallace Foundation includes downloadable versions of research and other publications they have sponsored, along with success stories from cultural organizations across the country. For example:

The Diversity of Cultural Participation Findings From a National Study

Motivations Matter: Findings and Practical Implications of a National Survey of Cultural Participation

The Reality Underneath the Buzz of Partnerships

### **A New Framework for Building Participation in the Arts**

*by Kevin F. McCarthy and Kimberly Hinnett commissioned by The Wallace Foundation, published by RAND, © 2001*

The primary source for the RAND decision-making model and participation grid.

### **Design for Accessibility: A Cultural Administrator's Handbook**

*developed by the National Assembly of State Arts Agencies, the Kennedy Center for the Performing Arts, the National Endowment for the Arts, and the National Endowment for the Humanities; funded by MetLife, © 2003*

According to this practical, nuts-and-bolts guide, "inclusion must be ever present in our vision." The book offers down-to-earth expertise on making facilities and programs accessible to disabled individuals (including senior citizens), and many of the suggestions - i.e., adequate signage, adequate lighting, adequate information at the box office-make sense in making your programs and facilities accessible to everyone.

### **Increasing Cultural Participation: An Audience Development Handbook**

*by Paul Connolly and Marcelle Hinand Cady commissioned by The Wallace Foundation, distributed by APAP, © 2001*

This set of tools, stories, and worksheets introduces an approach to planning, developing, implementing, and evaluating participation initiatives. Note that this resource was published just prior to the release of the "RAND Framework," so it does not exactly correlate with the very latest thinking, but it still contains useful tools.

### **From Mission to Motivation: A Focused Approach to Increased Arts Participation**

*by Sharon Rodning Bash, Metropolitan Regional Arts Council, © 2003*

This workbook was adapted from a training developed specifically to introduce the RAND participation framework to small and grass-roots organizations. Its step-by-step hands-on approach makes it a useful tool in facilitating a collaborative planning process (among board and staff; among multiple organizations; ...).

### **SADI (Statewide Audience Development Initiative)**

*by Minnesota State Arts Board, © 2002*

As a part of their Wallace-funded START Initiative, the MSAB has developed two excellent resources: The SADI Learning Materials is an excellent recap of the RAND framework and the process of implementing it. The SADI Training Workbook (95 pages) is an excellent supplement for those who like worksheets and workbooks.

### **The Road to Action: A Facilitator's Guide for Group Planning**

*by Peg Sallade and Jim Ryan, Northeast Center for Healthy Communities, © 2004*

This useful guide offers activities, agendas, and other practical aids in planning and facilitating an action-planning process. Appendices include worksheets, practical tips for meeting facilitators, planning meeting checklists, and other resources. If you are a workbook-type thinker, this is a great resource.

### **NLG Project Planning: A Tutorial**

This tutorial is designed for museums, libraries, and related organizations that are applying for National Leadership Grants (NLG), but even if you have no intention of applying for a grant from IMLS, this is an excellent primer (or refresher) on everything from audience needs surveys through evaluation.

### **NEA Intro to Logic Models**

An on-line tutorial on the logic model.

### **W.K. Kellogg Foundation Evaluation Handbook**

*© 1998 W.K. Kellogg Foundation*

### **Logic Model Development Guide**

*© 2001*

Available online through the W.K Kellogg Foundation, these handbooks provide an excellent framework for thinking about evaluation as a relevant and useful program tool.

### **Creative Research Systems**

A commercial firm that develops software for market researchers, pollsters, human resource professionals, and others who use questionnaires. On the site's "Research Aids" section, look for "Survey Design," an excellent introduction that includes the advantages and disadvantages of various types of surveying and interviewing techniques. The site also includes a dandy "Sample Size Calculator" that will tell you how many respondents you need for statistical reliability, given the degree of certainty, margin of error, and total population. *NOTE: MCC is recommending the free resources on this web site. This should not be considered an endorsement of Creative Research Systems, its products, or services.*

### **Surveying Clients About Outcomes**

*by Martin D. Abravanel; published by The Urban Institute, © 2003*

Available as PDF on Urban Institute's website ([www.Urban.org](http://www.Urban.org), then search site by author or title.) More thorough and detailed than the above, this 58-page guide provides information about developing and using surveys. Written for social service providers (note "client" rather than "audience"), the material is easily translatable for use in initiatives designed to increase cultural participation.

## LINKS / ONLINE INFORMATION

### **Audience and Subscriber Survey Training Manuals and Procedures for Local Member Organizations**

*prepared for the Performing Arts Research Coalition (PARC) by The Urban Institute, 2002*

Very detailed, nuts-and-bolts manuals for planning, distributing, and collecting audience surveys and subscriber surveys, these were written for use by performing arts organizations in ten cities involved in PARC (a multi-year research partnership of five national service organizations and funded by the Pew Charitable Trusts). While written specifically for the administration of the PARC surveys, the tips and techniques are applicable to other audience and subscriber (or member) surveys. Appendices for each manual include the actual surveys used.

Source: [http://www.massculturalcouncil.org/services/participation\\_biblio.html](http://www.massculturalcouncil.org/services/participation_biblio.html)

### **Factores condicionantes de la participación cultural1**

Dr. Lluís Bonet i Agustí Director de los Cursos de Postgrado en Gestión Cultural Universidad de Barcelona. Artículo cedido por el autor al Portal Iberoamericano de Gestión Cultural para su publicación en el Boletín GC:Gestión Cultural Nº 11: Participación Ciudadana, marzo de 2005. ISSN: 1697-073X. <http://www.gestioncultural.org/boletin/pdf/bgc11-LBonet.pdf>

### **Cultural Participation and Creativity in Later Life. A European Manual**

[Almuth Fricke](#) / [Sylvia Dow](#) (Hrsg.)

Schriftenreihe [Kulturelle Bildung](#)

vol. 14, München 2009, 182 Seiten ISBN-10 3-86736-314-5 ISBN-13 978-3-86736-314-3

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### **La participación cultural en España**

Ariño, Antonio (dir.); Castelló, Rafael; Hernández, Gil Manuel; Llopis, Ramón

Editorial: Fundación Autor - Sociedad General de Autores y Editores (Colección Datautor / Madrid, 2006)

ISBN: 978-84-8048-716-0

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### **Consumo y participación cultural Por Rubén Gutiérrez del Castillo**

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<http://www.yustat.org/eng/index.html>

"Défilé sécuritaire" project for "politically incorrect" invasion of the space:

<http://www.artisnotdead.fr/index.php?a=en&page=actions&id=26>

"Statues of the suburbs" hip-hop with the young in the neighbourhoods:

<http://www.artisnotdead.fr/index.php?a=en&page=actions&id=23>

"Romanian song" Interactive project:

<http://www.artisnotdead.fr/index.php?a=en&page=actions&id=28>

Zinneke parade, participation and creativity:

[http://zinneke.org/2008/presentation/orientations\\_participatif](http://zinneke.org/2008/presentation/orientations_participatif)