the CULTURAL COMPONENT of
CITIZENSHIP
an inventory of challenges

ACCESS TO CULTURE

A fundamental right of all citizens

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INTRODUCTION

The Cultural Component of Citizenship: an Inventory of Challenges

Europe cannot be a mere political framework for the convenience of governments. It must be made clear that the purpose of European integration is primarily to enhance the quality of life for its citizens. The active involvement of citizens is unthinkable without participation that is taken seriously. A Citizens' Europe implies participation beyond the dry confines of bureaucratic regulation and job creation programmes. It involves all the activities necessary for real social justice and dialogue. It requires the political structures to provide citizens with the mobility, freedom and resources to make the most of the opportunities of our time.

We must ask ourselves, why is European citizenship not a topic of discussion in our cafes, schools, parks, museums, the places of everyday life? And the next question then is: what is the role of culture in the political integration process in Europe and what is cultural citizenship exactly? This compilation of articles is an attempt to start answering these questions.

Citizenship: New Legal Windows

The concept of Union Citizenship was established as a legal concept by the Treaty of Maastricht in 1992. It marked a clear break from the market logic where individuals were mostly seen as consumers. The Union Citizenship is a status conferred on all nationals of one of the Member States an additional set of rights to those attached to their own national citizenship. The individual citizen of any member-state now has, whether he wants it or not, an additional legal identity next to the existing national one. The EU became a Union of Member States and citizens. It is intended to help create amongst individual citizens a sense of belonging to the EU and having a genuine European identity, reflecting the core founding values of the EU: human dignity, freedom, democracy, equality, the rule of law and respect for human rights.

The Cultural Component of Citizenship

Culture is made up of traditions, beliefs, and ways of life, from the most spiritual to the most material. It gives us meaning, a way of leading our lives. Human beings are creators of culture and, at the same time, culture is what makes us human. Our citizenship is, therefore, cultural. Culture shapes our common value system and at the same time helps to establish a sense of self

in an increasingly fast-paced and fragmented world. Culture and the arts can simultaneously strengthen social bonds, enable communication and stimulate out-of-the-box thinking across European borders in a unique and "avant-garde" way. When citizens have common cultural aims, even if the cultures themselves are different, the cross-fertilisation of ideas becomes a way for active citizens to develop a common Europe while keeping their own sense of who they are intact. To wonder what kind of citizenship we want is to wonder what kind of relationship we should establish with culture.[1]

Access to Culture: A Fundamental Right for All!

The Working Group on Audience Participation and the Access to Culture Platform work since 2008 on these topics. The Platform recognises the primary right to cultural participation protected in Article 27 of the Universal Declaration of Human Rights[2] and considers artistic practice, access to cultural expression, and participation in the arts fundamental to the development of an active European citizenship. 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: Access to culture implies that all individuals have the freedom to choose between a large spectrum of available options, either as audience or as creators.

The Publication

The articles in this publication examine the cultural component of citizenship from a wide range of perspectives. They are the fruit of an open call sent to a wide range of actors involved in the field and can be grouped by: Defining the Cultural Component of Citizenship (Mathieu Kroon Gutiérrez), How is Cultural Citizenship Practiced? (Matina Magkou, Natalia Grincheva, Patricia Adkins Chiti, Ana Tomás Hernández, Chaitas Charalampos & Anastasia Kalou, Goran Tomka, Mathieu Rousselin), and What are the Legal Aspects of Cultural? (Izabela Henning). These articles critically develop a new understanding of the concept of citizenship, focusing on concepts, but also on concrete examples in

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[1] Generalitat Valenciana, Conselleria d'Educacio, "Citizenship and Culture: The Cultural Reinvention of Citizenship" in Citizenship and Human Rights Education. Website. Accessed 24 September 2010. http://www.cefe.gva.es/educationforcitizenship/unid_10.html.

[2] 'Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits. (Article 27 Universal Declaration of Human Rights)

cultural life, revealing new ways of arts practice and communication with the audience.

In addition, a series of texts gathered under the 'Cultural Coalition for a Citizens' Europe' are included in an encompassed chapter with texts from Cristina Ortega and Roberto San Salvador del Valle, Raymond Weber, and Patrice Meyer-Bisch. These texts are the beginning of further reflection in the Coalition set up by "A Soul for Europe".

Both parts are encompassed by introductory articles by two members of the Access to Culture Platform: Steve Austen, also a contributor to the 'Cultural Coalition to a Citizens' Europe', sets the conceptual framework of the work defining cultural citizenship in terms of the cultural component of citizenship or as he states, European citizenship and the role of culture. Mary Ann De Vlieg, ACP working group leader of the Arts, Human Rights and Social Justice Working Group, enlarges the thinking beyond European borders reminding us of the danger to see the concept of citizenship as specifically European: the right to access culture, and the need for protection of rights is a human right and therewith universal.

This publication is released at a time when the European Parliament voted on 23 October 2012 to designate 2013 the European Year of Citizens, aiming to raise awareness of EU citizens' rights. 2014 will be the 20th anniversary of the establishment of European Union citizenship. With this publication the Access to Culture Platform aims to trigger reflection among citizens, cultural institutions, public authorities and the media on a new understanding of their responsibilities and their rights in the EU and beyond, how they benefit from them, how to practice them, and how to actively develop them, specifically through culture.

The Access to Culture Platform and its partners, the European Academy of Yuste Foundation, the European House of Culture, the Felix Merits Foundation, and the European Festivals Association consider the publication the start of a series of articles and exchanges which will lead to more research and reflection on the topic. In the frame of the European Year of Citizens, the Access to Culture Platform will present and develop the contents of the publication in various public occasions and discuss its contents with the broader public during the whole year and beyond. Partnering with the 'Cultural Coalition for a Citizens' Europe', the Access to Culture Platform is glad to position its work in a broader framework, and join forces with initiatives that work in this field to come all together to a better understanding of citizenship and its cultural dimension for the benefit of European citizens.

The Editorial Committee would like to thank all authors and contributors to this publication.

Steve Austen, Permanent Fellow, Felix Meritis Foundation

Zachery Bishop, European House for Culture

Kathrin Deventer, Secretary General, European Festivals Association

Ruggero Lala, Director of Programmes, Amsterdam-Maastricht Summer University

Miguel Ángel Martín Ramos, Counsellor, European Academy of Yuste Foundation

Steve Austen

European Citizenship and the Role of Art and Culture

Now that the Treaty of Lisbon has come into force, a legal framework has been introduced that has unmistakably changed the relations between the member states and the European Union in favour of a trans national definition of citizenship. The Dutch parliament anticipated this move in 2008 by referring to the EU as a union of member states and citizens.[3] Although this introduced dual citizenship, the instruments for promoting (European) citizenship have not been adapted to this new situation in any of the member states. The question of the role that the arts can play in this forms the subject of this article.

A single market…

It is some time since the European Union could be seen as a purely economic treaty community. The European market for commodities and services is a fact. The European Commission supervises compliance with the rules of play. The governments of the 27 member states, united in the European Council, provide the Union with an increasing number of tasks that are defined, published and implemented after approval by the European Parliament and in many cases after approval by the national parliaments too. This enables a continual improvement of the working of the European market and makes it more accessible to all actors involved.

…and every Member State its own cultural policy

But there is more to it than that. As Angela Merkel does not fail to emphasise, economic cooperation has to be followed by political cooperation. That is neither a new idea nor the particular vision of the Federal Chancellor; it is the consequence of the Treaty of Maastricht that has gone down in history as a major benchmark for the ongoing political and economic cooperation in Europe. Maastricht witnessed not only the setting up of the European Union, but also the inclusion of the notion of the European citizen in the treaty. Moreover, to the satisfaction of the 12 member states at the time, a section on culture was added that separated national cultural policy from the measures dictated by Brussels.[4] In the person of Hedy d'Ancona, the country

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[3] Parliamentary proceedings Kamerstukken II 2008-2009, 31 702, no. 3.
[4] Treaty of Maastricht, art. 128.

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chairing the meeting, the Netherlands, received a lot of praise from artists, art institutions and sector organisations. From now on the influence of Brussels in the field of culture would be exclusively confined to supplementary measures.

In the years leading up to the treaty, an immense international lobby had got rather worked up about the idea that the cultural policy of the respective member states would also be subjected to the necessary homogenisation of the common European market which was being facilitated in Maastricht.

In the meantime the European institutions had worked in harmony to obtain a consensus for the creation of a common market for commodities and services in which government aid in the form of subsidies to national corporations and institutions would no longer be allowed.

It is thus hardly surprising that some people were justifiably worried that their wonderful system of subsidies would be eroded by applications from other member states of the EU. After all, the open market would no longer tolerate any form of protectionism. Few were charmed by the idea that Dutch artists would also become eligible for German or Belgian subsidies and vice versa, convinced as many were that their own country had the most accessible and democratic system of subsidies in the world.

If the Treaty of Maastricht has certainly led to more security for artists and art institutions, it has also had this undesired side-effect.

More and more member states came to regard domestic policy on culture as national policy. Culture, after all, was by now becoming the only way in which the member states could profile themselves vis-à-vis one another.

Slowly but surely, the shaping of the national cultural identity came to determine the subsidy agenda in a growing number of member states.

International cultural cooperation was increasingly confined to forms of national presentation outside the national borders.

It is this tendency that eventually turns against European unification, especially if this is to be understood as a cultural process.

However, the Treaty of Maastricht does offer possibilities for Europe to come into action alongside the inviolable art and cultural policy of the member states. Section 4 of article 128 of the Treaty instructs the Commission to take account of the cultural component in every one of its measures to guarantee the cultural diversity of Europe.

This article, however, has never been seriously implemented. There is no instrument to monitor it, and the willingness of the member states to

translate this section into serious content is so small as to be negligible, satisfied as they are with the possibility of being able to manifest themselves all over Europe as they choose through their national cultural policy.

European Unification Strengthens the Demand for National Cultural Identity

In this way the policy on culture offers the member states an excellent opportunity to distinguish themselves from other member states. This was not actually a major break with practice before the Maastricht Treaty. All over Europe, policy on culture bore the marks of the nation state's need for representation that had been customary ever since the emergence of the nation state as such. The current form of the state was of lesser importance. Policy on culture was aimed at underlining the excellence and uniqueness of the nation state in the former Socialist countries and in Mussolini's Italy as well. A new element in the relation between the state and art was the fact that in a certain sense a reverse movement had taken place: while the homogenisation of the market has meant that commodities and services have increasingly come to resemble one another, policy on culture has more and more come to display national characteristics. After the fall of Communism, the new member states in particular have felt a great need to reinvent or rediscover a national cultural identity and to cultivate national pride. This includes symbols that can be provided by national art institutions. Romania and Hungary, but they were not the only ones, took the initiative of practising cultural diplomacy through a network of houses of culture abroad, with the aim of diffusing the uniqueness of their national cultural identity in other countries.[5]

Cultural Diplomacy without Citizens

Cultural diplomacy is par excellence a mutual activity between states. As a rule, it does not include communication with the citizens except as recipients. This form of foreign cultural policy, which can be found in most EU countries, raises the question of whether policy on culture is still the best instrument to highlight the role of the state as the representative body of the citizens – and not just of the recipients in other countries, but of its own citizens too. The representative function of art, after all, lies in sublimating the relation between the state and its citizens. Within this perspective, citizenship is a privilege that cannot be enjoyed outside the boundary of the national state. State-subsidised culture is intended to stimulate, reinforce or at least arouse the national feeling of the citizens – their sense of identity, if you like. In a

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[5] Institutul Cultural Roman, located in 19 cities around the globe; Balassi Intézet, located in 20 cities.

situation of this kind, art institutions, the state and its citizens are caught up in a symbiotic relation of mutual dependence on one another, an ongoing process of showing, presenting, producing and consuming national values and myths. Pure enjoyment of art is not excluded, but is rather a by-product of a construct of this kind. The embedding of cultural policy in the process of fabricating a national cultural identity ensures that the relation between the state and its citizens acquires a (cultural) added value, which in turn can justify the spending of considerable sums of taxpayers' money on the arts.

Subsidised Artistic Expressions are No Longer Necessary to Determine Identity

This symbiosis is now in danger of coming to an end. The nation state is no longer the only supplier of possibilities of identification for the citizen. Rights, obligations and services are becoming valid and applicable in all the member states of the Union, and that includes citizens of the other 26 member states. This calls into question the role of art as the provider of opportunities to identify with the nation and its culture. The fact that the latest austerity measures have been introduced to the national culture budget in many member states without much opposition from their citizens seems to indicate that by now the traditional bond between state, art institutions and public has been considerably diluted. Not only the relation with politics calls for revaluation, but the relation with civil society calls for serious attention too. All the same, I do not think we should be trying to return to the relations of the 20th century.

Reorientation

Perhaps the spending cuts are making people realise that splendid isolation has its drawbacks. It will have to be followed by a reorientation towards the role of art institutions in society.

What is called for is a deepening of the relations with the citizen rather than a restoration of the ties to the state. Citizens are looking for coherence, meaning, togetherness and a prospect for the future. These are not available in the supermarket or from the desks of government offices. Besides, globalisation and digitisation have left their mark on the younger generation. Desperate attempts by some political and religious leaders to praise forms of orthodoxy as an automatic guarantee of happiness cannot prevent the fact that trans-nationalism and the mobility of commodities, services, ideas, customs and insights have become the norms for the local and national orientation of maturing individuals. Insight into their own situation is a first

prerequisite. Some art institutions have already realised that historical and cultural context is important as well as the provision of content.[6]

So a reorientation to the political context can no longer be postponed, first of all to that of European citizenship.

Towards Dual Citizenship

As Hoeksma convincingly argues, with the approval of the Treaty of Lisbon, the political context in Europe has become clear and unambiguous in terms of the law of nations and the philosophy of law.[7] Hoeksma speaks of a dual democracy. This has consequences for citizenship in the Union: a citizen of a member state has all the rights and obligations of national citizenship, but has in addition a unique relation of citizenship with the Union, which neither replaces nor infringes on that national citizenship.

I would like to call this citizenship (dual) citizenship of the European Union. It is not to be confused with dual citizenship of two nations, which enables a person to be a citizen of two different countries, with rights and obligations that are separate and independent of one another. That is not the case of (dual) citizenship of the Union: a Dutch citizen is at the same time a citizen of the Union, by which the rights and obligations of all the 27 member states of the Union apply in conformity with the provisions of the Treaty of Lisbon. Citizenship of the Union is a completely new phenomenon: to be a citizen, but not of a nation state. The Union cannot be compared with any other existing form of state; it is not a nation state, it is not a federation or a confederation, it is something completely new that cannot be found anywhere else in the world. In the words of Van Rompuy, it is 'something original, something unique, and should be regarded as the largest area of democracy, freedom, prosperity and social justice in the world'.[8] It is a developing political entity that differs not only from familiar forms of the state, but also from familiar international organisations, be they supranational, intergovernmental or multilateral. The unique and specific character of the EU is expressed in the application of the concept of the democratic constitutional state to an international organisation, thereby providing a framework for the extension of the European citizenship that is known to all citizens. The framework of the democratic constitutional state with they have been familiar for a long time or have been gradually getting to know since the fall of the Wall and joining the

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[6] AAAFestival.nl

[7] Hoeksma, J., The EU as a democratic polity in international law. The Hague, T.M.C. Asser Institute, 2011.

[8] Intervention by Herman Van Rompuy, President of the European Council, at the ceremony on the occasion of the entry into force of the Lisbon Treaty, Lisbon, 1 December 2009.

EU now applies to the territory of the Union as a whole and is guaranteed by the Treaty of Lisbon.

What is the Role of the Arts Today?

Some of those in the art sector see the art institution as an instrument for cultivating citizenship. For instance, the notion of 'new cultural citizenship' sprang up in cultural circles in the Netherlands around 2004. To quote from one of the invitations to a debate on this new phenomenon: 'New cultural citizens can be happy with their own identity and with that of others who are different from them'.[9] In this case the notion of citizenship was linked to something as intangible and subjective as the individual feeling of happiness.

An official step towards a broad promotion of active citizenship and the involvement of the art world in it is a 2007 publication of the Netherlands Council for Culture (hereafter: Council), the official advisory body to the government in the field of cultural policy. This document was the first in the institutionalised and subsided art world to speak of role and responsibilities in civil society. In the recommendation to the government the art world is called upon to look somewhat further than the mere continued existence of the institution itself.[10] This was when the Council introduced the notion of 'cultural citizenship'.

The Council calls for more attention to be paid to the role of the individual, the relation between past, present and future, meaning and depth, and calls upon the art world to operate in an interdisciplinary and international way that transcends sector boundaries. This is supposed to lead to more alliances with other social partners in the fields of education, science, the world of industry and commerce, and social organisations.

The interesting aspect of this position is that the Council apparently assumes that the art world is part of civil society and is therefore not only responsible for the generation of art productions, but can also be held accountable for the links that the (subsidised) art institution enters into with its surroundings.

The Arts as Intermediary

Art institutions throughout Europe are confronted with a process in which the classical role that was a shared assumption in Europe from the Restoration on, namely to be connected in one way or another with the nation state's need

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[9] Foundation InterArt, InterArt Manifest - Nieuw Cultureel Burgerschap, Arnhem, the Netherlands, 2008.
[10] Netherlands Council for Culture, Advies Agenda Cultuurbeleid & Culturele Basisinfrastructuur, March 2007.

for representation, is rapidly declining in significance.[11] As providers of meanings, value orientations, and historical and social contexts, their role lies precisely in the performing of an intermediary role between different citizens and between civil society and the political class. Art institutions are by their very nature natural meeting places for gaining depth and orientation with respect to the principles of the value community that forms the basis of a democratic Europe. New alliances are necessary if that potential is to be exploited to the full.

Whether the term 'cultural citizenship' helps us any further is highly questionable. The term originated in the United States. The publications on the subject prove to be mainly concerned with so-called group rights, particularly the cultural rights of minorities. They have been articulated by bringing them together under the label of cultural citizenship.[12]

Through the introduction of this concept, various conceptions of citizenship inevitably come into collision with one another.

The traditionalists point out that citizenship is an individual matter.[13] After all, it is a question of a personal relation between the citizen and the state, a relation that is anchored in the constitution, which guarantees everyone's equality before the law. According to this view, the state ensures that civil rights in relations between citizens and between citizens and the state are guaranteed by setting up independent institutions that monitor compliance with the constitution.

The protagonists of cultural citizenship consider that collective rights must be recognised, such as for ethnic groups, but also for women, transsexuals, etc.

The influence of the latter conception on government policy in Europe has been and still is substantial. The notion of the multicultural society is grounded in sociological studies that take the group rights mentioned above, based on group identity, as their starting point.

Although a vigorous debate has been conducted on the multicultural society in various member states, a fundamental, broad discussion of the concept of citizenship is not yet in sight.

It seems to me that introducing special cases of the notion of citizenship such as 'cultural citizenship' or 'new cultural citizenship' does not further the

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[11] Duncan, C., Art Museums and the Ritual of Citizenship, Exhibiting Culture, Smithsonian Institution Press, Washington, 1991.

[12] Isin, E. F., and Wood, P. K. Citizenship and Identity. Sage, London, 1999.

[13] Isin, E. F., and Wood, P. K. Citizenship and Identity. Sage, London, 1999.

debate on citizenship. After all, we cannot rule out the possibility that those who devise these terms are arguing for special rights for certain groups of citizens, rights that 'normal' citizens will be denied.

Moreover, it might mean that groups that fall under such definitions ought to accept different responsibilities for the public space, the general interest, the functioning of civil society and the democratic constitutional state. This is all apart from the implicit suggestion that group identities, in so far as they exist, must lead to legislation per category, which erodes the principle that all citizens are equal before the law.

Towards New Relations

By now the question is no longer that of whether citizens are prepared to assume a share of the responsibility for how the public domain is organised, but rather: how can it be organised in such a way that political decision-making processes can be stimulated by it? Is there still a role for art institutions and artists here, and if so, how is it to be understood?

In an ever-increasing mesh of national, regional and urban interdependencies in Europe, the early medieval citizen seems to be a good starting point for thinking about the meaning of European citizenship. The concept of citizen harks back to the Latin *civis*, a member of the *civitas*, a political community that is not necessarily tied to a particular territory.[14]

Citizenship and Europe

Citizenship, as it will gradually have to take on shape in the EU, will lead to a complex discussion that makes it difficult to make hasty decisions. That immediately explains the appeal of the European concept: how the future is shaped is partly up to us. This process makes the greatest demands on the cultural competencies of the Europeans.

For many the idea of a dual citizenship is completely new and that is one of the reasons why it is vigorously rejected by large groups of voters in almost every member state. Nevertheless, these defensive phenomena are part of an inevitable cultural process that marks the transition from exclusively national to more European solutions.

The letters to the editor in the major European dailies are eloquent: there is no longer any way for either the nation state or the European Union to impose

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[14] Kloek J., Tilmans K. (ed.), Burger. Een geschiedenis van het begrip 'burger' in de Nederlanden van de Middeleeuwen tot de 21ste eeuw. Amsterdam, Amsterdam University Press, 2002.

on their citizens a generally accepted definition of belonging together, or patriotism if you like.

Whether we like it or not we live in the century of the citizen, of citizens on the road to a new equilibrium with their surroundings and the state.

Ralf Dahrendorf already launched his thesis 'Citizenship, the new problem'[15] in the early 1980s. By now it is an issue that concerns practically every European.

The cultural dimension of citizenship has come increasingly to the fore in this process. There is therefore little point in rejecting the debate on identity, as some intellectuals do, although they are right in pointing out that the urge to define (cultural) identity irrevocably leads to new forms of demarcation and thus in its most extreme form to new conflicts.

However true this may be, and however much it can be backed up with terrifying examples from the recent history of Europe – especially in former Yugoslavia – without a debate on this all too human tendency to position oneself vis-à-vis others it will never be possible to take a step towards genuine citizenship, a citizenship that both recognises the different levels of mutual dependence, involvement and local patriotism and exploits them for the benefit of a flourishing civil society.

The Link with the Arts

The art institutions can play an important role in this.

The arts ask something of us that is not common in everyday life; they urge us to abandon the well-trodden paths, to make ourselves receptive to unconventional panoramas and to accept complexity and ambiguity as a condition of progress.

In this process the art institutions find themselves placed before the need to abandon the fiction of political neutrality, to abandon representation that is too closely linked to the state, and to unambiguously form relations with the community of citizens. After all, the debate on our future in Europe is conducted with them and by them. It is this debate that deserves more attention in the everyday practice of the politicians at the municipal, regional, national and European level. Politics is itself a principal subject of that debate and cannot stand aloof.

Not so long ago, from the 1970s to the aftermath of the Cold War, art and artists were an important catalyst of social progress. The final act of the Treaty

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[15] Dahrendorf, R., Citizenship. The New Problem. 6th Van der Leeuw lecture, Groningen, the Netherlands, 1988.

of Helsinki from 1975, which with hindsight can be seen to have heralded the beginning of the end of the Cold War, encouraged artists and intellectuals to take initiatives that would bridge the political boundaries that existed at the time between Eastern and Western Europe.[16]

Exemplary in this respect is a proposal that Günter Grass made in 1985 on the occasion of the Culture Forum that was held in Budapest as a result of Helsinki. His proposal to set up a *Gesamteuropäische Kulturstiftung*, complete with a European magazine and a radio station, was crushed by the United States hand in hand with the Socialist Republic of Romania.

This did not deter Grass. He joined with prominent artists and intellectuals to set up the informal working body Gulliver, which should be seen as a full-blooded citizen initiative, in which the artists and intellectuals taking part first and foremost made use of their rights as responsible citizens.[17]

Grass and his associates were not the only ones: the major democratic revolutions in Central and Eastern Europe were influenced to a significant extent by informal cultural networks and particularly courageous actions by artistic personalities. The best-known example is the Czech dramatist Václav Havel, who was the first president of a democratic Czecho-Slovakia to be elected, but artists were also among those who triggered broader citizen movements in Romania (the poet Mircea Dinescu), the German Democratic Republic (the singer Wolf Biermann), and the Soviet Union (the writer Alexandr Solzhenitsyn). In the course of time it was revealed time and again that the state was unable to eliminate these initiatives. After the fall of the Wall, the role of art and culture in Europe was rapidly reduced to negligible dimensions.

It is above all young intellectuals and highly-trained professionals who not only analyse the present impasse, but also provide the necessary depth that enables active citizens to arrive at important insights regarding the role of the citizen, the position of the state, and the place of religion in a mature democracy that recognises civil rights and provides active protection.

What they have in common is that they transcend the formation of networks as we have known them so far because they are not primarily aimed at exclusively defending the interests of a group, but are orientated towards the general interest, which for that and other reasons is ripe for a thorough redefinition. An initiative that first attracted attention in Brussels and later in

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[16] Conference on Security and Co-operation in Europe, Final Act, Helsinki 1975
[17] Austen, S. et al (ed.), Gulliver: European Artist's Forum 1987, (published as part of Amsterdam Cultural Capital of Europe 1987), Amsterdam, 1987.

the Netherlands, Germany and elsewhere is that of the Flemish writer David van Rijbroeck. His G 1000 has been followed up in many countries.[18]

For some member states the prospect of a flourishing and thus uncontrollable civil society is an unwelcome idea. The notion that a democracy can be organised, run and further developed without consulting the citizens is still prevalent, especially in the new member states of the Union. In some cases a parliamentary majority is used to curb civil rights 'democratically', for example by introducing legislation that limits freedom of expression, freedom of meeting or association, or the pluriformity of the press. However, they increasingly find the European Commission on their trail. By signing the Treaty of Lisbon, the member states have accepted the transfer of national sovereignty to the prerogatives of Brussels, such as the authority to maintain the democratic European value community as it is protected by the Treaty of Lisbon.

A relatively new phenomenon is that recent regulations, such as the measures taken in Brussels, directly affect the lives of all individual citizens in Europe. This is why some people appeal to their national governments with regard to effects that they feel to be detrimental. In reaction to this, in some cases we see governments bending over backwards to curry favour with the citizens – it may be for electoral reasons, for example – by suggesting that they regret the measures emanating from Brussels as well. There is an interesting tension in cases of this kind between citizens who call upon their government to correct measures dictated by Brussels, on the one hand, and citizens who appeal to Brussels to try to prevent their government from adopting measures that would curb civil rights, on the other. In such cases, in spite of the alleged scepticism about Europe, it is increasingly common for the citizens not to take everything that the national government considers to be in the national interest lying down. They know, after all, that they have the backing of the citizenship of the EU that has been laid down in the treaty regulations and accepted by their own government.

It is thus logical for the public space in Europe to be increasingly full of initiatives from young European citizens who point to the community of values that must form the core of every society at local, regional, national or international level. Among recent contributions in this field are those of the

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[18] G1000. Platform for democratic innovation

Dutch polemical writer Willem Schinkel,[19] the Flemish-Polish philosopher Alicja Gescinska,[20] and the Czech economist Tomas Sedlacek.[21]

Towards a Citizens' Europe

Whenever it is a question of giving form to entirely new concepts, especially when the governments and citizens of 27 (shortly 28) democratic member states must take part, it will call for a continuous process of trial and error and harmonisation. Perhaps the best comparison is with the procession to Echternach, in which the pilgrims are obliged to take three steps forwards and two steps backwards – a good exercise in European progress.[22]

A New Toolkit

The fact that the performing arts and museums in particular are organic meeting places of interested citizens offers great opportunities for a more intensive interaction between consumers of art and culture who are also voters, citizens and taxpayers.

Art institutions can contribute in this way to take their coordinates from and deepen the principles of the value community that forms the foundation of a democratic Europe.

New alliances and instruments are required if we are to exploit this potential to the full.

A Reorientation in Cultural Management Approaches[23]

The challenge is to use knowledge and tools from other domains of entrepreneurial activity to foster sustainability for those initiatives that are project based on the one hand, and to diversify and decentralise those institutions and organisations that do have a more established status.

Especially the latter ones, the more established institutions, have to face, if they want it or not, diminishing support from public bodies, ministries, regional and local governments, less appreciation from taxpayers and more and more competition from leisure-oriented goods and services.

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[19] Schinkel, W. Aspects of Violence, A Critical Theory, Thesis Erasmus University, Rotterdam, 2005.

[20] Gescinska, A. Van angst bevrijd: Het ressentiment als oorsprong van het kwaad en de knechtschap. Amsterdam, Felix Meritis, 5 May 2012.

[21] Sedlácek, T., Economics of Good and Evil. Oxford University Press, June 2011.

[22] The hopping procession of Echternach, inscribed in 2010 on the Representative List of the Intangible Cultural Heritage of Humanity.

[23] Austen, S., (2012). Sustainability of cultural institutions, initiatives, and actions in times of short term aims in the staccato society, Anthology of Essays by Faculty of Dramatic Arts No. 21, Journal of the Institute of Theatre, Film, Radio and Television, Belgrade: Institute of Theatre, Film, Radio and Television, pp. 29-40.

In one word: the prestige of professional cultural products has vanished.

Sustainability nowadays can only be based on the notion of the role that cultural initiatives can play in society:

- The relationship with their stakeholders has to be redefined.
- The connection with other players in the public domain has to be investigated.
- The installment of business units has to be explored.
- The implementation of a program oriented business model has to be considered.

In terms of cultural management this leads to more attention to the following topics:

- the origin of entrepreneurship in 17th century Europe
- the relation with citizenship and civil society
- the role of the individual in cultural organisations
- the relation with stakeholders
- the consequences of family life cycle
- the interactive models for communication and program development
- the natural person in a legal body
- the system of activity based costs
- the capitalisation of time
- the cultural organisation as a citizenship educator

If all these topics are part of a policy of cultural organisations, one can expect that these organisations are prepared to adapt to the exiting times of the staccato society by describing and designing the placement of the organisation in the midst of competitors, clients, public bodies and citizens.

After this endeavour, the aim of the organisation can be clearly defined in terms of transparency in complexity: the ultimate challenge for any cultural organisation that is aiming at assisting the citizen to find his way in our today's world.

The management of cultural institutions be they small or large, has to take into account all the above mentioned topics of which I will briefly introduce a few here.

The Origin of Entrepreneurship

If one goes back in history to those times where the upcoming class of merchants was taking part in the decision making processes in countries like the Netherlands, one will observe that the moneymaking aspect was important, but not the only and ultimate goal. The maximizing of profit is only part of entrepreneurship. An entrepreneur, in the real sense of the word, is the initiator and leader of a process where capital, labour and raw material are brought together in such a way that not only the merchant or the manufacturer, but also society as a whole benefits from it.

There is obviously a moral component in the role of the entrepreneur.

This vision might nowadays seem to be vanished and obscure. If one observes the popular debates in newspapers and on the web, one has to admit that entrepreneurship is more frequently including the rather trendy translation of the moral component of it in the word sustainability.

In the efforts of modern democratic societies, sustainability only can be achieved by new cooperation models between the political world, the corporate one and civil society initiatives. Entrepreneurship that fits into this concept is no longer talking about capital, labour and raw material, but about capital, human resources and the planet.

To gain world-wide acceptance, entrepreneurs must take into account the opinions of their consumers, who are at the same time voters and citizens; a power that more and more is influencing the moral component of businesses.

The Family Life Cycle

It was in the early 80's that I came across the thesis of Russell W. Belk concerning *The Effects of Family Life Cycle on Arts Patronage.*[24]

In nowadays vocabulary one probably would define this thesis (the outcome of an in-depth research of both the Universities of Ohio and Illinois) as follows: "The effects of family life cycle on the sustainability of cultural organisations".

Too often, the artistic and administrative management of orchestra's, theatre and dance companies, venues and festivals think that they are so successful (full houses) because their artistic activity is of extremely high quality that other competitors cannot offer. This of course is strengthening their self-esteem. One of the outcomes of Belk's study is that any individual decision to visit an art performance is more depending on the behaviour of the age group and the position in the family life cycle to which the art lover belongs, than on

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[24] Economic research in the performing arts, volume II, The University of Akron, 1983.

the artistic uniqueness or the quality of the performance, concert or exhibition.

Of course, this notion is not supporting the marketed vision of certain managers, board members or politicians who are spreading the news that their orchestra, theatre group etc, is the best in the region, because of its high attendance numbers.

One should better spend time and money investigating the composition of the audience.

The most important question is: are all categories of the family life cycle represented?

If so, how does one organize a communication with all respective age groups aiming at not losing them? It is important while doing this to have enough direct contacts with individuals from the younger and older age groups to fill the gap.

In other words, continuity only can be secured if one follows all individual visitors through their personal trip through the family life cycle.

The consequences of this approach for human resource management, marketing and communication management, the program policy, the fundraising as well as the connections with other institutions and the corporate world are decisive for the sustainability of any art organisation.

Without an intergenerational, broad, devoted and voluminous group of individual stakeholders, the art institution misses too many chances to make the right connections in times of threats and crisis, lowering interest from politicians, less public money etc.

The best possible scenario is that the person that visits once will meet interesting people of the same age group, brings his/her children for children's activities, assist in a group of volunteers later on, comes again and again, and finally donates part of his wealth to the institution.

Interactive Model for Communication and Program Development

The consequence of the above described approach is a communication and program policy that takes into account the effects of family life cycle by adding formats and activities that can influence the effects and to a certain extent make them profitable for the artistic organisation. I will illustrate this with the following picture:

model for communication +
evaluation by Steve Austen

research

expert meetings

congress

books

seminars

awards

lectures

festival

café's

performances

citizen / visitor / consumer

format

complexity

© Steve Austen
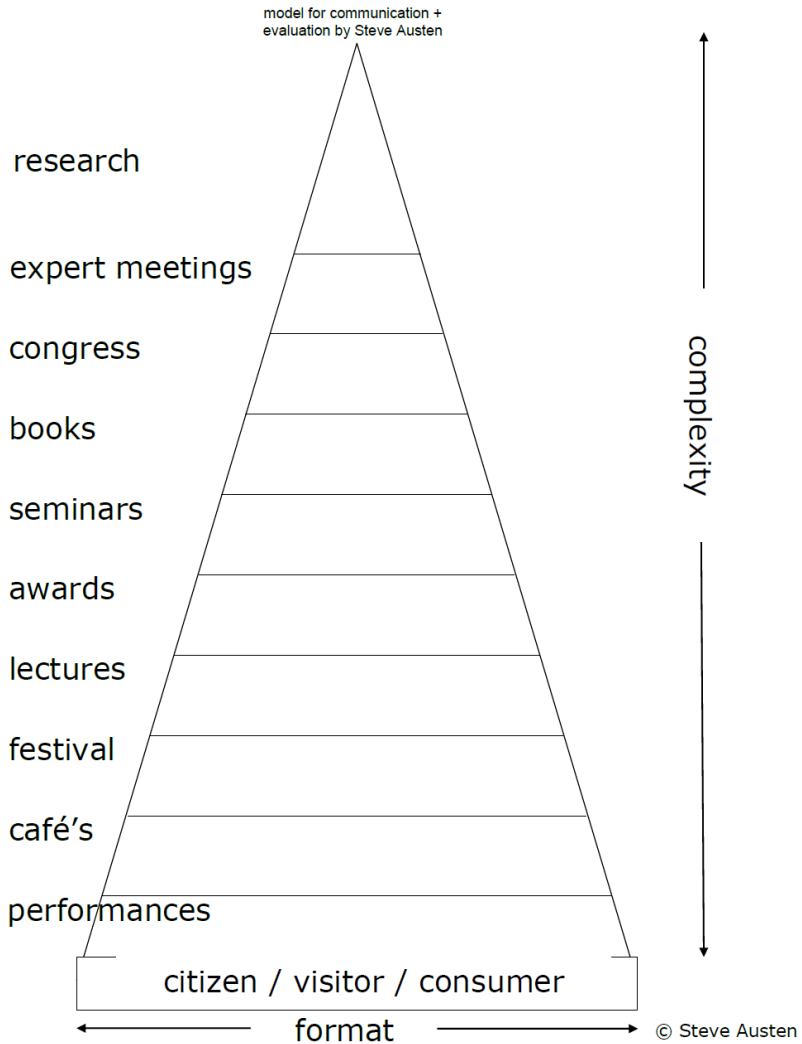
Any arts or cultural initiative that wants to deepen its content on the one hand and widen its ring of devoted visitors on the other has to reflect on its organisational structure.

To summarize: those who do this successfully can be described as: program-oriented organisations. The core business of those organisations is the deepening and dissemination of the mission or the artistic content.

They design their organisations in such a manner that their relatively small and flexible staff can find various co-producers for various formats at various moments for the same content.

These formats will vary in complexity to make it possible to attract a variety of target groups, taking into account the effects of family life cycle, opting for a growing group of interested experts, visitors and artists, that sometimes are willing to take part in a seminar as an expert, another time being a visitor at a festival or delivering a manuscript for a publication.

By connecting so many individuals from so many backgrounds to so many formats of the same content, one is profiting from the multiplier effect that is speeding up the connection with a variety of informal networks that easily can be explored to find co-producers, sponsors, media coverage, donors, and so on.

The manager of the program organisation stimulates the workers in the organisation to maintain and explore all kind of connections. At the same time they communicate the very mission or artistic approach to all parties involved in the working of the pyramid.

To run a program organisation, one needs a system of bookkeeping that is transparent and services the work of the respective staff members and project developers and the communication with partners, donors and sponsors.

It should be a system that allows the management to say go or no go on any moment of the project development. Each activity within the pyramid only should be realized after having proved that the budget is solid without losses.

Such a system can be found in management literature under the name:

Activity Based Costs[25]

In their economic analysis of the performing arts, Baumol and Bowen (1966) introduced the concept of an ever-increasing need for support of performing arts organisations.

Until the present time this earnings gap, that also appears in museums, festivals and other presentation-oriented organisms, has introduced a vast funding industry, mainly initiated and maintained by public money.

My thesis is that, however public funding is needed, the filling of the earnings gap with subsidies is not the solution. The reorientation of aspects dealing with the continuity of arts organisations should lead to more independent

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[25] Kaplan, R.S. and Burns, W., Harvard, 1987

program policies, less mono cultural behaviour, more connections with civil society, higher quality of the organisations involved, their products and a stronger voice in the public debate.

For too long, arts organisations have invested in strong ties with the bureaucratic machinery that was providing their subsidies.

This has proven to be successful to a degree. In the long run however, fruitful connections with individual citizens, their communities, employers, action groups, their educators, newspaper organisations, leisure clubs etc. might prove to be more sustainable.

Such a change of focus should start by implementing the family life cycle, secondly to follow the pyramid model in all aspects of production and programming and finally introducing the system of activity based costs into the financial management of the organisation.

All of this must be done while keeping in mind the systematic process of the ordinary life cycle of any (new) business.

All these aspects can be helpful in creating long term possibilities to gain not only tremendous added value, but finally a civic network that, over a longer period of time, will discover various sources of income in conjunction with a relative modest public involvement, be it in structural subsidy or in project money.[26]

Steve Austen

Permanent Fellow, Felix Meritis Foundation

Member of the Access to Culture Platform

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[26] More can be obtained from Models for innovative entrepreneurship in Arts and Culture, lecture series by Steve Austen.

Mary Ann DeVlieg

Citizenship and Culture

> "We can say without exaggeration that never has civilization been menaced so seriously as today. ....today we see world civilization, united in its historic destiny, reeling under the blows of reactionary forces armed with the entire arsenal of modern technology."[27]

The notion of 'citizenship' and especially 'active citizenship' has been developed in the EU for over ten years. The concept is linked to various areas of EU policy, from the need to create a deeper sense of personal belonging to the EU space and political project, to certain EU educational and learning goals aiming at combating racism and supporting acceptance of cultural diversity. However, the term citizenship is problematic, especially when related to political borders such those of an autonomous region, nation or indeed the EU. It is exclusive rather than inclusive; it disenfranchises any person who does not hold the citizenship of the place.[28] Thus even a 'good' person, actively involved in positive behaviour in their community has no claim to associated rights if s/he does not happen to have a legal document granting them citizenship of the territory in question. In a world marked by massive migrations, the lack of a passport should not deny rights. As Simon Mundy used to say, "We should speak of 'all the people in Europe' rather than 'all of the European peoples'." Of course, the term citizenship can be used metaphorically to refer to a social contract of rights and responsibilities, but we are surrounded by its legal use on a day to day basis, all the more so in an EU marked by different legal treatment between 'ressortissants' (those for whom the territorial law will decide) and those who are merely residing in a place for whatever reason. And let's not forget that the term itself historically refers to the exclusive Greek so-called direct democratic system that only gave the right to vote to males who had undertaken military service, excluding women, slaves and foreigners. Today there are increasing calls by social and human rights organisations for non-citizen immigrants to take part in the polity of their communities – it was only in the late 19th and early 20th century

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[27] Manifesto for an Independent Revolutionary Art, Andre Breton and Diego Rivera, 1938

[28] Wikipedia definition - Citizenship denotes the link between a person and a state or an association of states. ...Possession of citizenship is normally associated with the right to work and live in a country and to participate in political life....Nationality is often used as a synonym for citizenship – notably in international law...http://en.wikipedia.org/wiki/Citizenship

that the vote was actually taken away from immigrants in the USA[29] - and the controversy still rages in the UK whether citizen-prisoners should be allowed to vote, in defiance of the European Court of Human Rights' decision that it should be allowed in the EU.

Citizenship thus implies that a State confers rights offering various protections and freedoms and in return citizens have consequent responsibilities to that State. It's not so easy today. In many parts of the world, including the EU, residents as well as citizens are forced to insist, to demand, to fight for internationally acknowledged rights from governments who avoid giving them due to a variety of reasons ranging from political or economic ideology to election promises or financial affiliations.

'Global citizenship' perhaps sounds more like a reflection of current reality as well as implying shared responsibilities amongst members of the human race, but it seems that by 'active citizenship' we are really talking here about a desire to encourage people who share interests and values to undertake actions in order to influence their communities, and thus by inference wider society, in positive directions.

But what interests and values, and whose definition of 'positive'? Isaiah Berlin coined the phrase 'value pluralism' to describe his belief that there are differing and even seemingly contradictory values though it is possible for these each to have an inner logic or truth and thus to be respected as such.[30] Examples are found in the differences between East and West - the legacy of Confucianism (collective society) and Aristotle (individualistic society).[31] Things become more complicated when comparing the values of a community who honour the right to free expression (the so-called 'right to offend or shock'[32])

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[29] http://www.immigrantvoting.org/material/misconceptions.html

[30] "I came to the conclusion that there is a plurality of ideals, as there is a plurality of cultures and of temperaments. I am not a relativist; I do not say "I like my coffee with milk and you like it without; I am in favor of kindness and you prefer concentration camps" - each of us with his own values, which cannot be overcome or integrated. This I believe to be false. But I do believe that there is a plurality of values which men can and do seek, and that these values differ." New York Review of Books, Vol. XLV, Number 8 (1998)

[31] Richard Nisbett, The Geography of Thought, The Free Press (Simon and Schuster) NY, 2003

[32] The UN Human Rights Committee (the body that oversees implementation of the ICCPR) has stressed this point: Article 19, paragraph 2, must be interpreted as encompassing every form of subjective ideas and opinions capable of transmission to others, which are compatible with article 20 of the Covenant, of news and information, of commercial expression and advertising, of works of art, etc.; it should not be confined to means of political, cultural or artistic expression. Moreover the mere fact that an idea is disliked or thought to be incorrect cannot justify preventing a person from expressing it. http://www.article19.org/pages/en/key-aspects.html

and those of a community who honour the dignity of their religious founders above all.

Can participation in culture make us more positive participants in our communities? Jewish Romanian writer, Norman Manea reminds us, "I have a friend at Yale and he told me the university had bought Stalin's personal library after the fall of Communism. And he comes to me one day and says: 'Norman, this is astonishing, these books speak of an extremely cultivated man, his side notes are those of a remarkably intelligent man.' And let's not forget that this is the same man who used to deliver those idiotic speeches and give some awfully foolish, even imbecile instructions for his people..."[33] We don't even have to go back to any of history's numerous book-burnings to demonstrate that 'cultured' people can act in an 'uncivilised' manner.' Nationalistic movements induce citizens to great activity, and involve cultural and artistic elements to a large degree. The very recent return to nationalist culture policies in Hungary and Romania are yet another reminder of how culture can be used to support any political ideology. Participation in, knowledge of, appreciation of and creation of the arts do not automatically make a person a more active member of their society and 'more active' does not necessarily mean ''a better person'.

However, in order to narrow our discussion, let's look at the contemporary arts instead of culture at large or the arts in general. The contemporary arts sector today holds no consensus on how far art is valid solely for its own sake, or how much 'all art is political' or even what is real art.[34] Ai Weiwei has asked, "How can you have a show of "contemporary Chinese art" that doesn't address a single one of the country's most pressing contemporary issues?"[35] but others beg to differ, "Actually, we wish this tedious term (political art) would go away. These days it usually operates to obscure competing notions of the 'political', replacing potential antagonisms with the self-congratulatory

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[33] Norman Manea, interview with Christian Visan, in the Buenos Aires Herald 15 May 2012 http://www.buenosairesherald.com/article/100836/'language-is-home-and-homeland-for-a-writer'

[34] Associate curators of the 7th Berlin Biennale, the Russian art collective Voina (War), told the following anecdote in one of the show's accompanying publications: 'Kazimir Malevich, after the revolution in Petrograd, armed with a pistol, passed through artists' studios asking who was still painting birches and demanded real art. Armed with a weapon. That is real art.' ....Right-wing rhetoric disguised as activism – for this is what Voina is spouting – is always bizarrely simplistic: it implies that the world isn't large enough to accommodate a multitude of responses to its many problems. I prefer to ask: How can change be manifested if it can't first be imagined? And who would ever assume that imaginations run along straight lines?   Jennifer Higgie, Editorial to Frieze magazine, Issue 149, Sept 2012. http://www.frieze.com/issue/article/shouts-murmurs/

[35] Ai Weiwei: 'China's art world does not exist' http://www.guardian.co.uk/artanddesign/2012/sep/10/ai-weiwei-china-art-world

assumption that all 'political' art shares a liberal/progressive and ultimately compatible perspective."[36]

Yet observers to the scene readily admit that certain contemporary practices in all the artistic disciplines are concerned overtly with the profound belief that art can stimulate productive reflection on the social, economic or political issues currently affecting our societies. Increasing numbers of artists are choosing to exercise their artistic practice by taking a stance as much as possible 'outside of society' (in itself impossible, but understandable as an aim) and criticising what they see as aberrant, unwanted, deviant. These tendencies might include EU policy, global capitalism or the failure of governments to reduce C02 emissions. And artists not only reject, but also explore: 'artistic' initiatives such as The Blackmarket for Useful Knowledge and Non-Knowledge brings experts and audiences to examine contemporary themes and issues and 'to learn and unlearn' together. American visual and performance artist Susanne Lacy, whose artistic interests cover violence, poverty, sexism and racism, explains her work in this way, "'the best I can hope for is to relate a set of experiences that move us in a direction of understanding each other better, understanding social systems better, thinking about new ways to make art.'[37]

The 2003 book "Reading Lolita in Tehran" by Iranian writer Azar Nafisi is premised on the experience that literature can teach empathy: whether or not we agree with the behaviour of the characters, we understand why they act as they do. And philosopher Martha Nussbaum argues convincingly that participation in the arts and humanities carries values and habits of thinking that can indeed raise the sensitivity and awareness of individuals and groups (thus of communities), by exercising and practicing critical interrogation of dominant narratives, empathy for others and so on. All of these are fundamental to be able to engage with a certain kind of Western humanistic consciousness, of which democratic principles are a major part.[38]

Participation in arts processes can also raise awareness of identities and support the development of sufficient individual or group confidence necessary to occupy one's place in wider society or to demand one's legal rights. Greek-Ukrainian curator Victoria Ivanova explains, "...wide gaps in

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[36] Anja Kirschner and David Panos, in Frieze magazine http://blog.frieze.com/art-and-politics-a-survey-part-2/?utm_source=feedburner&utm_medium=feed&utm_campaign=Feed%253A+FriezeBlog+%2528Frieze+Blog%2529

[37] http://www.frieze.com/issue/article/shouts-murmurs/

[38] Skills for Life, in The Times Literary Supplement, April 30, 2010, edited extract of "Not For Profit: Why democracy needs the humanities" publ by Princeton Univ Press, NJ, 2010

social equality hinder mutual recognition of integrated members in the same social body. This is where art can make a significant contribution. Spaces where art coincides with the promotion of human rights and the interests of social justice can support vulnerable communities. In this context, work on recognition of human rights violations which these communities suffer is the first step. Artistic expression can provide the necessary framework or platform for the second stage: the reclaiming of their rights."[39]

With their work, artists protest - against thoughtlessness, against hypocrisy, against one-track mentalities, against assumptions. Because of their critical voices, artists (and also cultural operators who support them) are highly vulnerable targets for those who disagree with their views. And because this is a major artistic tendency in our time, artists are hitting sensitive spots and facing censorship, threat, physical and mental danger at worst, and withdrawal of support or the means of creation and diffusion at best. For this reason, a fresh impetus has arisen in several quarters to promote and defend artists' human rights, including but not limited to that of free expression. ICARJ (international coalition for arts, human rights and social justice) is an informal group of arts networks and human rights NGO's initiated by freeDimensional in 2010[40]; the EU Working Group ARJ (arts-rights-justice) was initiated as part of the EU's social dialogue 'Access to Culture' platform in 2012 and the ITI (International Theatre Institute/UNESCO) has also in 2012 formalised their Action Committee on Artists' Rights.[41] Theatre Without Borders is a global, volunteer network of theatre artists who work on collaboration and reconciliation and are frequently called upon to support artists in danger. Pioneers such as Freemuse (since 1998), International PEN (since 1921) and Index on Censorship (since 1972) are currently collaborating with a range of 'new' European and international partners such as Africa's Arterial Network, India's Jaya Natya Manch, Russia's May Congress and the US's National Alliance Against Censorship in order to launch Artsfex[42], an initiative intended to become a supportive global network and monitoring system for violations of artistic freedom of expression.

The World Conference on Artistic Freedom of Expression organised by Freemuse and the Frit Ord Foundation in Oslo November 25-27 2012 will bring together censored artists, journalists, scholar and support organisations to explore the phenomenon - "Cultural artefacts carry with them the power to influence the minds and motivations of the masses and with it, the power to

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[39] Victoria Ivanova, co-Founder and curator, IZOLYATSIA. Platform for Cultural Initiatives.

[40] www.artsrightsjustice.org

[41] http://www.iti-artistsrights.iti-germany.de//pages/about-us.php

[42] www.artsfex.org

divert people from an awareness of and compliance with the normative behaviours of a society, as dictated by religious and political ideologies."[43] Those who wish to repress such opinions fight back with repression of their rights, for example the right to freedom of expression, to public assembly, to collective representation or a fair trial. There is a body of thought that even argues that repression of arts and artists ought to be used by the EU or other international observers as a major indicator of the degree of democratic freedoms and principles in a country.

This artistic practice of protesting - against a one-dimensional world - by increasing people's sensitivity, awareness, critical analysis and stimulus for imagining alternatives, could be labelled as 'active community-ship' or active engagement in the world, and it could be an encouragement to the general public (or at least their own community of interest) to be itself more critical and discerning, interrogating dominant narratives and questioning the received wisdom they take for granted. It can lead to more sensitive, empathetic, inclusive community members, especially when coupled with community- or team-building processes. It can lead to the development of a confident voice for an individual or group, hitherto marginalised. Respect and implementation of the established human rights of artists and cultural operators may lead to raised awareness and critical discernment amongst a public who will consequently have access to a divergence of opinions. But as we can see in the Pussy Riot case, it can also lead to the hardening of exclusionist attitudes and ideologies - in this case amongst Orthodox believers and others who feel personally wounded by what they see as a desecration of their holy place.

Where does this lead us? World view matters, context matters, and so does education - and that means... arts and culture. Norman Manea (and others) have argued that, "we are not only the product of a family, a place and a community. We are also the result of our reading, the product of our bibliography as well as our biography."[44]

So if our participation in arts or culture, reading, empathising, criticising, highlighting, crying in the wilderness, protesting... spurs us to action with others in our communities - be they citizens, residents or mere passers-through, we can look for reasons from artist and art critic, John Berger, as he first desperately questions, "What one is warning and protesting against continues unchecked and remorselessly. Continues irresistibly. Continues as if in a permissive unbroken silence. Continues as if nobody had written a single

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[43] www.artsfreedom.org
[44] Norman Manea, "La nostra vità è nei libri", p 84, Internazionale 964, 31 August 2012

word. So one asks oneself: Do words count?", ...and then concludes, "To protest is to refuse being reduced to a zero and to an enforced silence…one protests in order to save the present moment, whatever the future holds."[45]

Mary Ann DeVlieg

Secretary General, IETM (International Network for Contemporary Performing Arts)

Chair: ARJ (Arts, Rights, Justice) Working Group of the Access to Culture Platform

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[45] John Berger, Bento's Sketchbook, Pantheon Books (Random House), USA 2011

DEFINING THE CULTURAL COMPONENT OF CITIZENSHIP

Mathieu Kroon Gutiérrez

Europe and the Challenge of Virtuous Citizenship. What is the Role of Culture?

Introduction

After the 2004 and 2007 enlargements, the EU Institutions had decided that 2008 would be the European Year of Intercultural Dialogue[46]. The aim of the Year was to put across a message that Europe's great cultural diversity represents a unique advantage. The initiative intended to encourage all those living in Europe to explore the benefits of our rich cultural heritage and opportunities to learn from different cultural traditions. Nevertheless, in 2012 it had been decided that 2013 would be the "European Year of Citizens"[47], as Union citizenship remains a challenge, twenty years after its arduous creation. In the 1970's, member States were aware of citizens' disaffection with the European Community. In December 1975, Leo Tindemans, Belgian Prime Minister, declared for a better protection of Europeans' rights and a more tangible perception of the European solidarity, through real signs in daily life[48]. However, it was only in 1984[49] when a similar idea to the concept of citizenship began arising within the European Council. The "A People's Europe Committee"[50], or "Adonnino Committee", was set up on the occasion. Under Pietro Adonnino's leadership, that group of experts was charged with making proposals which would aim at designing the Community its own identity and encouraging the emergence of a border-free European area.

In their second report, in June 1985, this committee suggested a uniform process for the elections to the European Parliament, a right to petition for European citizens, academic-cooperation plans and, above all, the use of common European symbols: a European flag, a European anthem, a European stamp, removal of "customs" signboards in borders, etc.[51]. In Milan, The

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[46] Decision of the European Parliament and of the Council concerning the European Year of Intercultural Dialogue, 1983/2006/EC, Brussels, 2006.

[47] Proposal for a Decision of the European Parliament and of the Council on the European Year of Citizens (2013), COM/2011/0489 final – 2011/0217 (COD), Brussels, 2012.

[48] http://mjp.univ-perp.fr/europe/docue1975tindemans.htm

[49] Saunier (G), Les retrouvailles de Fontainebleau : la politique européenne de François Mitterrand de 1981 à 1984, Institut François Mitterrand, La lettre, La Lettre n°8, Paris, 2004.

[50] Gerbet (P), Nafilyan (G) and de La Serre (F), L'Union politique de l'Europe, La Documentation française, Paris, 1998.

[51] Op. cit. L'Union politique de l'Europe.

European Council decided that May 9th would be the "Day of Europe", in reference to the day Robert Schuman pronounced his speech, and Beethoven's *Ode to Joy* became the European Community anthem. One year after, the blue flag with twelve stars was officially adopted[52].

With a view toward a European Union initiated by the European Single Act, the following European Councils would regularly mention the "progress made in People's Europe", in order to "guarantee its nationals the benefits of the Community and have them aware of it, in a direct and practical way" [53]. That is how in 1992, the Treaty of the European Union (TEU) would state for the first time ever the Union Citizenship. In the preamble, the member States appeared to be "resolved to establish a common citizenship to the nationals of their countries". In the article B of the former TEU, one the objective of the EU was to reinforce the protection of the rights and interests of the nationals of the member States, through the establishment of Union citizenship. In the text, this citizenship and the rights it meant were supposed to help the citizens who became an objective of the European construction, being the first will an "ever closer union among the peoples of Europe".

It is true that EU Treaties and many legal texts give the EU citizens series of important political, economic and social rights, such as the right of voting and being elected in local and European elections in the State of residence; freedom of movement and residence in any member State having benefit of the same legal treatment as the nationals of the member State of residence; and the diplomatic protection of a member State which can apply to the national of another member State in a third country. Recently, Union citizens were given the right to petition the European Commission. The European Citizens' Initiative, which Regulation[54] started to apply in April 2012, allows one million citizens from at least one quarter of EU Member States to invite the European Commission to bring forward proposals for legal acts in areas where the Commission has the power to do so. This is one example of the recent important achievements of the European Union which affect the daily life of the Union citizens. However Union citizenship does not replace national citizenships and remains much less developed than member States citizenships, even in 2012. Common feelings of being part of a European unity do not seem to arise, which prevents solidarity from flourishing among European people, beyond solidarity among States. In the same way, the gap between the citizens and the institutions becomes bigger and bigger. Many

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[52] http://europa.eu/abc/symbols/index_fr.htm
[53] See especially the European Council in Madrid in June 1989 and in Dublin in 1990
[54] Regulation of the European Parliament and of the Council on the Citizens' Initiative, (EU) 211/2011, Brussels, 2011.

people who say they do not much know – or nothing at all – about the European Union, also believe they do not have much influence on the decisions the EU Institutions make. Even the European Commission confesses that information about Europe has not followed the rhythm and recognises the aforementioned gap[55]. This could be one of the reasons which explain that levels of abstention in the elections to the European Parliament have not ceased increasing since 1979. In 2009, it reached 57% of the citizens in the whole European Union, while populist, nationalist and pro-independence regional parties seem to be appealing to an ever greater number of citizens[56] in national and local elections, even if EU legislation represents around 80% of national regulations – Jürgen Habermas would even say over 80%[57].

Several authors insist that citizenship in a European level is impossible, due to the fact there is no identifiable *demos*. According to Hermann Lübbe

> (…) the European people is politically inexistent and even though there is no reason to say that an experience would be unthinkable, there is currently no recognisable circumstances whereby a European popular will could be formed, which could generate legitimacy[58].

We will not focus on the debates which cause divisions among specialists regarding any possible solution to get the citizens closer to the European Union. The purpose of this article is to demonstrate how culture, from a generic point of view, could participate in the constitution of a European political identity integral to a reinforced democratic legitimacy[59] in the European Union. As a beginning, it is necessary to think about the aspects of citizenship (1). We will then understand the link between culture and democracy (2). We will finish discussing "A Europe of Culture" (3).

Different Aspects of Citizenship

Citizenship is, in the general sense, the fact that a person, a family or a group of people is recognised as member of a *polis* – nowadays a State – which has a common project they want to contribute to. Citizenship integrates rights and duties which define the part the citizens play in the *polis* and before its institutions. Generally speaking, a citizen is considered to be a person who

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[55] European Commission, White Paper on a European Communication Policy, COM (2006) 35 final, Brussels, 2006.
[56] Fondation Robert Schuman, L'état de l'Union – Rapport Schuman 2011 sur l'Europe, Lignes de repères, Paris, 2011.
[57] Habermas (J), Tiempos de transiciones, Trotta, Madrid, 2004.
[58] Lübbe (H), Abschied vom Superstaat: Vereinigte Staaten von Europa wird es nicht geben, Siedler, Berlin, 1994.
[59] Rosanvallon (P), La légitimité démocratique, Seuil, coll. "Points", Paris, 2008.

comes within the authority and protection of a State and, consequently, possesses rights. They would also have duties before the State they would have to endorse for the general good (taxes, military service, etc.). They would not only be members of a nation. They would also be individuals who take part in the political life of it. They would endorse responsibilities, such as voting for the political orientation of their countries and minding their institutions fulfil their duties. The exercise of citizenship would be established by norms and values of the society they would belong to. Citizenship would also be a component of the social link. In particular, equal rights associated to citizenship would generate the social link in the modern, democratic society. Citizens of the same nation would make up a political community.

Specifically, Citizenship would Integrate Three Aspects[60]**:**

The civil citizenship, which correspond to fundamental liberties (freedom of expression – including right of protesting, equality before justice, right of ownership, etc.);

The political citizenship founded on the political participation (right of voting, right of eligibility, right of being a public servant, right of accessing public services, right of being protected by one's State in a foreign country, etc.);

The social citizenship which is the result of the social and economic rights (right of working, right of education, right of health assistance, right of social welfare, rights concerning trade unions, etc.)

Several authors even say there is a fourth aspect: the ecological citizenship[61].

Here, culture plays a double fundamental part. In practical terms, culture, understood as education[62] - and so considered to be a right integral to the social citizenship – does not only help become a citizen, in pursuance of these three or four aspects. It also helps become a virtuous citizen.

On the one hand, individuals need references in order to turn into citizens. Culture plays an essential part, since it provides them with these references which continuously keep their cognitive abilities active[63]. This is how they can more effectively "make the links" among different information. It gets thus

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[60] Le Pors (A), La citoyenneté, Paris, PUF, coll. "Que sais-je", Paris, 2000.
[61] Bourd (D) and Whiteside (K), Vers une démocratie écologique, Seuil, coll. "La république des idées", Paris, 2010. Any ideology which would have contributed to the creation of the modern citizenship and representative democracy would not be in phase with reality anymore. Ecological disorders would need political responses which would stop being the reflection of short-term direct interests.
[62] Rousseau (JJ), Œuvres complètes, Gallimard, Paris, 1964.
[63] Tomasello (M), Aux origines de la cognition humaine, Retz, Paris, 2006.

harder to manipulate individuals, for they change into free, autonomous citizens. In fact freedom and autonomy, which are absolutely inherent to the civil aspect of citizenship, become tangible from the moment they can make their own opinions, their own judgments in an empirical way, thanks to their different cultural references they can draw inspiration from[64]. This is how they can be disposed to participate in the political life of their *polis*, freely, conscientiously. They can become strong political persons, that is to say citizens.

On the other hand, culture may contribute to forming virtuous citizens[65] from which a superior, abstract general interest can derive. Citizens are not virtuous just because they take part in the political orientation of their *polis* with their votes, they are members of organisations, political parties, or trade unions, or they show up in protest marches. They can be considered to be virtuous when they are capable of getting into one another's positions, understanding their interests, their preferences. And as a result, the development of altruism produces superior, abstract general interest. However, altruism needs individuals "make the links".

Nonetheless, the formation of virtuous citizens does not consist only in schooling[66]. It is a beautiful but demanding process which never comes to an end. As a matter of fact it is less complicated to become a virtuous citizen than remain a virtuous citizen. This is how the promotion of culture, from the production to the distribution of it, may appear to be a fundamental key. To some extent, both the production and the distribution of culture may resemble the expression of an empirically-made opinion which contributes to shed new lights of different kinds on public debates. It is thus essential to promote and give the citizens easy access to culture. It is indeed a real way of having this lifetime formation/education guaranteed, and promoting an active citizenship. The whole makes up a political identity whereby democracy regenerates over the generations.

Culture and Democracy

There no democracy where there are submissive, heteronomous subjects. History taught us that dictatorships, especially totalitarianisms, used to control the production and the distribution of culture, and also education, and prevent any other form of expression which would oppose the *pensée unique*

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[64] Aristote, La Politique, Flammarion, Paris, 1999.
[65] Platon, La République, Flammarion, Paris, 2002.
[66] Rubio Carracedo (J), Rosales (JM) and Toscano Méndez (M), Democracia, ciudadanía y educación, Universidad Internacional de Andalucía, Akal, Madrid, 2009.

from developing[67]. A very few had the intellectual tools to question those regimes, should they not be forced to go into exile, put in prison or murdered.

For instance, little time after he came into power in 1933, Hitler launched an "action against the non-German spirit", in which framework organised and systematic persecution were developed, targeting Jewish, Marxist, pacifist or opponent writers. In May 1933, the movement culminated when students, teachers and members of the Nazi party threw thousands of books on the bonfire in public, before the Opera in Berlin and in 21 German cities. In April 1933, with the collection of the "writings to be destroyed", students had to start removing from their bookcases all the "dangerous" books, and then sift through libraries in universities and institutes. Public libraries and bookshops were also analysed in order to isolate all the books which had to be burnt. Public libraries were demanded to sort out and discard the incriminated books. Students were supported by their teachers and chief education officers who did not just sit and wait before books were burnt, but also actively collaborated within commissions so as to draw up the lists to be sent to the pyre. On May 6th, the country was the scene of a general pillage in libraries and bookshops as the penultimate act of that campaign. Storm troopers collected and transported those books. In Berlin, students in the Faculty of Sport and Veterinary School attacked the Magnus Hirschfeld's Institute of Sexology, located in the area of the zoological garden, and pillaged a library which comprised more than 10.000 books. Hirschfeld saw how his life's works had been annihilated in the news in a Parisian cinema[68].

In fascist Italy, the National Institute of Fascist Culture was founded in 1926, run by the secretary of the party and under Mussolini's close surveillance. The Institute became a moral organism in August 1926, headquartered in Rome, and the objective was to promote and coordinate studies on fascist ideas and doctrine and Italian culture through education, publications and books[69], spread in Italy and abroad.

As another example, until the fall of the Iron Curtain by the end of the 1980's, countries of the former Eastern Bloc used to control culture and have a single education system which perfectly fit with the communist ideology. Subversive books and works were secretly introduced by intellectuals, and many artists had to flee to Western Europe or the United States.

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[67] Bernstein (S) and Milza (P), Histoire de l'Europe – Du XIXe siècle au début du XXIe siècle, Hatier, Paris, 2006.
[68] Treß (W), Verbrannte Bücher 1933: mit Feuer gegen die Freiheit des Geistes, Bundeszentrale für politische Bildung, Bonn, 2009.
[69] Berstein (S) and Milza (P), Le Fascisme italien, Seuil, coll. "Points", Paris, 1996.

Nowadays, in the last dictatorships in the world, governments keep controlling the education system and culture. For instance, one of the most powerful tools, the Internet, is curbed in China and Cuba.

On the contrary, history is showing us that, despite it is not the product of an authoritarian, fascist or Nazi regime, mass culture tends to impoverish reflections, and, consequently, impoverish democracy itself. Gilles Lipovetsky said[70]:

Mass culture is a culture of consumption, completely manufactured for immediate pleasure and recreation of spirit. The way it seduces partly derives from simplicity it shows off. Complexity must be avoided, stories and characters you can easily identify with must be presented, products inducing minimalist interpretations must be given…

Culture understood as relation with art and reflection is the result of the humanistic movement. It is, somehow, of democratic origin: the fact it admits a right of education for all, the foundation of humanism was a principle of equality among individuals[71]. That is why the project of *studia humanitatis*[72] was meant to awaken people to the enigmatic sense of their humanity, through culture understood as education. And humanity is complete when they become virtuous citizens, according to the Ancients[73].

Promoting and giving the citizens easy access to culture, if culture is the result of free expressions, are not mere options against any form of totalitarianism or authoritarianism. As they encourage citizens to nurture their minds, they also prevent democracy from weakening. Unfortunately, nowadays, austerity policies also mean a decrease in democracy. The current economic and financial crisis show that culture and education are obviously not considered to be investments for the future. European governments seem to be stuck in short-term policies, since they tended to reduce expenses in these two fields as a first response to the financial markets. For instance, Members of the European Parliament recently told they were in favour of saving the Erasmus educational exchange programme which may be threatened by funding

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[70] Lipovetsky (G), L'Empire de l'éphémère, Gallimard, coll. "Bibliothèque des sciences humaines", Paris, 1987.

[71] Œuvres complètes, op. cit.

[72] The term "humanities" derives from the latin expression studia humanitatis, which literally meant "study of humanity" or "ancient arts". Humanitas refers to "humanity" in Latin. During the Renaissance, "humanists" were those who had great knowledge of these disciplines, such as Erasmus, Thomas More, Guillaume Budé, etc. The term "humanism" was due to be widely used from the 18th Century, mainly to describe the humanistic movement in the Renaissance, in a more philosophical way.

[73] La Politique, op. cit.

shortfalls in this year's budget. Alain Lamassoure, French MEP, even said some European programmes such as Erasmus suspended payments, while seven countries – the United Kingdom, France, Germany, Finland, Sweden, the Netherlands and Austria – rejected the Commission budget project for 2013, which includes an increase of 9 billion euros (+6.8%) in relation with 2012[74]. The Erasmus Programme (from *EuRopean Community Action Scheme for the Mobility of Univrsity Students*) is a student exchange programme established in 1987. It forms a major part of the EU Lifelong Learning Programme 2007 – 2013, and is the operational framework for the European Commission's initiatives in higher education. This well-known programme is meant to enrich students' lives in the academic and professional fields, and improve language learning, intercultural skills, self-reliance and self-awareness. The Erasmus experience aims therefore at giving students a better sense of what it means to be a European citizen[75]. Wherever the promotion of culture is declining or lacking, citizens may lose their status and the consequences can be dramatic for generations. In that case, in the postmodern era where mercantile activities are being the supreme value in human relations, citizens turn into *animal laborans*, that is to say individuals who are submitted to the cycle of mechanical production and consumption, and feel like they have no longer the capability to influence the *polis* they live in[76]. The increasing loss of support from the citizens for the democratic institutions and politics in general is a reflection of it.

A Europe of Culture

It was only in 1992 when the Treaty of Maastricht granted the Community competency, highly limited competency, in the area of culture. With the Treaty the EU contributes to the development of cultures in member States with respect to their national diversities, while highlighting a common cultural heritage. More precisely, this competency does not replace but supports the actions of member States, that is to say promotes cultural cooperation[77]. It is true that many EU actions take into consideration the cultural aspect – there are even programmes named "Culture"[78] and "Media"[79]. However, nowadays

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[74] Erasmus bientôt en cessation de paiement selon le député européen Alain Lamassoure, Le Huffington Post, Paris, November 2012.

[75] http://ec.europa.eu/education/erasmus/history_en.htm

[76] Arendt (H), Condition de l'homme moderne, Pocket, coll. "Evolution", Paris, 2001.

[77] Mangas Martín (A) and Liñán Nogueras (D), Instituciones y Derecho de la Unión Europea, Tecnos, Sexta edición, Madrid, 2010.

[78] Education, Audiovisual and Culture Executive Agency of the European Commission, Culture Programme 2007 – 2013, Brussels, May 2010.

[79] Decision of the European Parliament and of the Council concerning the implementation of a programme support of the European audio-visual sector, 1718/2006/EC, Brussels, 2006.

both culture and education are not areas whereby the Union is competent to make legal proposals. However, it is becoming evident that, in the absence of new transfers of sovereignty – this is something our organisation advocates for –, it is necessary to encourage the member States to improve and coordinate their policies which aim at promoting and giving easy access to culture to everyone, throughout the Union. As a matter of fact, the Culture Programme which aims at promoting cooperation among cultural stakeholders (creators, promoters, distributors, networks, cultural institutions) in order to discover, and enable discovery of the European culture; supporting the creation and dissemination of cultural works; to facilitate artist mobility and to show the importance of cultural diversity has a small budget of 400 million euros for the period 2007 – 2013, that is to say less than 60 million euros a year. In the same way, the Media Programme which gives support to the audio-visual industry to redress the imbalance between European audio-visual productions and American imports and to promote the broadcast of European films and programmes has a small budget of 755 million euros for the period 2007 – 2013, that is to say less than 110 million euros a year.

Those budgets are irrelevant by comparison with the benefits a promotion of culture could generate. And this promotion should not be multicultural, but intercultural[80]. The semantic difference is indeed important, since the first term does not necessarily imply that cultures meet in order to produce something, contrarily to the second one. Let the lifetime formation/education be developed in that way, and the Union citizens would understand that cultural differences are not barriers[81] which justify neither euroscepticism, nor suspicion Europeans can feel one for another[82]. On the contrary, cultural diversity should be considered to be inseparably linked to the process of the political construction of the EU, just like cultural diversity is inherent to member States. Nonetheless, in November 2011, the European Commission proposed a new EU programme, "Creative Europe". This new programme would aim at supporting Europe's cultural and creative sectors from 2014. With this, the Commission suggests an increase in the budget devoted to the cultural and creative sectors, that is to say a total of 1.801 billion euros (+ 37% on the current spending levels)[83]. Let us hope that the new programme will be

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[80] Enders (J), Le « dialogue interculturel » au Conseil de l'Europe, à l'Union européenne et à l'UNESCO : état des lieux, Centre de recherche sur les religions, Université de Lucerne, Lucerne, 2010.
[81] Schnapper (D), La Communauté des citoyens, Gallimard, coll. "Folio Essais", Paris, 2003.
[82] Leconte (C), Understanding Euroscepticisim, Palgrave Macmillan, coll. "The European Series", London, 2010.
[83]Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions, Creative Europe – A New

approved, regrettable though neither European citizenship nor citizens are mentioned as objectives in the communication.

Within the framework of the European Union, this lifetime formation/education could help European citizens "make the links" beyond particularisms which are inherent to each and every individual[84]. It would absolutely be beneficial in two ways: 1) Union citizens would understand one another a lot better; 2) Union citizens would be inclined to experience one another's positions, with their respective cultural differences. This is how the formation of a European, superior, abstract general interest could be possible. This general interest, which would become the common good of European citizens, would generate passions citizens are in need of so as to feel part of a community. Reciprocally European citizens, being intent on securing this European common good, would more naturally be willing to evolve into indispensable participative, political forces[85]. The construction of a European political identity would finally be set in motion. That is an absolute necessity for the Union citizenship to be meaningful and the European Union to enjoy an unquestionable legitimacy.

Citizens must feel they are part of the European project. The nature of the European construction is not political or social enough so that they can identify with it. The big gap between the economic integration and the political integration also prevents the common decisions and acts from being totally effective. They are rather seen as a threat[86]. Nowadays, the orientations the term "globalisation" means are endangering the citizens' political integration and the States, due to the economic interdependence, are losing autonomy, capacity of action and democratic substance[87]. Promoting and disseminating culture appears thus to be moral duties, as culture would facilitate the emergence of a European political identity. Both the European democracy and citizens need have an identity in order to be ready to face the challenges of the 21st century[88].

Framework Programme for the Cultural and Creative Sectors (2014-2020), COM (2011) 786/2, Brussels, 2011.

[84] Schnapper (D) and Bachelir (C), Qu'est-ce que la citoyenneté, Gallimard, coll. "Folio Actuel", Paris, 2000.

[85] Montesquieu (CL de Secondat), De l'Esprit des lois, Flammarion, Paris, ed. 2001.

[86] Fundación Luis Vives, Construyendo Europa con los ciudadanos – Cuaderno Europeo 7, Aula Documental de investigación, Madrid, 2009.

[87] Tiempos de transiciones, op.cit.

[88] Morin (E), Para una política de civilización, Paidos Iberica, Madrid, 2009.

Conclusion

Despite the 2008's European Year of Intercultural Dialogue seemed to be interesting, the tools were absolutely not sufficient, like the budget of ten million Euros which had been allotted on the occasion. Moreover, an accurate analyse of the text of the proposal shows that efforts need be made so that the Union understands the part culture plays in favour of a virtuous citizenship, in the framework of a reinforced democracy. The part culture plays in the constitution of European citizens or a European political identity never appears. Neither does the European democracy.

Unfortunately, the text of the proposal for the European Year of Citizens does not take these parameters into consideration. In fact, the general objective is to "facilitate Union citizens' exercising their right to move and reside freely within the EU by ensuring they can easily access information about their rights"[89]. Obviously, it does not aim at generating a political identity strictly speaking. Furthermore it would be dangerous to believe that just individual rights can raise awareness of being member of a political community, which is actually the result of the reunion of the moral community and the legal community. Can just individual rights generate transcendental passions which are necessary for citizens to feel like they share a common destiny?[90] It is indeed not the right struggle they try to lead. And there is so much to do…

Mathieu Kroon Gutiérrez on behalf of the Jean Monnet Association

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[89] Proposal for a Decision of the European Parliament and of the Council on the European Year of Citizens (2013), COM/2011/0489 final – 2011/0217 (COD), Brussels, 2012.
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HOW IS CULTURAL CITIZENSHIP PRACTISED?

Matina Magkou

Geographies of Artistic Mobility for the Formation and Confirmation of European Cultural Citizenship

> "Other worlds, other cultures, are mirrors in which we can see ourselves, thanks to which we understand ourselves better- for we cannot define our own identity until having confronted that of others, as comparison"
>
> Ryszard Kapuscinksi, Polish journalist

Introduction

Given that one of the objectives of cultural policies is the fostering of specific "cultural" identities, which are instrumental to the creation of fully socialized citizens (Miller and Yudice, 2002), the policies for the mobility of EU artists should be studied in this direction as well: how does mobility contribute to the construction of European cultural citizenship for the artists themselves and, by consequence, for the audiences to which they expose their work, both when this mobility takes place in internal (inside the EU) as well as in external (beyond the EU) geographies?

In this article I make reference to the realities of mobility facilitated by globalisation, the pathways of artists' mobility and the frameworks already in place for the mobility of artists from a European perspective, both within the EU as well as beyond it. I also raise some questions for reflexion related to the relation of artists' mobility practices with the concept of a European cultural citizenship and I claim that the formation of artists' European cultural citizenship is highly affected by their mobility experiences inside the EU, while the confirmation of their European identity can be better achieved through their encounter with other cultures. These dynamics have an influence in their own understanding of cultural citizenship, which enables them to contribute to the "experience" of a European cultural citizenship for the European and non- European audiences to which they present their work. A "cosmopolitan" Europe, which recognizes and appraises difference both in its own geography as well as externally, attributes a unique role to artists, as carriers of meanings, creators of culture and as active citizens to train consciousnesses, to promote values and to enhance intercultural dialogue. Therefore artists through their mobility practices open avenues for the formation and

confirmation of European cultural citizenship. This way the understanding of European cultural citizenship is shaped within the mutually reinforcing dynamics of internal mobilities (within the EU borders) and external mobilities (outside the EU borders). A lot has been achieved already for creating a European space for artistic mobility in the light of the European integration project. At a moment where the intention to include a cultural component in EU's external relations is in a reflection moment that will lead to concrete actions, the mobility experiences of EU artists beyond EU borders should be taken into account in order to design policies that respond both to their needs and aspirations, while in the same time they reinforce and bring to the surface unique European values that the EU can share with the rest of the world.

The Dynamics of Mobility in a Globalising World

Traditionally, culture and society have been informed by the boundaries of defined territories and therefore travel and mobility have been understood as a supplement to collective life and culture. However, in an environment of intense mobility dynamics imposed and encouraged by the network society (Castells, 1996) in the framework of the more and more globalised world in which we live, displacement itself has become "a unique sphere of production of meaning" and therefore "practices of displacement themselves might emerge as constitutive of cultural meanings and not as only mere extension of them" (Clifford, 1997: 3). The intensification of peoples' mobilities has created a landscape of people that through their mobility practices contribute to a shift or a change in values, ideas and attitudes - sometimes even in policies. This landscape of people, what Appadurai (1996) calls *ethnoscapes,* has contributed to the recognition of the importance of mobility both on individuals and on society and provides one of the foundations for understanding how the current global flows occur and the way they can contribute to alter or change the cultural values and heritage of people in the global sphere and within an increasing globalisation- process. This reality and realisation have led us to talk about a mobility paradigm (Urry, 2000, 2007), where mobilities lie "at the centre of constellations of power, the creation of identities and the microgeographies of everyday life" (Cresswell, 2010: 551).

However, mobility is not only imposed by globalisation; globalisation has intensified mobilities, but mobility as a concept has been connected with human nature since ever. When it is not imposed by economic, social or cultural- related reasons, mobility is the result of the human "will to connection" (Simmel, 2001). Although the processes of globalisation have contributed to a shift from a solid, fixed modernity to a more fluid and "liquid modernity" (Bauman, 2000), mobility and people-to-people contacts still provide potential links between the globalised space of flows and the localised

space of places (Castells, 1996). It is true that the world has become an "interacting system" that involves "interactions of a new order and intensity" (Appadurai, 1996: 27) and this is due mainly to the wide technological expansion in transportation and information, which has enabled a new era of "neighbourliness" even with people living far away from us. However, although technologies have facilitated and multiplied the ways in which people can be in touch, work together or love each other even if they are in different time and space coordinates and moving along "in-between spaces" (Beck, 2011), there is always a need for physical proximity and "in significant ways this proximity is felt to be obligatory, appropriate or desirable" (Urry, 2001: 5-6).

When mobility is not a forced reality, it is a choice. It is a desire that facilitates the act of coming together and creates crossroads of dialogue, exchange, tolerance and understanding, while promoting a sense of community, identity and collective memory. Mobility is about people, about human contact. Mobility stimulates in the same time a sense of belonging to a group and a sense of openness to difference. Mobility is an attitude and a state of mind. But mobility is also an action, a position of a person that wants to explore the "Other" and to share his own identity with the "Other". And mobility is necessary if we keep in mind the words of the writer Mark Twain, that said that "broad, wholesome, charitable view of men and things cannot be acquired by vegetating in one little corner of the earth all one's lifetime". Mobility is about openness, but can also be a risk- a risk that is necessary to take in the search of dynamic encounters that can bring change.

Artists as Mobile Subjects and Carriers of Culture

Artists have always been linked to mobility. In the course of history, they have been obliged or have wished to travel, to leave their native land to explore other realities in order to learn their profession or get inspiration. In some periods, a study trip to Italy was a *sine qua non* for an artist that respected himself and had the ambition to form part of a global artistic scene. In other periods it was Holland, Spain, Germany, France or even North Africa and America that attracted artists from other regions. The fascination of the otherness, of indigenous life, of imagined communities and spaces, the quest of inspiration, the sense of curiosity have always driven artists to go beyond their territorial boundaries. Painters, writers, dancers, musicians, actors, poets, designers, performers have always seen mobility as an intrinsic part of their work, an opening to the world, an accompaniment to their creative process, an opportunity to showcase and disseminate their work to a larger public, an opportunity to learn. If globalisation has imposed new patterns of extended mobility, artists are one of the groups that were already prepared

for this because mobility has been familiar to them and to their practices since ever.

Mobility can be understood itself as the source of cultural production (Clifford, 1997) and this implies that it is people and things on the move that in themselves are agents of cultural creation and meaning. This understanding goes against the view that culture is constituted in localized populations or communities and attributes to artists, as mobile subjects, the role of carriers of cultural creation and meaning. Although often artists are neglected in societal processes, their role is fundamental to community life, to the creation of a shared culture and to the construction of cultural citizenship. Artists deploy their potential in diverse environments, both when they are in their own studios while in process of artistic creation, as well as when they expose their work in public settings where they share their aspirations with the rest of the community and even more when they travel and present their work to audiences from other regions. And this is because they carry in themselves and in their work, their own cultural world that is influenced from where they come from and from the *repertoire* of their experiences. Therefore their mobility is symbolic not only to their own needs and aspirations, but has a societal meaning as they connect cultures and bring together people through their work. Through their artistic performances and their creative products they inspire, they celebrate and they commemorate human condition. They help us understand where we come from, where we are today and where we want to be in the future. Their works- either paintings, films, theatre plays, novels, poems, music, designs, different combinations of the above or other means of artistic creativity- are expressions of their interior world but also of the world that surrounds them, our world. Their work is not only aesthetic; it is also social and influences the construction of cultural consciousness. Artists are carriers of culture, both through their cultural works, as well as through the cultural worlds that they carry with them. Culture can have many definitions, but we understand culture in the terms of Anheir and Raj Isar (2010: 5) that define it as follows:

> "Culture is a social construction, articulation and reception of meaning. It is the lived and creative experience for individuals and a body of artefacts, symbols, texts and objects. Culture involves enactment and representation. It embraces art and art discourse, the symbolic world of meanings, the commodified output of the cultural industries as well as the spontaneous or enacted, organized or unorganized cultural expressions of everyday life, including social relations. It is constitutive of both collective and individual identity."

Artists' mobility practices can be translated as showcasing of their work in exhibitions, fairs, galleries, theatres, cultural venues, festivals or public spaces. It can also be translated as participation in networking activities, in education and training opportunities, or as participation in residencies that allow them to be hosted by a cultural establishment for a certain period of time and develop a project, often in collaboration with other (local or international) artists. Each person carries its own cultural *repertoire*, which he deploys in different settings, and mobility, meaning encounter, provides spaces for expression of these different *repertoires*. Mobility is therefore understood as "a distinctive social capital and a resource that can lead to new behaviours and opportunities, but also reflects and reproduces former social and spatial positions" (Farinha, 2011: 144). Mobility gives a unique platform for the construction of transnational identities, as artists experience the difference, the diversity; they integrate it in their creative process and share it with their audiences, both in the hosting as well as in their departing community.

The mobility of artists is increasingly seen as a prerequisite for a dynamic cultural climate and therefore it has been encouraged and supported by a variety of cultural policy instruments and resources. Different actors, from public authorities at all levels, as well as international bodies, private foundations and cultural operators have supported artistic mobility "under the assumption that is benefits direct participants as well as local cultural operators and their audiences" (Klaic, 2002: 35- 36). In the IFACCA report on *Artists International Mobility Programmes*[91] (Staines, 2004: 4), we read that "international artists' mobility can be, and is, viewed as an integral component of international programs of cultural cooperation, cultural diversity, intercultural competence" and it is "used as a strategic tool in international relations, cultural diplomacy and development programs". Artistic mobility however, is not only the result of support (or even awareness) from national governments, national cultural and foreign policies or from transnational or regional foundations and institutions, but it also a proactive attitude of the "real" actors: artists, cultural managers, producers and intermediaries. Because as mentioned above, mobility has always been an intrinsic part of an artists' life.

Internal Geographies of Artistic Mobility for the Formation of a European Cultural Citizenship

Mobility -understood in the EU context as free movement of people- is one of the principal rights of European citizens and has been enshrined in the EU

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[91] Available at http://www.ifacca.org/media/files/artistsmobilityreport.pdf (date accessed 08.08.2012)

Treaties. Free movement of people was introduced already in the Foundation of the European Economic Community in 1957, however at that moment it was regarded as a right linked to a person's status as a worker. This was actually part of a broader project of realising a common market with free movement of capital, goods and services. By introducing the concept of European citizenship in the Treaty of Maastricht of 1992, the understanding of free movement of people was detached from an economic activity: mobility became a fundamental and personal right of every Union citizen to move and reside freely within the EU borders. The Treaty of Amsterdam, which came into force in 1999 and the Lisbon Treaty which came into force in 2009, have reaffirmed the freedom of movement as a right of every EU citizen to live and work in another EU country. Mobility has been at the heart of the European agenda and this is also demonstrated by the fact that 2006 was declared "European Year of Mobility".

In EU terms, mobility, both as a paradigm as well as a practice, nurtures the concept of a European emerging transnational citizenship which cannot be based on the conventional nation- state model. Today, as we are living in a more and more globalised world, the understanding of citizenship (understood as belonging) with territorial definitions of community does not necessarily reflect the complex geographies of actual social, political and cultural relations and the mobilities that accompany these processes. Inside the EU, the freedom of mobility implies a "multi-level citizenship" reflecting individuals' simultaneous membership in different communities at a variety of spatial levels, ranging from local to regional and from national to European (and even global), as well as to non- territorial social groups that are defined by religious beliefs, sexual orientation, ethnic background, etc. This leads us to argue that the concept of citizenship as a cultural identity involves a feeling of belonging to an "imagined community" (Painter and Philo, 1995) and not a territorial one and confirms what Delanty (1997: 299) argued that "something like a multileveled framework of citizenship will emerge, incorporating the sub-national, the national and the supranational".

The European Union has provided a new paradigm of cooperation between states that has been summarized in the wording "unity in diversity". This is a (political) statement that reflects that we are culturally diverse, but in the same time we work together towards a unity. Enhanced cultural cooperation between member states, that implies mobility of artists and cultural operators, has been at the heart of EU cultural policies in order to achieve a better cooperation and understanding between states, for the economic impact that it has to cultural industries, for the enhancement of creativity that it brings along but mainly for the construction of a European cultural

citizenship that it implies. The *Report of Cultural Cooperation in Europe* (Interarts/ EFAH, 2003)[92] shed some light in the field and dealt with the "official" cultural cooperation activities of governments and their agencies in Europe (EU and European Economic Area), dealing with issues that have a specific relevance when confronting the needs of European integration, the fostering of sensitive and responsible citizenship and the put in place of human and cultural rights. Cultural cooperation across EU borders from a European level has always looked for "an added European value", and this value can be translated as the understanding and the experience of a common cultural identity that would bring a common cultural citizenship. And to which the mobility of artists, of other professionals in the field of culture and of artworks can provide a valuable input.

The "unity in diversity" paradigm of the EU has proposed that although the cultural identity and diversity of member states is recognised, respected and highlighted, there are in the same time some common European values that are to be reinforced and encompassed by the European citizens. We can actually claim that diversity has been encouraged within the European framework since it "promotes an approach where no single content can try to impose itself as hegemonic" (Sassatelli, 2009: 198). Within the framework of this diversity, identities have become blurred and a sense of belonging to (multiple) citizenships - that allow us to talk about a "parallel" European citizenship - has been spelled out. Although there are many differences between EU citizens, there are some unifying elements as well. Europeans can share ideas, norms and values that all together feed into a culture in which they can identify themselves and see each other as complementary partners. Therefore, European citizenship conceived of as an identity in itself, cannot be only a concrete identity rooted in cultural traditions but it is rather an expression of a multi- identification: "one can simultaneously be a European and member of a community or nation" (Delanty, 2000: 116).

At what extent though, Europeans actually identify with this concept? The package of rights that derive from EU citizenship - that are supplementary to the citizenship of a member state and contribute to the development of a multi-level citizenship that will determine the progress of the EU as a political project- are not enough to transmit to European citizens the sense of belonging and mutual recognition that forms part of their European citizenship. While "identities are overlapping, negotiable and contested" (Dalanty, 2000: 59), it is to the affective part of the citizenship that the focus is being shifted in order to understand what really holds together the European

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[92]Available at http://ec.europa.eu/culture/pdf/doc942_en.pdf (date accessed 20.08.2012)

Union in a more encompassing and comprehensive way. Therefore, "making sense of the broad and growing debate on European cultural identity has [...]¬ become increasingly central" (Van Hamersveld, 2009: 20) in the discussion. The cultural component of citizenship, which is about shared meaning, becomes thus a prerequisite for the work of transnational political institutions and meaningful democratic participation. The "unity in diversity" concept of the European Union has summarized the varied cultural background of the European Union, of European culture and European citizenship. But the "unifying" elements of Europe should be experienced and felt by its citizens. And for achieving this, and actually experiencing this, we cannot understand cultural citizenship as a monolog: it needs to be the result of a dialogue between people, which is facilitated through mobility processes.

As mentioned in the European report of the research project "Artists moving and learning"[93], "although the profile of artists' mobilities may very much resemble that of other mobile people, what they do with mobilities differs. The impact of their moving is strong, not only for them. Learning appears as an essential component of moving, that artists can share with their social and cultural environments". Artists have a crucial role to play in the construction of a European cultural citizenship, as they operate as a representational system and can be one of the media "through which thoughts, ideas and feelings are represented in a culture" (Hall, 1997: 4). Their social value in the process of a European cultural citizenship under construction is unarguably linked to their possibilities to move, to cooperate with colleagues from other European countries and to expose their work to different European audiences. This has a double meaning and a double value: from one hand mobility allows artists to create their own understanding of a European cultural citizenship, to actually feel it and experience it and to relate it to their artistic practice and from the other hand, and as a natural consequence, it allows them to express it, to share it, to offer it to other European citizens as an opportunity that stimulates reflection and debate and feeds into the construction of a European cultural citizenship. For this reason, the mobility of artists has become even more important in the Europeanisation process and a number of strategies, support measures and mechanisms inside the EU borders have been put into place related to artistic mobility. This allows us to consider artistic mobility inside of Europe not only as an objective of cultural policies as such, but also as an accompanying strategy for the formation of a European cultural citizenship in progress.

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[93]The European report of the Artists Moving and Learning project can be found at
http://www.encatc.org/moving-and-learning/files/AML%20European_Report.pdf (date accessed 08.08.2012)

The mobility of artists is something so much interlinked with the nature of their profession and often a very spontaneous and personal itinerary that does not depend only on institutional, governmental or private support. This reality makes the collection of reliable data about mobility flows a challenging exercise[94]. Artists have always been mobile and will always be mobile- it is part of their work. The added value offered by the process of European integration and the free movement of citizens within EU geographies, is that this mobility has been facilitated and encouraged by a number of actions, support measures, concrete programs and networks that allow us to talk about a *European space of artistic mobility*, "a new transnational space of collaborative creation, production, touring, training, advocating and networking [...] involving on a regular basis many professionals in their quest for information and knowledge, exchange and interaction, inspiration and funding" (Farinha, 2011: 141-142).

Cosmopolitanism and Artistic Mobility: the Exploration of the "Other" for Understanding Oneself

European citizenship has become linked to cosmopolitanism. Key contemporary thinkers, Beck and Grande (2007) have introduced the idea of a "cosmopolitan Europe", but they argue that this is "an ambiguous concept". "If the emphasis is on Europe, then the title refers to *internally oriented* cosmopolitanism, to the Europe of difference", they argue and this relates to the "unity in diversity" concept and to cosmopolitan attitudes of Europeans to see, treat and live with each other in the internal geographies of the European Union. "If one emphasizes the adjective 'cosmopolitan', by contrast, then the concept points simultaneously *outwards*" and it forces us to engage in a self-reflection about "what global contribution the project of cosmopolitan Europe could make to the realisation of a regime of multiple cosmopolitanisms" (Beck and Grande, 2007: 26).

Cosmopolitanism essentially means recognition of the otherness, both internally as well as externally. The transnational aspect that a European cultural citizenship implies goes in hand with what Levitt (2010: 40) calls "a gaze that begins with a world without borders, empirically examines the boundaries that emerge and explores their relationship to unbounded arenas and processes". Levitt continues his argument by saying that "if individuals engage in social relations and practices that cross borders as a regular feature

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[94] An interesting exercise to map mobility linking and sharing data on international performing arts touring that are collected by institutions all over Europe, was the Travelogue project of SPACE (Supporting Performing Arts Circulation in Europe) and the results can be found at http://www.arts-mobility.info/ (date accessed 08.08.2012)

of everyday life, then they exhibit a transnational way of being; when people explicitly recognize this and act upon the transnational element of who they are, then they also express a transnational way of belonging" (Levitt, 2010: 41-42). Although these two not necessarily always go hand in hand, they demonstrate that mobility is central in the process of Europeanisation. And that it is through the reinforcing dynamics of internal (inside the EU) and external (outside the EU) geographies of mobility that meaning, belonging and constructing a European cultural citizenship lie.

Cosmopolitanism as a concept gives a possibility to explore the processes of "formation" and "confirmation" of a European cultural citizenship in a globalising world. Delanty (1997: 297) has argued that "Europeaness is constructed in opposition with the non- European", which means that we always need the "Other" to contrast and to confirm our own identity. When we talk about the "Other", we mean other cultures, other continents, other realities. However, this secret fascination of "otherness" (Hall, 1997: 225) has an ambivalent character. From one hand it is necessary for the production of meaning and the formation of culture but in the same time it can be a threat and a source of hostility or aggression towards the "Other". This "divided legacy" (Hall, 1997: 238) is what makes difference so important. According to Hall (1997: 234-238) "difference" is essential to meaning because meaning depends on the difference between opposites. Also the "Other" is essential to meaning because the dialogue with the "Other" allows space for interaction. Therefore, the "Other" is fundamental to the construction of the self. According to the cosmopolitan vision of the world however, differences are neither ranged in a hierarchy nor dissolved into universality, but are *accepted* and "contrary to their own usual understanding of themselves, the different strategies for the social handling of otherness do not exclude but presuppose one another, they are mutually correcting, limiting and protecting" (Beck, 2008: 67). Under this understanding, the difference between European and non- European traditions, perspectives and systems does not have to be viewed in a negative light, but rather as an opportunity to instigate exchange and better understanding of the self and of the "Other" as complementary and not as opposite elements.

Therefore the concept of cosmopolitanism encompasses the concept of mobility and provides a framework for the construction of European cultural citizenship because it recognizes the continuous flows and encounters of people as pivotal to the construction of meaning and belonging. Mobility in the internal geographies of the EU allows European citizens to come closer together and realize their common ownership of a European cultural citizenship and in the same time, mobility beyond EU borders allows an

encounter with the world from a viewpoint of openness and interaction that feeds back to the question of European identity and citizenship while contrasting it with what is not European. As Giddens (1999: 5) says, "cosmopolitans welcome and embrace cultural complexity." And this applies both in internal geographies as well as in external geographies.

As explained above, in the European context, we understand artists as creators and carriers of narratives of European cultural identity and by consequence, citizenship. Mobility within the EU has helped (some) artists to understand and formulate a translational way of being and belonging and to experience and understand a European cultural citizenship constructed upon common values and expressions, while contributing to its formation. Now, if indeed there exists a European cultural identity and citizenship, we should also understand this in terms of sharing this (European) culture with the rest of the world. In these terms, artists, as European active citizens and as mobile subjects are called to share their European cultural citizenship with other cultures. And here is important again to make reference to the notion of a cosmopolitan cultural citizenship, for which the recognition of difference is where the "egoism of cosmopolitan interest" lies, since there is a unique opportunity to explore one's own identity through the (peaceful) confrontation with the other. Therefore, even if we consider that the formation of a European cultural citizenship is still under process, the encounter with the "Other", with what is not European, can contribute to the delimitation, to the confirmation of what actually is European cultural citizenship. The mobility of EU artists in other regions of the world can be a first step towards speaking out loud of a cultural component of European citizenship and sharing its richness and variety with a range of different artists, cultural operators and audiences around the world. Does the mobility of EU artists beyond EU borders not provide a unique opportunity to highlight the cultural component of what it means to be European? And is this not a unique opportunity to reflect on what it means not to be European, not in order to go against what is different, but to reinforce our the European cultural identity and engage in dialogues that are not monologues, but genuine intercultural experiences?

A European Space of Artistic Mobility

Artists and cultural professionals, both as a constituency understood as a group of citizens, as well as a part of the EU labour market, have attracted a lot of attention in the debate regarding mobility in the EU. This is due mainly to two reasons:

- Artists, as EU citizens, have the right to free movement inside EU borders, however, due to special characteristics of their profession they face specific obstacles that have required particular attention;

- Artists are carriers of culture and therefore through their collaborations with other European artists and through their exposure to European audiences, they contribute to the promotion of a contemporary European cultural identity, and thus citizenship.

Therefore, the mobility of artists in the EU is from one hand a right derived from citizenship, but in the same time it can be understood as part of the role that artists are expected to play as active citizens.

Mobility of artists, as a right derived from EU citizenship has stimulated research and policy debate at the European level due to the particularities of the artistic profession and the complexity of their mobility processes. Since the *Report on the Situation of Artists in the European Community* (1991, European Parliament/ Doris Pack), a number of studies have been undertaken and published in order to shed light to the complex and multi- level topic of artistic mobility. Of major significance was the report *Mobility matters- programmes and schemes to support the mobility of artists and cultural professionals*[95] directed by the ERICarts Institute (2008) for the European Commission that presented an initial mapping of mobility trends and existing mobility schemes put in place by 35 countries in a wider Europe that gave an overview of the situation.

A special attention has been paid to understand the impediments to mobility for artists that do not allow artists to enjoy their full rights as European citizens since they need to overcome a number of social, economic and administrative challenges. The *Study on the Mobility and Free Movement of People and Products in the Cultural Sector*[96] (Andéoud, 2002) aimed at identifying the obstacles that might affect the mobility and free movement of people working in the performing and visual arts sector and the provision and circulation of cultural products within the Community Area. In the framework of the 2006 European Year of worker's mobility, the Mobile.Home project[97] looked at successes and obstacles to the movement of arts and artists across European borders, as guaranteed by the European Union treaties, examined the phenomenon of "mobility" from a technical, philosophical and artistic perspective and published a study on the I*mpediments to mobility in the EU*

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[95] Available at http://ec.europa.eu/culture/documents/final_report_ericarts.pdf (date accessed 08.08.2012)
[96] Available at http://ec.europa.eu/culture/pdf/doc913_en.pdf (date accessed 08.08.2012)
[97] http://www.pearle.ws/mobilehome/ (date accessed 08.08.2012)

Live Performance Sector and on possible solutions[98]. Both studies brought to the surface obstacles related to visa regulations, social and fiscal regimes, as well as regulatory, procedural and administrative challenges. The need for the coordination of the social status of artists working in the EU has been identified as a prerequisite that would allow them to enjoy their full right of free movement as EU citizens.

The challenge of getting access to information has also been identified as an important element that would allow artists to perform as active European citizens. The uneven and inconsistent availability of information and the gaps in the functioning of existing information systems were the subject of the ECOTEC (2009) *Information systems to support the mobility of artists and other professionals in the cultural field: a feasibility study*[99]. The study aimed to give recommendations for a comprehensive scheme designed to "provide a Europe- wide system of information on the different legal, regulatory, procedural and financial aspects to mobility in the cultural sector, including if necessary mobility contact points at national level". Different initiatives and projects have been supported to overcame this problem and facilitate the provision of information among EU cross- border mobility in the cultural sector. Among them, we should highlight the work of the *On the move* network for cultural mobility information[100] which of course has a long trajectory and aims to encourage and facilitate cross-border mobility and cooperation in view to building up a vibrant and shared European cultural space that is strongly connected worldwide, and of projects like PRACTICS[101], which piloted EU Cultural Mobility Contact Points in four EU countries with the task to provide relevant and user- friendly information to foreign cultural workers who want to work in the countries in which the PRACTICS Infopoints were based and to national cultural workers who wanted to live or work in another EU- country.

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[98] Available at http://www.ietm.org/upload/files/2_20070326111816.pdf?-session=s:29E0EA45141ec235BFiwx1FABD32 (date accessed 08.08.2012)

[99] Available at http://ec.europa.eu/culture/documents/cultural_mobility_final_report.pdf (date accessed 08.08.2012)

[100] On the move network for cultural mobility information (www.on-the-move.org)

[101] PRACTICS See Mobile See Practical (http://www.practics.org) was one of the four pilot projects selected under a call for proposals for "Networking of existing structures supporting mobility in different cultural sectors" published by the European Commission in 2008. The project had a duration of three years and was coordinated by Fondazione Fitzcarraldo which joined forces with ten other cultural organisations from six EU-countries with the aim to facilitate the provision of information about EU cross-border mobility in the cultural sector. In this framework, 4 PRACTICS Infopoints were developed in Belgium, Spain, Wales and the Netherlands.

At the policy level, it is important to underline the importance of the *Communication on a European Agenda for Culture in a Globalising World* (COM (2007), 242 final)[102], in which the European Commission highlighted the important links between creativity and culture and the need to promote cross-fertilisation between industrial sectors. The Agenda places a special focus on cultural diversity and intercultural dialogue and the removal of obstacles and the promotion of the transnational mobility of artists and cultural professionals and artworks is defined as a policy aim within the larger objective of increasing cultural diversity and intercultural dialogue. As a result, transnational mobility of artists and culture professionals has been made a priority of the Culture programme, as a way of enhancing the cultural area shared by Europeans and encouraging active European citizenship.

In 2008, an EU Open Method of Coordination (OMC) Expert Group on Artists' Mobility was established. The group assessed mobility support systems at EU and national level so as to identify concrete barriers. Consequently, the European Parliament voted an additional line on the 2008 budget dedicated to supporting the environment for the mobility of artists through a new pilot project. The "Artists Mobility" pilot project was meant to feed into the work of the member states in the context of the new open method of coordination, as well as to test new ideas in order to contribute to the preparation of the EU funding programme for culture for the period beyond 2013. In the framework of the "Artists Mobility" pilot programme a call for proposals (EAC/16/2008) for "the networking of existing structures supporting mobility in different culture sector" was published in 2008 aiming to promote mobility by capitalising on the already existing know-how among organisations supporting mobility by facilitating the exchange of experience and mutual learning. In 2009 a second call was issued (EAC/09/2009) this time for support to transnational mobility programmes or schemes in the field of culture.

The mobility of artists' has also been a crosscutting theme in the three civil society platforms (Access to Culture, Cultural Industries and Intercultural Dialogue) set up by the European Commission as a mean to facilitate a structured dialogue with the cultural sector. This has opened up the opportunity of continuous exchange among artists and cultural operators and networks and has been at the basis of the *European space of artistic mobility*. Artists and cultural professionals have taken up their role as active citizens and have engaged in the establishment of networks, the conceptualisation and put into place of joint projects and through different platforms they have

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[102] Available at: http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF (date accessed 08.08.2012)

established stronger links with institutions, advocating for their right to mobility and the removal of obstacles that they face and for the recognition of the role that artistic mobility can play in the EU integration project. In this respect, the cultural sector is arguing that international encounters have the potential to contribute to improving mutual understanding and dialogue, thus fostering an active involvement and shared sense of belonging that translates into the idea of a shared European citizenship.

The above confirms that part of the "homework" has been accomplished. Policies have been adopted, research has been undertaken to understand the different realities, obstacles and challenges and support mechanisms have been put into place in order to enhance the mobility of artists and cultural operators inside the EU. Artists and cultural operators have been in the heart of these processes as active European citizens. However, there is still a lack of understanding on how these mobility processes actually affect the construction of a European cultural citizenship, both for the artists themselves, as well as for the European audiences and further research needs to be undertaken in this direction. This research could feed into the development of policies that correspond to the artist's needs and would go hand in hand with the reinforcement of the formation of a European cultural citizenship.

External Geographies of Artistic Mobility for the Confirmation of a European Cultural Citizenship

While EU cultural policy until recently has been focused mainly on cultural cooperation among member- states, during the last few years, European cultural policy has embraced another component: the role that culture can play in EU external relations. Culture therefore is understood not only as a bridging tool inside the EU, but also as a way of sharing values with the global community. Although, in EU terms, culture remains primarily a responsibility of member states and action at EU level is to be undertaken in full respect of the principle of subsidiary, the discussion of including a cultural component to EU external relations has opened a window for action on a European level. Until recently, the main point of reflexion in the discussion around a policy-led cultural dimension to EU external policies had been on how much political will there is among the EU member states to see such a policy in place, in what ways would it enhance the EU's role in the world and if the preconditions exist for the introduction of a coherent cultural component to the external policies of the EU (Dodd et al, 2006; Fischer, 2007). There is no doubt that member states will always deploy, develop and use their own cultural diplomacy/ relations in specific regions according to their priorities, to their interests or to their historical connections with different parts of the world. Therefore any EU

intervention to include a cultural component in EU external relations should be an intervention that supports and complements any other national, regional, local or private initiatives in the field, given that EU action in the field of culture should respect the principle of subsidiarity.

The inclusion of culture in EU external affairs was included as one of the three axes of work in the Commissions' *Communication on a European Agenda on culture in a globalizing world* (COMM (2007) 242 final)[103] which established culture as a vital element in the Union's international relations. This document reflects the (political) will to convey internationally a message of a unifying Europe as "a cultural project in progress" and highlights that this project is based on two unique European values: cultural diversity and intercultural dialogue. Although little has been done since then to define concrete strategies for the inclusion of a cultural component in EU external relations, however we should not forget that there is a more positive framework since the entry into force of the Lisbon Treaty and the establishment of the External Action Service that will also allow margins for more coordinated work in the field of external relations in general and hopefully in the field of culture in particular. The institutional obstacles in setting up the European External Action Service and the priority given to the financial and economic crisis during the last few years (Wagner, 2011) have influenced this slow process, however we should not neglect that the Work Plan of the European Council (2011-2014) reflects also the intention to place culture in EU external relations as it places "Culture and External Relations" as a priority area and commits member states into developing a strategic approach to culture in external relations and seek enhancing cooperation in the field.

It should be acknowledged that the inclusion of culture in external relations is not something totally new. It has been "hidden" in EU external policies related to foreign affairs, security, development support and other relations with countries outside the Union. This has been an evolving context, to which the Barcelona Process (1995) and the later EuroMediterranean Partnership (2008) or the Cotonou Agreement for EU- ACP countries (2000) have provided the framework for establishing cultural relations from a European level with other parts of the world. Moreover, the adoption of the 2008 as the European Year of Intercultural Dialogue placed the theme of the dialogue between civilisations once again at the surface, both as a topic to be handled inside EU geographies, as well as beyond them. In the same direction, the Council

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[103] Available at http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF (date accessed 08.08.2012)

conclusions on the promotion of cultural diversity and intercultural dialogue[104] called for strengthening the framework of mobility of European artists and cultural professionals outside the Union and the Culture Programme has incorporated a line for cooperation with other countries outside the EU[105]. Furthermore, the EU Neighbourhood Policy[106] has given instruments for the establishment of relationships between artists and cultural operators, especially in the Mediterranean, the East Europe and future accession countries. And we should not forget that the Anna Lindh Foundation for Intercultural Dialogue in the Mediterranean[107] and the Asia- Europe Foundation[108] have placed people- to- people exchanges, including artists, at the heart of their action plans and working programme.

The firm intention to actually place a cultural component in EU external relations is also reflected by the fact that the European Commission recently published a tender for a preparatory action on "Culture in external relations"[109] asking for support in order to formulate recommendations for a strategy on culture in EU external relations, aiming to support the on- going policy reflection and development on strengthening the role of culture in external relations and nurture future work in this area. This highlights the commitment for policy development and supporting actions in a field that until today has mainly been reflected as a "wishful thought" in policy documents.

To this we should add, different actors, foundations and institutions across Europe have realized the importance of people-to-people cooperation both in the framework of the EU and beyond its borders. A special mention should be made to the STEP Beyond program[110] of the European Cultural Foundation that gives opportunities to artists from the wider Europe and the Mediterranean to meet, enhance their skills and engage in creative collaborations, as well to the TANDEM[111] project that brings together operators from the EU and from Neighbourhood countries. And also to the

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[104] Available at http://ec.europa.eu/culture/documents/icd_external_relations_en.doc.pdf (date accessed 08.08.2012)
[105] http://eacea.ec.europa.eu/culture/events/documents/infoday2011/strand_135_third_countrie s_projects.pdf (date accessed 08.08.2012)
[106] http://eeas.europa.eu/enp/index_en.htm (date accessed 08.08.2012)
[107] www.euromedalex.org
[108] www.asef.org
[109] Available at http://ec.europa.eu/culture/calls-for-proposals/documents/eac09-2012-invitation_en.pdf (date accessed 20.08.2012)
[110] More information available at: http://www.culturalfoundation.eu/grants/step-beyond-travel-grants (date accessed 08.08.2012)
[111] More information available at: http://www.ecflabs.org/tandem/about (date accessed 08.08.2012)

Fonds Roberto Cimetta[112] that through its mobility fund gives opportunities for mobility opportunities in the Mediterranean and participates in the Istikshaf platform that brings together mobility operators in the region, as well as artists and cultural professionals that see mobility and exchange as an integral part of their work. In parallel, different organisations and foundations working on the EU level have supported artists in going global already. In the same direction, several civil society movements around Europe are asking for more culture in the EU external relations. Among them, I would like to highlight the work of the *More Europe[113]*, a cultural civic initiative aiming to shape external cultural relations from a bottom- up approach and for this it calls on Member States, civil society and EU institutions to work together in order to join up their vision, pool resources, and coordinate their activities. A yearlong campaign has been put into place in 2012 to support this aim.

Now this means, that there is a framework, there are policy documents, there are civil society initiatives, there are good intentions from the political side of the European integration project, but the question is still there: HOW to include more culture in EU external relations? Can artist's mobility actually contribute to this direction? And if yes, what policies should be implemented in order to support the mobility of EU artists beyond EU borders, while at the same time encouraging and not putting in danger artistic creativity and freedom of expression?

Conflict of Interests or in Search of a Common Ground?

Artists engage in mobility experiences for different reasons, for different periods of time and in different forms. From one hand, in the framework of the global networking society (Castells, 1997), artists and cultural operators are increasingly seeking to construct relationships and collaborative partnerships with operators outside Europe "to respond to cultural pressures of economic globalisation and draw the contours of a global citizenship" (Klaic, 2002: 28). Of course EU artists have already searched for mobility experiences beyond the EU and there are different motives why they would do that: some might be seeking an input to their creative process and development, others the enhancement of their social abilities of civic competences, or social networking and expansion of their horizons, or even potential markets for their works. Or all of the above in the same time.

The EU as well has supported already the mobility of artists beyond EU borders to a certain extent. Either in order to increase its profile in the world

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[112] More information available at: http://www.cimettafund.org/ (date accessed 08.08.2012)
[113] http://www.moreEurope.org

and gain in soft power, either to accompany other policies or in order to support creativity and the cultural industries to go global for what this implies to European economy. We should not neglect that including a cultural component in EU external relations is an answer to where does the EU want to go in the future and how it wants to position itself on the global arena. It is a kind of cultural diplomacy that could accompany Europe in developing its potential as a "soft power" that promotes a culture of understanding and would help enhance the role of the Union as a "partner" for third countries and open the avenues for multilateral diplomacy instead of unilateral actions, while voicing authentic unique European values on a global scale. For example, the Green Paper Unlocking the Potential of Cultural Industries[114] underlines that the promotion of the mobility of artists and cultural practitioners "is a way to help our Creative and Cultural Industries make the leap from local to global, and ensure a European presence worldwide" and the Commissions' Agenda on Culture in a Globalised World states that "Europe's cultural richness and diversity is closely linked to its role and influence in the world". This implies that often when culture is used for diplomatic ends, there are political and economic ambitions hidden behind, while artistic creativity and cultural development are seen as collateral benefits.

The starting point of any kind of cultural diplomacy is to involve "the exchange of ideas, information, values, systems, traditions, beliefs, and other aspects of culture, with the intention of fostering mutual understanding between nations" (Cummings, 2003: 1). The mobility of artists is central in this direction as "people exchanges is most probably one of the most enduring means of increasing understanding" (Mitchell, 1986: 19). Including culture in EU external relations reflects that there is a new role for culture in an EU context and in the EU relations with the world. As arts and culture are more and more recognized not only as means for economic development and political positioning, but also as tools for stability, peace, reconciliation, intercultural dialogue, governance, democratic values, civil society development and societal changes, the mobility of artists is offering great avenues of intercultural exchange, formation and confirmation, as well as understanding and promotion of a European cultural citizenship. The mobility of EU artists beyond EU borders should be understood as a genuine exchange between people and not as instruments to the "clash of civilisations" concept. They should be understood as acts of overcoming, of crafting new identities and forging new solidarities, between European cultural citizenship and what Dabashi (2012) calls "cosmopolitan worldliness."

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[114] Available at (http://ec.europa.eu/culture/our-policy-development/doc/GreenPaper_creative_industries_en.pdf date accessed 09.09.2012)

Given that the discussion of including a cultural component in EU external relations is in a "reflection" moment, it is necessary to give the opportunity to artists to feed into the development of policies and to examine to what extent they can play a meaningful role in promoting European values of cultural diversity and intercultural dialogue in other regions of the world. Their mobilities beyond the EU can be a step towards voicing a cultural component of European citizenship to the rest of the world and sharing its richness and variety with a range of different cultural artists, operators and audiences internationally. Isn't this a unique opportunity to highlight the cultural component of what it means to be European? And isn't this a unique opportunity to reflect on what it means not to be European, not in order to go against what is different, but to reinforce the European identity and engage in dialogues that are not monologues, but genuine intercultural experiences. And if actually there is an intention to include a cultural component into the external relations of the EU, shouldn't artists' mobility be at the forefront of this process?

The first question to which we should seek an answer is whether artists understand their symbolic value as cultural "ambassadors" when working outside the EU or if they feel that they might be exploited and used a tool to achieve political aims? Therefore the challenge is to find ways to assist artists in taking up the role without feeling that they are exploited for serving a political vision but because, they, as active citizens, realize that they can inspire, motivate and educate others towards the construction of a European citizenship and if they are proud of it, they could wish to share it with the rest of the world.

Europe as a cultural project "must be translated into cultural policies and respective programmatic activities that can cope with the challenges" (Wagner, 2011: 144) that EU faces today. And today one of EU's challenges is also its position in the world. As affirmed above, the mobility of artists from EU member states to other regions of the world for the showcasing of their creative talent and for engaging in international cultural cooperation activities gives a unique opportunity for accompanying the EU policy in adding a cultural component to EU external relations and for reinforcing the confirmation of an European cultural citizenship: both in the process of the formation of artists' own cultural identity and citizenship, as well as in the projection of unique European values to the different audiences and collaborations in which they engage around the globe. Clifford (1997: 24) argues that "groups unsullied by contact with a larger world have probably never existed." Maybe now the moment to examine whether European cultural citizenship really exists and a

comprehensive way to achieve this is through the encouragement of mobility of EU artists in other regions of the world.

Artists' Mobility Life Stories beyond EU Borders Feeding into Policies

In her speech[115] at the First International Culture Summit that took place in Edinburg in August 2012, Androulla Vassiliou, EU Commissioner for Education, Culture, Multilingualism and Youth asks "what can the bureaucrat offer the poet? What policy can help the painter? What regulation will inspire the composer?" Maybe we should also ask the following question: shouldn't artists be a source of inspiration to European policies instead?

Most EU programmes which fund cultural cooperation projects (either through specifically designed programs for culture, or through other programs that may include culture as an aspect), are mainly addressed to organisations rather than to individuals. This way they do not allow a direct contact of the EU policies with the artists themselves. Although there have been some efforts in encouraging the expression of representative views by individual artists, consultations take place mainly through stakeholders and cultural platforms. Therefore the voice of the artists is rarely heard on the European level and is not necessarily reflected on EU policies in the field. Although cultural action on the European level must be undertaken in full respect of the principle of subsidiarity and in the framework of the open method of coordination, the life stories and opinions of artists' mobility experiences outside the EU can provide a valuable contribution to the discussion about a European cultural citizenship and the role of culture in the EU external relations.

An insight into the life stories, experiences and opinions of artists that have engaged in mobility activities beyond EU borders can shed some light into what are the common European values and can be a valuable contribution to the discussion on the role of culture in the external relations of the EU, while contributing to the exploration of possibilities for achieving synergies and coordination for joint action between artists and policy making at different policy levels. Engaging in a genuine dialogue with the artistic community would allow:

- to investigate the life stories and mobility experiences of artists outside the EU and to make an account of their personal trajectory as a way of spotlighting key issues in the topic;

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[115] Available at:
http://europa.eu/rapid/pressReleasesAction.doreference=SPEECH/12/576&format=HTML&aged=0&language=EN&guiLanguage=fr (date accessed 14.09.2012)

- to highlight the relation between artistic mobility, European cultural citizenship and the cultural component of EU external relations;

- to give the opportunity to artists to feed into the development of policies and to examine to what extent they can play a meaningful role in promoting European cultural citizenship beyond EU borders as they are themselves producers of culture and active European citizens;

- to shed some light on what EU artists understand as common European values that can be reflected through culture and whether the mobility experience reinforces their European identity;

- to study in what ways can common grounds of collaboration be designed and reflected in different policy levels in order to create a framework for the strategic deployment of the artists in placing culture at the heart of EU's external policies.

If we want artists to be subjects and not only objects of cultural policies related to mobility and in this way to contribute to the formation and confirmation of European cultural identity, both in the internal geographies of the EU as well as beyond the EU, the policies and programmes put into place should seek to go beyond the mere doctrine that there is mutual benefit since institutions gain in soft power and artists in experiences and exposure to international environments. It is not about funding, it is not about money. It is about involvement, engagement and dedication. It is about active cultural citizenship. Because when we talk about artistic mobility policies, we don't talk only about travel grants, one- off events or overcoming obstacles. We talk about people-to– people exchanges, dialogue, cooperation, processes and exposure that could create a framework for cultural feedback between the hosting and the departing community. Trying to give answers to these questions we should take into account the personal experiences, desires and opinions of artists themselves that should be placed next to the policy – decision making process.

Conclusion

This article is an attempt to draw the connections between the mobility practices of artists and their contribution to the construction of a European cultural citizenship. Mobility of artists inside the EU borders is a right derived from European citizenship, but in the same time it is a means for reinforcing European cultural citizenship both for their own understanding of it, as well as for its understanding from European audiences. Given that there has been an effort to include a cultural component to the EU external relations, it is the

moment to consider how artistic mobility beyond EU borders can actually contribute to this direction while in the same time bringing to the surface the essence of European cultural citizenship which is based on unique European values of unity, diversity and a cosmopolitan vision of the world.

Since the mobility of artists and cultural operators inside the EU has been a priority field of action and a lot has been achieved to create a European space of artistic mobility, there is quite a legacy to build upon for designing comprehensive and effective policies for the mobility of artists beyond EU borders that would encourage the confirmation of a European cultural citizenship. For this reason European cultural citizenship cannot be a monologue. European cultural citizenship should be based on a dialogue of citizens, both inside the borders of the EU, as well as beyond its borders. And mobility, especially the mobility of artists offers a unique window for exploration to achieve this. Without of course forgetting that for a strong "face" outside, we need a solid basis in the inside and Europe needs to finish its "homework". The confirmation of European cultural citizenship through the mobility of artists beyond EU borders, can only nurture the formation of European cultural citizenship if a healthy, strong, inspiring and barrier-free space of artistic mobility inside the EU becomes a reality.

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Natalia Grincheva

"Canada's Got Treasures" Constructing National Identity through Cultural Participation

Introduction

In recent decades, many museums have been actively engaged in developing digital platforms for the preservation and enhancement of national cultural heritage. However, digitizing national cultural assets for online accessibility is not enough to develop meaningful interaction with various audiences. Digital heritage platforms can better serve societies if they are specifically designed to communicate multiple forms of cultural citizenship and to encourage various forms of cultural inclusion and participation (Paschalidis 2010: 179).

Through the act of promoting its national image abroad, Canadian cultural diplomacy serves to build a strong sense of national identity for positive international recognition of the state's culture. Digital diplomacy is widely accepted in Canada and has been extensively utilised through building and sustaining the Canadian Heritage Information Network (CHIN).[116] The network offers a wide variety of online programs and provides interactive resources such as the Virtual Museum of Canada (VMC).[117] "Canada's Got Treasures"[118] is an online portal developed by the VMC in cooperation with national heritage institutions including the Canadian Museum of Civilization, the Canadian War Museum, the National Gallery of Canada, and others. Using popular social media networks, such as YouTube and Flickr, the project aims to build an online interactive repository of Canadian national heritage through contributions by national cultural institutions, as well as by ordinary Canadians. Interested individuals are invited to take part in the project by contributing their own personal photos and videos to the online collection of national treasures and thus share their personal understanding of Canadian heritage.

This paper argues that the "Canada's Got Treasures" web portal is an interactive communication tool of the CHIN for national identity construction

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[116] The Canadian Heritage Information Network – http://www.rcip-chin.gc.ca/index-eng.jsp

[117] The Virtual Museum of Canada (VMC) – http://www.museevirtuel-virtualmuseum.ca/index-eng.jsp

[118] Canada's Got Treasures" Project web site – http://www.museevirtuel-virtualmuseum.ca/sgc-cms/expositions-exhibitions/tresors-treasures/?lang=en

and promotion of the ideas of Canadian collective culture, as well as national citizenship and patriotism. Through a detailed content analysis and rhetorical discourse analysis of this cultural heritage portal, this project seeks to identify and examine social and political mechanisms of national identity construction employed by the VMC.

This research project draws on a three-dimensional theoretical framework that conceptualizes the main ideas of the paper. This framework is presented in the paper in three main parts: *Museum Politics, Online Cultural Participation*, and *Identity Construction*. The first section defines the notion of museum in political terms, as a major national cultural agency employing state ideologies to represent national culture. This part begins an analysis of the "Canada's Got Treasures" project as an online space for cultural heritage representation and an ideological promotion of collective culture and identity. The second part continues the analysis of the online interactive portal by analysing its democratic potential to engage and empower citizens to represent their cultural interests. Drawing on the conceptual framework of democratic principles of digital technologies and the public sphere of the Internet, this section aims to assess the core premises of this project to provide an open public space for a democratic discourse.

Finally, the last part of the paper completes the portal analysis by investigating the mechanisms of collective identity construction utilised in the project. This section illuminates how the project's moderation and communication management systems shape the promotional outreach of such ideologies as cultural citizenship and national belonging. The conclusion summarises all the findings of the project and highlights how the project fits into a larger discourse of democratic promise through new digital technologies and national identity formation through cultural participation within a museum context.

Museum Politics

Museums, as principal national cultural institutions, serve as central nodes in socio-cultural networks formed by states, governments, and communities to cultivate national character (Luke 2002: 230). Museums have always exercised a political power of national representation through a variety of different conceptions employed to reorganize the exhibition displays and spaces (Bennett 1995; Cameron 1991; Hooper-Greenhill 2010; Karp 1991; Luke 2002; Wallis 2004). Museum studies scholar Flora Kaplan, in her seminal work about identity formation within cultural institutions, demonstrates that museums are powerful political actors that construct national identity and promote national agendas (Kaplan 1996). She stresses a power of particular symbolic

objects housed and promoted by museums to "stand for the nation" by articulating specific cultural significance and value within a national framework (Kaplan 1996). As Carol Duncan puts it: "the museum context is, in this sense, a powerful transformer: it converts what were once displays of material wealth and social status into displays of spiritual wealth" (Duncan 1991: 95).

Museums have always engaged with the most important political issues and have been an important part of civic life (Gurian 2006: 98). However, in recent decades, due to such phenomena as globalisation and increased immigration, the role of museums to build cohesion and reconciliation among dispersed multicultural communities in western societies has significantly increased. Governmental policies framed by national cultural agendas across a variety of developed countries have urged museums to create strategies that seek to empower communities and reinforce social capital (Black 2010: 129).

The most recent report on international museum issues indicates that many museums in such multicultural countries as Canada, New Zealand, and the UK are especially active in developing and implementing a more inclusive approach in constructing cultural capital by "downplaying the traditional aspect of narrative and inviting new citizens to a more diverse idea of society" (European National Museums 2011). For example, in the UK context, the British Museum in cooperation with the BBC developed a successful participative educational series on BBC Radio 4, "A History of the World in 100 Objects,"[119] which utilised the storytelling powers of objects to connect histories across diverse cultures by presenting a narrative world history told by different museums and people. A cross-media presence, through radio and online mediums sustained a high level of public interest and participation in the project which can be evidenced in 18 million podcast downloads of the radio broadcasts, as well as 4,000 objects uploads by ordinary people from different cultural communities to the online project's site in 2010 (Cock 2011).

With the upcoming 150th anniversary of Canada, the National Heritage Committee set new important cultural objectives for museums to play a leading role to "promote pride and belonging amongst all Canadians and… to promote education and sharing of culture across the country." Minister Moore at the Heritage Committee specifically emphasizes that cultural heritage institutions should be "soliciting input from Canadians and working with regions and organisations across the country in order to include what is important to those communities" (Canadian Conference of the Arts 2011).

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[119] "A History of the World in 100 Objects" Project website -
http://www.bbc.co.uk/ahistoryoftheworld/

The "Canada's Got Treasure" project serves as an illustration of this government initiative to connect diverse cultures of Canada for collective cultural activities that promote national citizenship. The portal was developed through the Canadian Heritage Information Network that is an online repository of Canadian heritage and a focal point for connection and information exchanges of more than 1,400 heritage institutions and sites across the country. The network allows Canadian museums to connect with each other and their audiences through the use of digital technologies and aims to "highlight Canadian museums' collections, news, collaborative projects and resources" for professionals and broader audiences. As the official project report[i] indicates, the "Canada's Got Treasure portal was launched on International Museums Day, May 18, 2010, and was further advertised through a cross-promotional partnership among Canadian Broadcasting Corporation, the National Film Board, and the Heritage Network.

The project aimed to create a communal public space for sharing cultural treasures of museums and ordinary Canadians by creating an online gallery based on the platforms of such popular social networks as Flickr and YouTube. Project reports indicate that through experimenting with social media the portal intended "to reach young adults, an age group that can be difficult for museums to engage" and to involve them in the collective practices of national cultural representation online. Acknowledging the fast growing character of "culture of connectivity", the use of such social media sites as YouTube and Flickr offers the public free accessed tools to share "links, stories, comments, and questions all addressed to the memory and legacies of particular events" (van Dijck 2010).

Through the active use of empowering and enthusiastic invitations: "Share Your Treasure", "Upload Your Treasures", displayed on the home page of the web site, the portal communicates the democratic principles of the project design that aims to stress the significance of public contributions (See Picture1).
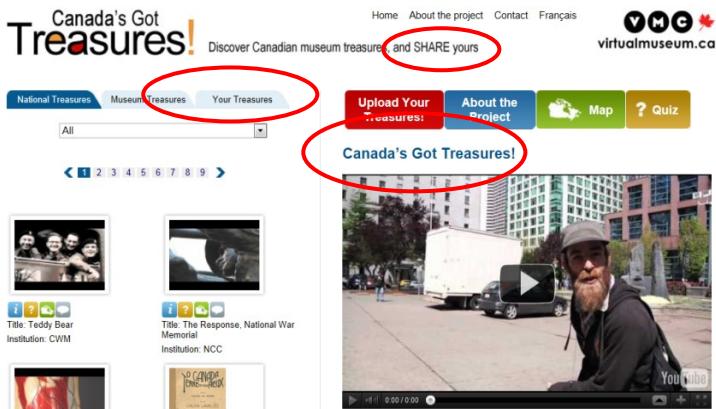
Picture 1: Home Page of the Canada's Got Treasure Portal

On first glance, the design and democratic rhetoric of the portal suggests the high potential of this project to build an inclusive place for everyone to voice their understanding of cultural heritage and cultural identity. However, this structure and democratic sounding slogans should not overshadow the actual cultural processes that are taking place within the context of this project.

Collective cultural representation across participants from diverse cultural backgrounds is a complex process of reconstruction of a communal sense of culture through constant negotiations of diverse cultural values and principles (Soderberg and Vaara 2003). This makes collective representation of culture "highly contextual, turning the focus to the subjective cultural sensemaking of the involved actors themselves" (Osland 2000). As a result, many scholars indicate that it is imperative to explore with deeper insights the actual processes of actors' "sensemaking" in constructing collective culture in cross-national and cross-cultural interaction (Ailon-Souday and Kunda 2003; Vaara et. al 2003; Barinaga 2007). Moreover, in cross-cultural interaction and interfaces, culture of the *most represented* group or the *better represented* group usually dominates the cultures of other participants creating perceived perceptions of superiority over minorities (Jackson and Aycan 2006).

In application to the "Canada's Got Treasure" project, the very design of the project that involves collaboration of authoritative national cultural heritage institutions with ordinary Canadians defines the power dynamics within the project. The online interactive portal featuring and showcasing the major museums of the country reinforces the influence of these cultural institutions, as "powerful identity-defining machines" (Duncan 1991: 101) to exercise their authority in representing national heritage. First, the professional quality of the museums' photo and video submissions to the project gallery creates a

gap between museum project's contributions and those uploaded by the public who are invited to act as individuals rather than groups or communities. In many cases, "do-it-yourself" quality of video and photo submissions of ordinary Canadians fail to compete with the professional work of museums that have more experience and resources to represent cultural objects through different mediums. Moreover, the museum contributions are displayed directly on the project portal, and the public's submissions can be viewed only on the YouTube or Flickr sites. That creates an additional design gap between these project contributions leading to differentiation and even opposition of virtual spaces between museums and the public (See Pictures 2 and 3).

As a result, the quality and the design priority of the representation of museums' objects on the project's portal creates a sense of superiority of museum content over the content submitted by the public. Though the project does not articulate implied competition and is not based on the principles of contest, the collective representation of national identity is not based on the principles of equality (not the equality of access to projects' participation, but the equality of representations within the project).

Picture 2: Video submitted by the Canadian Museum of Nature
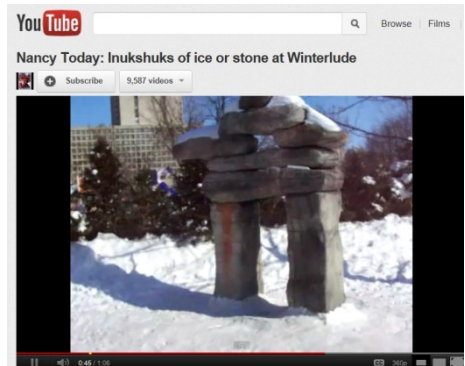
Picture 3: Video submitted by Nancy Today (project participant)

The "Canada's Got Treasures" portal communicates an inherent dominance of cultural heritage institutions in representing national collective culture through the major voices of museums. A project seeking to eliminate structural and content opposition between the heritage and public sectors could, first, involve more participants from broader audiences, and second,

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provide a more democratic environment that empowers people not only to share but to *represent for themselves* their cultural values. These structural differences in project interface are crucial for the final presentation of national culture and heritage, because "heritage practices are practices of recognition and proprietorship" (Simon et. al 2010: 247).

From the political reasoning perspective, it is logical that the "Canada's Got Treasure" project deliberately reinforces the role of cultural heritage institutions in representing the nations' collective culture and treasures, because "*how and what gets named* as essential to the story and spirit of any social entity is always understood as regulated … within the power relations that constitute what counts as heritage" (Simon et. al 2010: 247). By strengthening the authority of museums within the project to speak for the public, the portal mutes "the concerns: 'whose heritage is being referred to?' and 'who is defining it for whom?'" In this way, though people are rhetorically empowered to represent their cultures in the project, the multicultural complexity of the nation is suppressed by "levelling notions of a universal heritage that fail to acknowledge not only the very real differences as to the substance and meanings of past and present lives, but the terms on which such differences have been constituted" (Simon et. al 2010: 247).

In this section I highlighted that museum context plays a significant role in national identity construction. Within this interactive online project the importance of cultural heritage institutions is strengthened to facilitate a more coherent collective framework for representing Canadian heritage and identity. The next section will analyze further the democratic potentials of the public space, created through the "Canada's Got Treasures" online portal, to expose interface design discrepancies of Internet based platforms that reinforce power relations between the public and the government.

Online Cultural Participation

As previously mentioned, governments of different developed societies realize the importance of public participation and "are trying to re-engage citizens in the political processes in order to strengthen democracy" (Tambouris et. al 2007). New technology is discussed by many authors as a potential tool in the revitalisation of democracy in its various forms and has been researched through the analytical lenses of political activism (Graham 2006; Sunstein 2006; Barber 2006; Barry 2006; McKenzie 2006). Some scholars indicate that collective uses of the Internet promote social capital that can be significantly enhanced online through participation in online communities and can further lead to strengthening democratic relation in the offline world (Kobayashi et. al 2006).

Building on the "premise that social media platforms offer new ways in which heritage practices constitute an arena of participation" (Simon 2011) in the formation of collective memory and culture, the "Canada's Got Treasures" project can serve as a good example to explore the social implications of digital technologies employed by the government to promote collective cultural identity and ideas of active citizenship. As Graham emphasizes, the sense of belonging to a community reinforces the intrinsic values of individuals as citizens: "…our sense of our own identity derives from how we see ourselves in relation to society and where we 'locate' ourselves within it" (Graham 2006: 79). In this regard, building a multicultural community of citizens should be based on the acceptance of "the lives of other citizens, together with a shared acknowledgment of their worth or validity" (Graham 2006: 81). Barry further stresses that "interactive and networked technologies have come to be seen as a key resource in the making up of citizens" (Barry 2006: 163), because they allow individuals' and minorities' perspectives and interests to be "considered and taken into account in the context of an evolving dialogical archive of contributions" (Simon 2011). In the museum context, the use of interactive technologies is envisioned as an opportunity to transform a "visitor-consumer into the interested, engaged and informed *technological citizen*" (Barry 2006: 165).

However, this paper employs a more critical framework of the democratic potentials of the Internet pubic space in which new media technologies are understood as communication means to govern and control the society. As Robins and Webster emphasise, "an important rationale for the deployment of new information technologies is, then, the regulation of political life and the engineering of public opinion" (Robins and Webster 2006: 97). The use of online technologies in building active citizens' communities helps to sustain the processes of social management and control, as well as to maintain political and administrative cohesion, "technology now increasingly fulfils what previously depended upon bureaucratic organisation and structure" (Robins and Webster 2006: 97; Barber 2006).

Van Dijck asserts that social norms embedded in interaction patterns within social media platforms are shaped by technological systems' interfaces designed to promote particular economic or political interests (van Dijck 2010). Sociologist Bruno Latour further stresses that socio-technological ensembles of interactive media platforms serve as mediators of social reality, because these systems themselves dictate invisible algorithms and protocols to interpret uploaded objects, guide social interaction and to affect human behaviour through a design of interfaces and navigation (Latour 2005: 39). The use of social media platforms, such as YouTube and Flickr for the

"Canada's Got Treasures" project, define particular social communication patterns that set a specific type of relationship for the online community of this project.

Exploring the collective practices of memory within social media networks, Roger I. Simon reveals that the existing forms of new media "limits the notion of how digitally mediated interactions might bring people together to work through how the past is to be made present in their lives" (Simon 2011). He points out that collective practices exercised through social media are *limited to documenting and sharing experiences* and does not allow more meaningful collaborative activities that connect people on deeper level to constitute and work through cultural issues.

The "Canada's Got Treasures" project incorporates free-accessed social networks, such as YouTube and Flickr, to provide a gallery space for public submissions to the project. However, some interactive aspects of these sites weaken the collaborative capacities of communication among people within the context of this project. These design limitations prevent building smaller communities of common culture that can often be more effective than communications between single individuals to connect around their shared values within a dialogical space of the projects. Therefore, Flickr and Youtube stress an individualistic culture rather than a collective one; they are designed to provide individuals with representational and communication means to promote their own work online and to receive feedback from other interested parties. Though both of these websites emphasize free content exchange and community building, the links among individuals within those communities are weak and are based on sharing common professional or entertaining interests rather than on genuine mutual values of common culture. Roger I. Simon points out that conversation features (for example enabling comments on uploaded content) on such sites are flat and do not allow for flexible tagging and cross referencing that prevent effective collective cultural practices. As a result, content that might be of a particular interest to some cultural groups is not easily searchable and could not be further enhanced by creating additional links between objects uploaded to the databases.

A social media site articulated with such an archive could be designed so that material was easily citeable within the context of any individual post making it possible to refer to and access specific texts, images, audio files, or videos…As well, given any archive of posts to a site, digital conversations could be enriched if the contents of these posts were meta level and content searchable (Simon 2011).

Thus, the "Canada's Got Treasures" project, by utilising popular social media sites and not investing in designing its own gallery space where communal practices of heritage exchange could become more meaningful, creates a deeper separation among minorities cultural groups underrepresented on the portal. Through the weaknesses of these communication practices, the representation of cultural heritage through museum submissions acquires additional power and prevents various cultural groups from uniting their voices for better representation and promotion of their values and interest within the project. This section highlighted that the social media platforms utilised in this project limit the effective communication among participants to represent their cultures online and thus diminish the democratic power of the project. The following part will provide a more detailed analysis of the techniques employed by the "Canada's Got Treasures" online portal to construct national identity within a virtual media space located on the Internet.

Identity Construction

Some scholars have expressed an opinion that the Internet enables "the marginalized and the powerless to find their voice in the online world… and provides virtual 'identity workshops' that allow users to reframe themselves" (Grasmuck 2009: 180). However, following the tradition of Stuart Hall, this paper stresses that identity construction is a complex process of ideological manipulation that can be deployed by governments equally in off line and online realities. As Hall indicates, national cultures are composed of multiple, various and often unique cultural symbols and representations which are articulated through a political discourse that influences and organizes the public's actions and a conception of the nation.

National cultures construct identities   by producing meanings about "the nation" with which we can identify; these are contained in the *stories which are told about it, memories which connect its present with its past, and images which are constructed of it.* As Benedict Anderson (1983) has argued, national identity is an "imagined community" … differences of the nations lies in the differences they are imagined (Hall 1996: 613).

Hall proposes a framework of five main representational strategies that are usually utilised within political discourse to construct common-sense views of national belonging or identity, such as *narrative of the nation, origins and tradition, invention of tradition, foundational myth,* and *'pure' people or folk* (Hall 1996, 613-615). In the analysis of the "Canada's Got Treasures" project, the *narrative of the nation* strategy is the most instrumental in analysing and deconstructing the media representation image of collective identity that has

been created and promoted through the project. Since Canada is highly multicultural society with favourable immigration policies attracting populations from all over the world, the constructive strategy of national collective identity has to be established through "promotion of *unification, identification, and solidarity*" (Wodak et. al 2009: 33).

According to the first representational strategy of Hall's framework of national identity construction, the *narrative of the nation* strategy aims to create a "*connection* between *different* stories, landscapes, scenarios, historical events, national symbols, and national rituals, which represent *shared experiences*…" This type of discourse narration ties everyday life to a national destiny (Hall 1996: 613). As McLean stresses in emerging nations where there is a constant struggle and negotiation over new identities, governments and the cultural institutions are involved in the practices of reinventing "past origins, traditions, mythologies, and boundaries" (McLean 1998: 51). She further stresses that museums have a crucial role to play in reinventing these identities and developing an "imagined community." Thus, the "Canada's Got Treasures" project aims to create this "imagined community" of national collective culture by employing a discursive strategy of the *nation's narrative*. This strategy is operationalised through the project in a variety of different design and moderation techniques, which aim to highlight and illuminate shared values and experiences of various cultural representatives of Canada to construct a unified image of a collective national culture.

These shared values and experiences are often recognized in the society through "common knowledge": "what everybody knows that everybody knows." As Duncan indicates, in the modern world the media is the most powerful way in which common knowledge is *created* (Duncan 1991: 93). Serving as a precondition of many coordination problems in democratic societies, common knowledge, or a *national idea* of the society is a collective image based on the universally acceptable principles "to which future generations of individuals could identify if they so wished. We cannot choose to belong to a society unless a society exists to which we may choose to belong" (Duncan 1991: 98). Through the "Canada's Got Treasures" project, the Canadian Heritage Information Network aims to construct this so called "imagined community" to which contemporary Canadians from various cultural backgrounds may wish to identify and connect.

As the project report indicates, throughout the project development (From May 2010 until November 2010), over 100 videos and 200 photos were submitted to the gallery. However, the largest proportion of videos and photos contributed was from Canadian Heritage Information Network member museums. Looking only at treasures' contributions received from

ordinary Canadians (in total, 187 videos and photos), it is interesting to notice that the most of the pictures, as well as video submissions from the public share thematically fall into few categories, such as Nature – 37%, Architecture and urban spaces – 12%, Tourist attraction sites – 20%, Archaeological and historical objects – 20%, Other – 11% (See Chart 1).
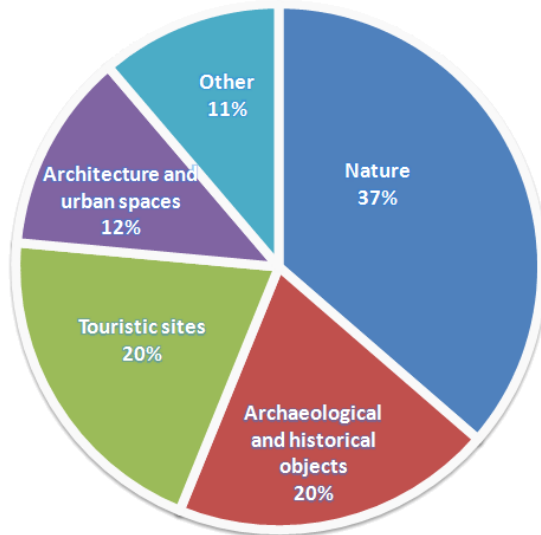
Chart 1: Public contribution to the project "Canada's Got Treasure" by category

The majority of video and photographs submitted by the public showcase the beauty of Canadian nature. Other groups of so called "treasures" objects represent touristic sites, objects of archaeological and historical value, architectural designs and urban spaces. A few objects refer to traditional food, like maple syrup, kitchenware, art pieces, sculptures, toys, postcards, and other ordinary cultural artefacts that neither represent a distinct specific culture nor vividly express oppositional perspective to a collective image of Canadian culture (See Picture 4).

Photo "Saltery Bay", submitted by Trevdog67, created on May 30, 2011

Photo "Bonavista Lighthouse", submitted by John King, created on June 25, 2011
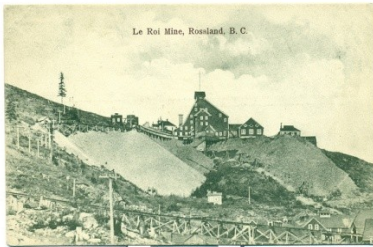
Photo "Le Roi Mine, Rossland BC", submitted by JasonWoodhead, created 23 on December 29, 2010

Photo "Multiple Perspectives of Toronto", submitted by Leta Slipper, created on August 31, 2010

Photo "Collection of ancient projectiles found in Nova Scotia", submitted by Jacquelineg2008, created on November 4, 2010

Photo "Mural Jordin Tootoo", submitted by Coast-to-Coast, created on June 25, 2011

Picture 4: Photographs submitted to the "Canada's Got Treasures" online gallery

Through photography and videos submitted by ordinary Canadians, the online treasure gallery demonstrates the beauty and diversity of nature and the wealth of the national resources. The gallery shows the memorable places and spaces of national pride as well as cultural attractions that encourage tourists

to visit Canada. It also displays historical objects referring to important moments in Canadian history that evoke feelings of national pride and patriotism. As the analysis of the overall stream of public submissions reveals, the representation of the collective effort in sharing personal treasures within the online project unites Canadians in their understanding of national heritage rather than stresses differences of diverse cultural backgrounds. This is achieved through building a gallery that accumulates "symbolic associations which are emotionally invested in a *sense of place*" (McLean 1998: 51). Diverse photographs and video that in various ways refer to a shared geographical places of the country (expressed in diverse images of either natural or urban locations) emphasize commonalities between different cultural groups of Canada, celebrate shared values, and inspire national feelings of citizenship and belonging.

According to Urry, the museum context is the most powerful "ritual device" that, through interpretations of the artefacts from past generations, reinforces or helps people to regain "a lost sense of place" (Urry 1999). Thus, the "Canada's Got Treasures" online portal, built upon collaboration among national museums and ordinary Canadians, stresses the symbolic significance of the Canadian land that, as a shared geographical, social, and cultural space, enables the *narrative of the nation.* On first glance, this representational effect of national unity is achieved through democratic principles of cultural participation in the project by ordinary Canadians. However, the critical analysis of moderation and communication systems of this project reveals that the collective image of the public's contribution to the "Canada's Got Treasures" portal is a result of a curatorial work of the projects management team.

The project's instructions for content uploading indicate that submission process can be completed only if the project's team approves the contributed photo or video. This implies that not all the pictures and videos, submitted by the public, could eventually end up in the project's gallery. This considerably undermines the democratic principles of this project and signifies that the resulting image of a collective national identity developed through "public participation" is a mere ideological construction. The very fact that professional curators are in charge to decide what has to be accepted to the gallery diminishes the democratic potential of the portal to provide an equal space for everybody to be represented. In achieving its democratic principles, the project could benefit tremendously if it would employ a crowd-sourcing moderation system that would enable projects participants to vote for the submitted content in order to be accepted to the project's gallery. This public voting process could help not only to establish more fair power relations

between the Heritage Network and the community of participants, but also to provide a platform for minorities to voice their cultural opinions and to consolidate dispersed cultural groups from different geographic locations of the country through participation in the cultural activity.

Another communication technique that was employed in this portal to aid the construction of a collective image of Canadian heritage and culture is a public invitation of the management team of the project to specific individuals, groups, or companies to contribute their photos and video materials, which had been initially developed earlier for other purposes. Specifically, the management team solicited public contribution to the project by contacting mostly touristic companies (for example, Canadian Tourism)[120] that have developed a wide range of photo and video materials advertising Canadian heritage sites, places of touristic interests, and other famous locations. Many video projects that are listed as public contributions in the project gallery have the following message in their comment stream from the "Canada's Got Treasure" project's team (See Picture 5):

> Hi ********, the commentaries and visual footage of this video … would be great for the Canada's Got Treasures collection, which aims to feature videos of personal or cultural significance. Help celebrate Canadian diversity by joining our YouTube group (/group/TresorTreasure) and submitting your video. It would be made available on our channel and website.

Canada's Got Treasures, a VMC initiative

This communication with specific groups clearly demonstrates the priorities developed by the "Canada's Got Treasure" project for including particular types of content to the imagery and video gallery of the national treasures. As it was already mentioned earlier, these visual materials refer to the places of national pride and in this way unite Canadians, originating from a multitude of cultural backgrounds, on the basis of a shared geographic and cultural space.

This section illuminates that the online interactive project "Canada's Got Treasures", though based on the democratic principles of public participation, exploits manipulation strategies to construct a collective image of national heritage and national identity.   Through various forms of encouragement of particular cultural content and a moderation system excluding non-preferable cultural materials, the project reconstructs a *narrative of the nation* in the online world and creates a media representation of the collective cultural identity.

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[120] Canadian Tourism - http://us.canada.travel/
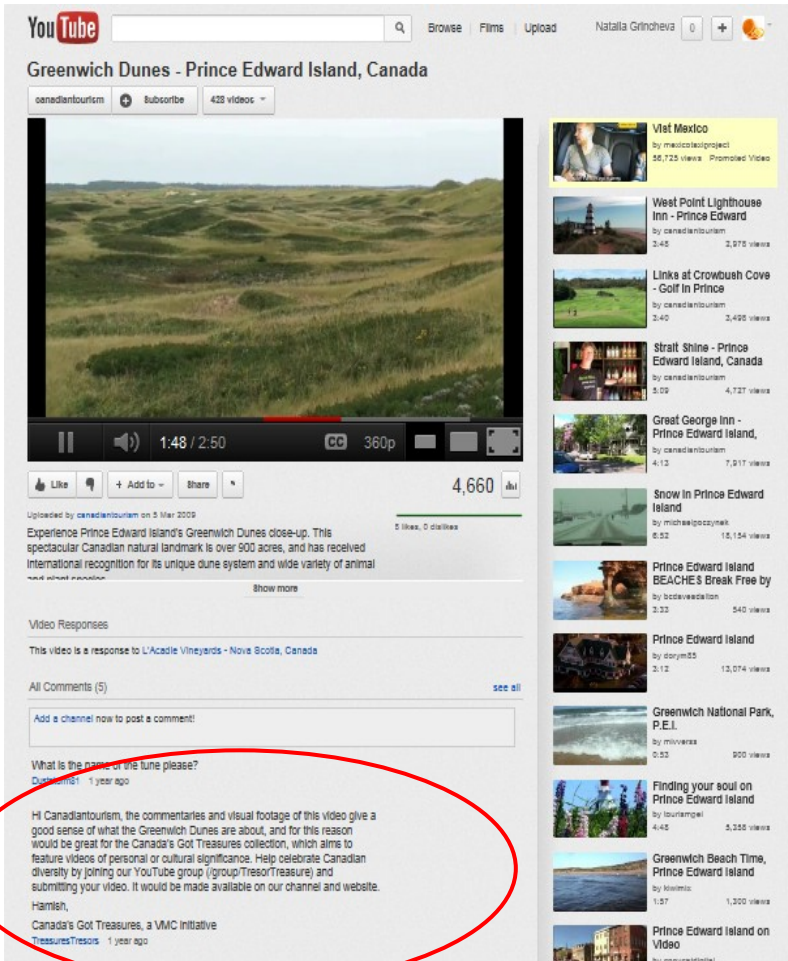
Picture 5: YouTube video submitted to the project by Canadian Tourism

Conclusion

The "Canada's Got Treasures" online interactive portal developed through the Canadian Heritage Information Network is an illustrative example of how online public spaces function within online media systems of heritage management and social governance and control. In line with Duncan's understanding of museum agency in society as a "demonstration of the state's commitment to the principle of equality", the analysis of this online museum project indicates that the rhetoric of the portal discourse, as well as some project design elements enthusiastically invite participation from ordinary

people, thus "making visible the public it claims to serve" (Duncan 1991: 94). This process of producing the public as a "visible entity" is performed through constructing a "participation frame" and providing people with activities to engage with. However, according to Duncan, this frame and activities produce "political passivity of citizenship" (Duncan 1991: 94). As the present analysis confirms, the "Canada's Got Treasures" online project "gives citizenship and civic virtue a content without having to redistribute real power" to represent individual cultural values in a democratic discourse (Duncan 1991: 94).

The issue of sharing authority has been a long standing debate among museums since the advance of new museology. With the emergence of web 2.0, this problem has moved to the heart of discourse about social media threats to museums' public images. Because museums have traditionally served as the most credible sources of information, inviting audiences to contribute to museums' narration is quite uncomfortable from museums' point of view. According to the American Association of Museums survey on public trust of various sources of information, 'museums are the most trusted source of information, ahead of books and television news' (MacArthur 2010). Considering this fact, the risk of the erosion of authority hierarchies and the allowance of low barriers of entry in online communication processes can significantly decrease the overall quality of museum content. However, some museums have taken the challenge of becoming more democratic and inclusive communities and experimented with ideas of public curation. One of these experimental projects is the "You Like This: A Democratic Approach to the Museum Collection" Program implemented by the Plains Art Museum from North Dakota (USA) in 2011.

"You Like This" was the first crowd-sourcing exhibition organized by the museum, but appeared to be a success in terms of engaging larger audiences and bringing new constituents to the organisation. The project was based on "handing curatorial duties over to the Fargo-Moorhead community (rather than a staff-appointed "authority") to select the featured works of art" (Plains Art Museum 2011). The public was invited to choose what works of art and how they would be displayed in the gallery. The project managers shared that the process of organizing such a "community curated" exhibition had gone through many changes and transformations involving surveys, public curating panels, and many discussion groups "to allow the community to handpick their favourite art" (Plains Art Museum 2011). As this experiment demonstrated even the very result of such an exhibit could not be handled as a final product: "…as the comment wall continues to grow and the ballot box gets more votes, this exhibition will also continue to grow and change in response to the feedback (Plains Art Museum 2011). This example illustrates

that sharing institutional authority with community members is not only possible within a museum context but also beneficial for all the parties, because it moves public cultural experiences to a new quality level and opens opportunities for successful collaboration among people from various social, professional, and cultural backgrounds.

The "Canada's Got Treasures" portal, by claiming to present cultural heritage of the country through the eyes of the public, in fact, provides only a platform for social control and for media representation of an artificially constructed collective identity of Canada. The project once again illuminates the expanding power of media representations in producing identities and shaping the relationship between the self and society. Though it seems like the intention of the online interactive gallery is to unite the nation and to reproduce a positive image of the country, this "exoticised" and idealized cultural construct of Canada cannot serve the multicultural society to create deeper and more meaningful connections with their cultural roots. Though the project does celebrate the idea of citizenship and collective culture, in fact, it creates ideological disruptors in the social-cultural fabric of a complex Canadian society. By disempowering cultural minorities to represent their heritage in the online gallery and by depriving people of power to speak for themselves about what is culturally significant, the project "produces meanings mediated *through claims to truth* represented in images that circulate in an electronic, informational hyperspace which *disassociates itself from history, context, and struggle*" (Giroux 1994: 4).

In conclusion I would like to summarise and list the most important strategies and suggestions which would be helpful for developing and implementing future similar participative projects. First, I cannot emphasize more how important it is to build inclusive cultural platforms not *FOR* communities, but *WITH* communities. Only by allowing public to take an active role and responsibility on all the stages of the project development and involving people in curating, evaluating creative content, voting for favourite pieces and enabling crowd-sourcing censorship, a project can achieve democratic goals. Second, it is crucial to provide people with all the necessary representational tools that would allow participants from diverse cultural backgrounds to voice their cultural standing and to represent their own culture. However, such representation should be equal for all the participating parties and should not be placed in a competitive context or in juxtaposition to other content which can create a sense of superiority of some culture over the other.

Finally, managers of such participative projects should clearly realize that the whole process of public engagement and independent participation is more important than a final result, which might be completely different from what

was envisioned at the very beginning. The success of such projects should be measured against an increased level of creativity, transformation, and deviation from the initial projections. By prescribing results, setting preferences, and inviting only particular types of content-providers for sharing, any participative project loses its democratic potentials and turns into a tool for ideological control and manipulation. To avoid this, the democratic cultural platforms should allow enough room for flexibility and openness to reflect the true nature of culture, which is never fixed and always in a process of development and change.

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Patricia Adkins Chiti

Women in Music Uniting Strategies for Talent: Working to Change the Landscape Women in Music

Introduction

The rights of women composers and creators of music are consistently subjected to *gender based discrimination* and the noticeable absence of information about their contribution to music (past and present) shows that current education is neither multicultural, nor in conformity with Article 27 of the *Declaration of Human Rights*[121] or of the Articles 3-6 of the *Recommendation concerning the Status of the Artist.*[122] The creative artists who took part in the European Cultural Parliament, during the 6th Session in Sibiu, Rumania, in October 2007 declared: "We as (…) artists (…) assembled in the European Cultural Parliament share responsibility for the future of Europe and must make sure that the idea of Europe that we project - among ourselves and among others living outside Europe - should be that of a promoter of peace, based on the ideas of justice, equality and freedom."[123]

Equality between women and men is a core issue in changing societies, as the 5th European Ministerial Conference on Equality between Women and Men (2003) emphasised. According to the *White Paper on Intercultural Dialogue, 2008*, gender equality is a crucial element of democracy and an integral part of human rights while sex-based discrimination is an impediment to the enjoyment of human rights and freedoms.[124] Citizenship can be understood as "a right and indeed a responsibility to participate in the cultural, social and economic life and in public affairs of the community together with others. […] Active participation by all residents in the life of the local community contributes to its prosperity, and enhances integration."[125] However, democracy depends upon the active involvement of all individuals in public affairs and the exclusion of anyone from community activities cannot be

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[121] United Nations Department of Public Information, Universal Declaration of Human Rights, 10.12.1948, p.14.
[122] United Nations Educational, Scientific and Cultural Organisation, Recommendation concerning the Status of the Artist, 27.10.1980.
[123] European Cultural Parliament, Sibiu Declaration on Intercultural Dialogue and Communicating the European Idea, 6th Session of the Parliament, Sibiu, Rumania, October 2007, p. 2.
[124] Council of Europe, White Paper on Intercultural Dialogue, 7.5.2008, p. 11.
[125] Ibid p. 15.

justified and constitutes a serious obstacle to intercultural dialogue as does the lack of *real* involvement in artistic production and presentation of music by women. *"*Public authorities and all social forces are encouraged to develop the necessary framework of dialogue through educational initiatives and practical arrangements involving majorities and minorities."[126]

Gender Equality and Cultural Diversity

The 1995 UNESCO World Commission for Culture and Development identified the relationship between gender and culture as essential for development. As the International Music Council of UNESCO has constantly underlined: *It is a universal human right to make and have ones own music.* One of the most dynamic areas in the current labour market is that of the cultural and creative industries. Studies show that this market (which includes everything from visual or performing arts to multimedia production, publishing and the fashion business) is considered capable of securing sustainable employment for millions of people in Europe and that it will reinforce endogenous regional potentials.[127] There is an ongoing increase in the number of women entering and working in the various professional fields within the sector and, quite clearly, they would be helped, and sustained, by a major understanding of the impetus for equal opportunities implicit in the *Treaty of Amsterdam*.[128] On a simpler level, if an orchestra/festival/radio/conservatory were to programme more music by women they would show that they were recognizing their talent/preparation/creativity - and this would be the most practical way of bringing about change in the field of music. "The principle of equality between men and women should apply to all players in the performing arts sector, in all disciplines, all types of structure (production, broadcasting and teaching) and all activities (artistic, technical and administrative)."[129]

Gender equality injects a positive dimension into *intercultural dialogue*, which is understood as "an open and respectful exchange of views between individuals, groups with different ethnic, cultural, religious and linguistic backgrounds and heritage on the basis of mutual understanding and respect. […] The very fact that gender inequality is a cross-cutting issue means that intercultural projects engaging women from minority and host backgrounds should encourage them to build upon shared experiences."[130] Gender mainstreaming implies that decisions in all policy areas are permeated by a

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[126] Ibid p. 23.
[127] Addenda 1.
[128] European Parliament, Treaty of Amsterdam, 2.10.1997.
[129] Addenda 2
[130] Council of Europe, White Paper on Intercultural Dialogue, 7.5.2008, p. 5, 11.

gender equality perspective. In the arts and culture, women are present, and have been for nearly a century, in many different capacities: as creators, performers, researchers, educators, promoters, and as participators and consumers. Since an active, vital and thriving cultural sector encourages growth throughout society, the development of equal opportunities in the performing arts and in the cultural field is essential in order to encourage an even more active European citizenship. Fighting gender discrimination in the performing arts will, therefore, contribute to the empowerment of citizenship in the European Union even though at the present time, there is still, unfortunately, little national legislation referring to the relationship between culture, art and gender equality. The word *woman* is missing from the principal documents referring to Creative and Culture Industries and the Creative Europe Programme being prepared by the European Commission and Parliament.

Respect for women's human rights is the non-negotiable foundation for any discussion referring to *cultural diversity*. Diversity, in the widest sense, is an integral part of all artistic processes. According to Brian McMaster, in *Supporting excellence in the arts: from measurement to judgement*, diversity is an important element in the dynamic driving art forward, that innovates it and brings it closer to a profound dialogue with contemporary society.[131] As highlighted in the *Sibiu Declaration on Intercultural Dialogue and Communicating the European Idea*, the different cultures that together make up Europe co-exist in a space of shared values which can, and should be, a basis for the development of the European project. These values are not merely a collection but an integrated whole and serve as a choice and a direction for development. Values do not exist in a vacuum; they must be affirmed and developed by each one of us on a daily basis and the way in which they are expressed need to be adapted to new situations and circumstances.[132]

The cultural field is a valid and thriving arena in which values may be expressed and maintained vital through critical reflection, and it also provides an arena for the necessary affirmation and development of shared values within the space called Europe; a space characterized by a rich diversity of cultures.[133] Women have, historically and practically, their own culture, their own ways of expressing themselves and, therefore, a right to share these

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[131] Brian McMaster, Supporting excellence in the arts: from measurement to judgment, Department of Culture, Media and Sport, 2008.
[132] European Cultural Parliament, Sibiu Declaration on Intercultural Dialogue and Communicating the European Idea; 6th Session of the Parliament, Sibiu, Rumania, October 2007, p. 6.
[133] Ibid p. 3.

values with the rest of the world. Even though women make up 52,32% of the total European population, their access to decision making positions in many fields, include those of the performing arts, is still very strictly limited. This is, obviously, an important issue to be further developed. Questions regarding the access and lack of women in decision making positions are the biggest challenges regarding gender mainstreaming in Europe. The EUP 2009 Resolution[134] is very clear, the proposals contained therein are supposed to be assumed by the Member States and unfortunately this is not happening. It should not, therefore, surprise anyone in the cultural sector when a professional group (in the case of WIMUST women composers and creators of music) affirms that women are still not "whole citizens" and that they need a change in the landscape.

> "Inequalities in access to decision-making posts, production and broadcast networks are apparent in all disciplines of the performing arts, and the objective of equality presupposes the systematic opening-up of all jobs to both men and women."[135]

Women in Music Uniting Strategies for Talent. Mission for active citizenship: Women Making Music

The issue WIMUST faces is that within a diversified society and arts community, its history, practice and critical debate, some actors are seen as far more equal than others. This presents the paradox of the creative process - diversity rich in inspiration, but (with) the distribution and consumption of the creative product being delivered through a network of exclusive clubs thanks to the never ending work of generations of *gatekeepers*...Artistic creativity, placed at the margins of society through structural barriers, antiquated and exclusive approaches, has to be brought to the centre of our culture and valued accordingly.[136] We should ask ourselves why so many influential artists remain largely invisible in the history of the arts, and absent from contemporary conversations about the value of diversity in the arts today. As dramatist Kwame Kwei-Armah observes: "That which is not articulated does not exist – we have been really bad at articulating the links between what could be seen as a peripheral activity and its impact on the mainstream."[137]

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[134] European Parliament, European Parliament Resolution of 10. March 2009 on equality of treatment and access for men and women in the performing arts, 2008/2182 (INI), 10.3.2009. Complete EUP 2009 Resolution is Addenda 2.
[135] Ibidem.
[136] Arts Council England, What is the Creative Case for diversity? 2010, http://www.artscouncil.org.uk/media/uploads/pdf/What_is_the_Creative_Case_for_Diversity.pdf , p. 8, 9.
[137] C.f.: Ibid p.11.

The Fondazione Adkins Chiti: Donne in Musica has been working since 1978 to empower and mainstream the music of women composers and creators while encouraging the mobility of women musicians to enhance professional skills and artistic development through residencies, presentations and live performances, and to increase the circulation of ideas and music across linguistic and national borders. However, even in countries where women teach composition in conservatories or universities and run music organisations, their inclusion in mainstream music events is minimal, and they are unable to live from their compositions and the performing rights that should arrive if works are publicly performed. The status of women composers is dramatic. Few countries give sabbaticals, stipends, commissions, leaving skills and talents unexploited, damaging artistic dynamism, influence and economic development. In most countries, women are equal in number to male composers, and in some countries more. However, only 1% of their music (traditional, popular, classical, and contemporary) is programmed by public funded institutions[138] and 89% of public arts and culture institutions are directed by men. If, as WIMUST research confirms, women represent 40% of European composers and creators of music, why do only 2% of them receive performances of their works by publicly funded organisations? Why is this money (52,32% of which comes from female tax payers) being used to promote male aesthetics? Performances depend upon a complicated system of funding, patronage, and power play…Look at current music curricula or at what orchestras, theatres, radio and festivals are programming and ask: *where are the women?*

Current market philosophies value products in terms of their commercial appeal and as less public funding is available, and alternative funding lacking, so the range of challenging musical experiences in every community diminishes. Presenters and promoters must, therefore, find alternative ways of financing activities and there is a tendency to present well-known music and someone (conductor, soloist, composer, ensemble, and line-up) that the ticket paying public is prepared to pay to listen to. Clearly a full house can be expected with programming of *standards*, the works of *great masters* or *outrageous experimentation* – but it should be noted that all of these appear to be have been created by men (according to what we see advertised) and not by women!

Composers and music creators submit scores to artistic directions, organisers, recording companies and radio stations in the hope that these are read by

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peers. Unfortunately the majority of these are not music graduates and depend upon suggestions from others – music publishers, external consultants, colleagues. The result is that very rarely is a new work from a woman accepted and this was underlined in the study "Secret agendas in Orchestra programming". All women composers suggest that publicly subsidised organisations should have score reading/artistic commissions made up of equal numbers of men and women and that all scores should be submitted *blind* (without the name of the author). As the result of the questionnaire distributed to many hundreds of European women composers, we learned that they all complained, above all, of not being sufficiently programmed. They underlined that they face discrimination, passive resistance and envy from the men who are artistic directors, conductors and composers.[139]

National legislation could enforce the inclusion of a percentage of works by women within those projects that are publicly funded. Throughout Europe, composers (women and men) are unable to earn a living only from their musical compositions and performing rights and in many countries, the music-generated income is well below national poverty level. When women are excluded from the programming of important events and continually face difficulties with the production and promotion of their music they certainly do not feel understood or accepted. How many *set up* their own ensemble, performing group or band to guarantee some kind of continuity for their own music? How many women composers (in any field and of any age) are given radio or television coverage? How many are invited to give presentations of their own works in conservatories or university music departments? How many are included in school text books, or within the curricula for conservatory courses? In an attempt to answer some of these questions and to change this landscape, WIMUST is also circulating a Europe wide Petition addressed to Ministries of Culture, Equal Opportunities and Public Education to insist that they obtain equal treatment and access for men and women in the performing arts. Among the most important aims of the Petition is the removal of all obstacles to women musicians (and performers in general) in accessing decision making positions. WIMUST exist to try to answer some of outlined problems – to resolve them all we'd need more time and finance.

When music is performed, great deal of money changes hands: the hiring of a suitable location and staff (from box office attendants to cleaners, lighting and recording engineers, technicians and transporters), publicity costs, public

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[139] Addenda 3 is a table giving personal comments from women composers from 12 different EU countries.

relations, stipends for organisers and promoters, copyists, printers, performing musicians of all levels including soloists, conductors, artistic directors, authors of programmes, PRS (copyright collecting society), publishers and staff, recording companies and staff, instrument makers and repairers and the fire brigade (on call in theatres and concert halls). In some countries regular payments to PRS (thanks to performances) may ensure a pension, social security and welfare benefits for the author. However, *signing on* or *protecting a work* often has a cost and many women do not have an income allowing them to do this for works that may never generate any income…*Ergo*, PRS organisations and Music Information Centres have only a partial vision of how many women are making music as composers and creators.

Paid commissions for new works are rarely given to a young or unknown composer on the basis of her (or his) previous work. Since new compositions cannot be heard in a professional recording composers rely on a decision maker being able to read a score – and many artistic directors making judgements about music, are not trained musicians…Strong forces, political and commercial, counteract the growth of cultural diversity, imposing uniformity. A painting can be seen, a theatrical work read. Music lives only when performers give breath and sound to conventional symbols on a page. If there is no performance music is not perceived to exist.

Europe has many excellent composers but very few large scale opportunities due to stringent arts funding. This means that *old boy networks* flourish and the best opportunities go to composers backed by powerful advocates who often receive all the opportunities year after year. When women are interviewed they complain that their work is subject to *quality control.* Within fields where artistic directors or administrators define *quality,* only a minority achieve their objectives. *Promotion* or *career progress, commissions, performances, programming* depends upon the magic word – *quality.* When a woman is never considered for any of the above one hears that a *"woman would have been invited if they had had the same qualities as a man".* Interesting when one remembers that *quality* is more often defined by men than by women. The number of women composers increases every year. We know that there is a possible large audience, curious and willing to listen to, and participate in, new music, if a bridge is built between composer and public. Access to dissemination channels and therefore, to a potential audience, is of critical importance for creators to develop an ability to interact with their environment, and to survive. In the field of music, both the traditional channels (radio, TV, live performances) and the new technologies (digital networks) are of critical importance.

Talent Alone is not sufficient for Success; therefore, Accounting for Access and Representation of Women is Essential

The EUP March 2009 Resolution "encourages Member States to produce comparative analyses of the current situation in the performing arts in the various countries of the Union, to draw up statistics in order to facilitate the design and implementation of common policies and to ensure that the progress achieved can be compared and measured".[140] To date no country in the EU (apart from Italy) has brought this Resolution to the attention of national members of parliament.

In 2011 the Fondazione Adkins Chiti: Donne in Musica created WIMUST, supported by European Commission Culture Programme, administrated by EACEA, in collaboration with Women in Music organisations in 27 countries[141] representing all musical genres: classical, contemporary, world, electronic, commercial, jazz, fusion, techno, rock, traditional, educational, cinematographic, liturgical, for theatre, ballet, multimedia, sound art etc. An integral part of WIMUST is the *mapping* of women composers throughout the EU. Gender disaggregated data is essential for the arts, country by country, not just for the figures in themselves but for the possible secondary effects: where women are publicly recognised they can be considered for nominations, and their *official recognition* means that they are automatically *role models* for other women. Thanks to research begun in the eighties, the Fondazione's archives already held information and biographies for about four thousand European women composers and creators of music. In December 2011 a first listing was published, country by country, of updated biographical information and lists of works for three thousand living European women composers and creators of music.[142] As of the 1st September 2012 WIMUST has listings for nearly seven thousand European women. The resident scholars working within the WIMUST project update extant information for the following categories of *music stakeholders*, each entry complete with the names of responsible directors/ministers, addresses, websites and emails: Ministries (Culture, Education, for Women and Families), Equal Opportunity Organisations (ministries, commissions), Orchestras (symphonic, chamber and youth), Jazz bands and festivals, Music theatres and opera houses, Training

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[140] European Parliament, European Parliament Resolution of 10. March 2009 on equality of treatment and access for men and women in the performing arts, 2008/2182 (INI), 10.3.2009.

[141] Austria, Belgium, Cyprus, Czech Republic, Denmark, Finland, France, Germany, Italy, Ireland, Kosovo, Liechtenstein, Luxembourg, Montenegro, Netherlands, Poland, Portugal, Rumania, Serbia, Slovakia, Slovenia, Spain, Sweden, Switzerland, Turkey, United Kingdom.

[142] In: Fondazione Adkins Chiti: Donne in Musica, WIMUST – Women Uniting Strategies for Talent, published with contribution from EACEA/EU, Roma, December 2011.

Institutions (music schools public and private, conservatories, universities, departments for gender studies), Professional Institutions (unions, National Music Information Centres, music libraries and women's Libraries), Performing Rights Societies. This *mapping* is used by WIMUST for the essential ongoing advocacy on behalf of women composers and creators of music, which has included the writing of letters to one thousand European orchestras (symphonic, chamber, youth) and Jazz festivals asking them why they are not programming more music by women, while offering them lists of composers and musical scores. We sent out the letters over the last few months and it is far too early to imagine what might happen. It will not surprise us if replies received do not superate 1%: after all this is the percentage of works being programmed by publicly funded music organisations in many countries. This means that we shall have to write even more letters, send re-calls and, when we have an almost complete listing of European composers, sending this to each of the 1000 orchestras and festivals originally contacted.

WIMUST disseminates information about the numbers and works of European women composers and creators of music to political decision makers to encourage necessary legislation to ensure access and equal opportunities for women within the fields of the performing arts and culture. As the result of the WIMUST presentation to the Italian Parliamentary and Senatorial Culture Commissions, on the 22nd June 2012 the Italian Parliament unanimously accepted a motion presented by the Culture Commission to prepare a new law to assume the March 2009 EUP Resolution. On the 19th June WIMUST was presented at the EUP with the presidents of the Commissions for Culture and for Women and the Deputy Head of Unit European Commission, Directorate General for Education and Culture, Culture Programme and Actions Unit. Subsequently the Italian Ministry for Culture and Fine Arts (MIBAC) confirmed that the new regulations for performing arts in preparation will contain clauses referring to equal opportunities and access for women in the field. On the 12th October 2012, in collaboration with the European University of Cyprus (affiliate for women in music), WIMUST was presented in Nicosia and dates are being set up for presentations in 2013 in the UK, Denmark, Germany, Sweden and France.

Active participation in the arts and subsequently active participation as citizens may be achieved, in part, by reaching out to new audiences. *Donne in Musica* has organised concerts, festivals and spectacular events since 1978 (including those for the Vatican during the 2000 Jubilee Celebrations, the 2005 World Cultural Development Convention, Los Angeles, and opera performances in the Schoenbrunn Theatre during the 2006 Mozart Celebrations) and is well aware of the importance of audience participation.

We believe that audience development is complementary to artistic education and begins at school; as French composer Nadia Boulanger wrote (and before her the Empress Maria Teresa of Austria): *To study music, we must learn the rules*. In many countries music making is an integral part of school curricula but the repertoire taught does not include contemporary music or that composed by women. To encourage a greater knowledge of what a composer does, and to have a *close encounter* with contemporary music, WIMUST's ongoing *Composer Presentation Concerts* in schools and training institutions, are attractive and different because they are totally interactive: any member of the public can ask questions and receive answers. New works are presented in segments/sections and then performed without a break facilitating the impact on the audience. WIMUST builds its public by inviting parents to come to the school concerts, and by inviting older, established concert goers to bring along *"a young relative".*[143] Concerts and performances are streamed onto *YouTube*, and television and radio stations are encouraged to record and film performances while university arts departments come to performances to make documentaries. The principle message given at every concert is that today's new talent could be tomorrow's great artist – and the public lines up to have their programmes autographed. In this sense, WIMUST has similar goals to the programme for Creative Europe and exists to encourage "transnational cooperation projects bringing together cultural organisations from different countries" to undertake specialised or cross-cultural activities providing "a promotional European platform for the development of emerging talent and stimulating the circulation of artists and works, with a systemic and large scale effect…"[144]

To mainstream and empower women as creative artists their works must be listened to – only if heard can other stakeholders talk about *quality* or *innovation* and, after all, composing is a craft: works must be heard so that the composers can develop and move on. We need a larger enthusiastic public to change the *status quo.* When Women in Music organisations plan a concert or festival or nightclub programme they try to obtain as many performances of the same programme as possible – often the audience returns for a second hearing, and this encourages musicians to prepare music with greater care

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[143] The Fondazione's ongoing Donne in Jazz series has a public comprised of at least three generations: parents, children and grandchildren. Small children come with cushions and sit on the floor near to the musicians – they don't realise that all the music they hear is by women, and are amongst the most enthusiastic members of the audience.
[144] Institute for International Relations (Colin Mercer, Nina Obuljen, Jaka Primorac, Aleksandra Uzelac), The Culture Strand of the Creative Europe Programme 2014-2020, Brussels, Euroepa Parliament, Directorate General for Internal Policies (Policy Department B: Structural and Cohesion Policies, Culture and Education), 2012, 23.

allowing them too, to develop. Contemporary music is often not a primary concern in professional training institutions and musicians prefer to play older, better known works…*ergo,* the repetition of a new work encourages enthusiasm from the players and it is the polished, enthusiastic and convinced performance of a new work that communicates the composer's intentions to the audience. Behind all of this there is preparation of an Audience Profile, a Marketing and Advertising plan and campaign (which posters and where) and then an Attendance Plan which includes multiple emails and telefaxes inviting individuals, organisations and associations to the event. In a scholastic environment (or university) there is an almost *captive* audience, which must be involved in the event and convinced…In recent years Women in Music has nurtured a number of *bloggers* and *podcasters* who *push* concerts and feature (through online interviews) the women composers. Knowing your field and the audience you wish to reach means that all the visible aspects of development – programmes, posters, personal letters versus email invitations – are coherent with the aim of the activities. Hence, we refer to the Creative Europe Programme which underlines that a full-scale effort is needed in order to assist "the building of a more comprehensive and systematic knowledge base for cultural policy".[145]

WIMUST and the participating European organisations for Women in Music have each built a large diversified public of men and women from childhood to old age, including the socially disadvantaged (handicapped, in hospitals, prisons and old age homes). By taking concerts to villages and provincial towns it is possible to reach a public that may never have heard a live concert, certainly not contemporary music, and that has never met a composer *in the flesh*. Women in Music is convinced of the need to increase and encourage access and participation in the arts for all members of society – a fundamental step towards a greater and more active European citizenship. Our own work (and that of our network) tells us that there is one public but that most music production organisations (and even training institutions) deprive the audience of exciting anew experiences because they don't bother (or want or know how) to promote and programme music by women. And Culture will not reach its full potential if half of the population is excluded from it in so many different ways.

Conclusion

Policies for equal opportunities are acknowledged in the general labour market, but are not applied to the arts and culture. Creative activity and its complex relation to society is poorly recognized and accommodated by

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[145] Ibid., 29.

cultural policy and the encouragement of women even less so. Women are the creative artists without whom the Creative and Cultural Industries will never be the most powerful economic motor in Europe, and they are also central to the EUP Resolution March 2009 to ensure access and equal opportunities in the performing arts. This objective includes outreach to new audiences and advocacy to ensure that more musical works by women reach a wider public. WIMUST recognises the increasingly important role that cultural and creative industries are playing in a globalised and digitised creative economy. Like biological diversity in natural ecosystems, cultural and creative diversity is crucial to the "cultural ecosystem".[146] However, to *convince* European governments to *Assume the Resolution* it is essential that parliamentarians, music stakeholders, practitioners, and the general public, know who the women are and what they are doing. This is part of democracy, transparency and a greater awareness of equal opportunities and creative diversity. WIMUST exists for this: women in music uniting strategies for talent.

The preparation of this contribution has been undertaken with the enthusiastic participation of our staff and the resident scholars participating in the WIMUST programme. I would particularly like to thank musicologist Jelena Arnautović for her work and acumen.

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[146] Ibid., 35.

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Ana Tomás Hernández

The Museum in Your Hands: Bringing Together Conversation and Social Inclusion.

Introduction

According to a DEMOS report on cultural diplomacy[147], cultural institutions play a key role in international engagement. There is no doubt that culture has values that make it significant not only at international level, but also within local communities and individuals.

Culture is "one of the means by which we come to appreciate others" (and ourselves). If, as individuals, we get to understand similarities and differences between cultures, we will be able to engage with them. Both the material and the immaterial heritage of other peoples will be meaningful for us through a complex process of identification. In the era of globalisation and mass scale communications, defining our sense of belonging becomes even more difficult. This is why culture plays an important role when it comes to encouraging dialogue and community building.

Unfortunately, despite being recognised as a Human Right by Article 27 of the *Universal Declaration of Human Rights*, universal access to culture has not been completely achieved yet. Social exclusion, understood as the barriers individuals or groups face to fully participate in all the aspects of society, prevents some collectives from having a voice. Gender, race, poverty or physical disadvantages are some of the reasons for social exclusion.

This paper will deal with the crucial role played by museums in confronting social problems, specifically in terms of tackling the social inclusion of blind or visually impaired people, using the example of the National Museum of Anthropology in Madrid, Spain (NMA).

The NMA recently launched an essential programme to offer the necessary facilities and services demanded by people with disabilities. Located at a historical building with serious limitations to provide full physical access to people with limited mobility, a series of architectural interventions were conducted in order to eliminate previously existing barriers. During 2012,

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[147]Bound, K., Briggs, R., Holden, J., Jones, S., Cultural Diplomacy, London, DEMOS, 2007. Available at: <http://www.demos.co.uk/files/Cultural%20diplomacy%20-%20web.pdf> (Accessed: September 17, 2012)

devices for sound amplification were installed at the ticket office and the assembly hall in order to ensure access by people with hearing disability. After these, the access of blind and visually impaired people was considered a priority.

The museum in your hands was born as a first approach to offer inclusive activities at the Museum. It addressed all kinds of audiences and welcomed people with visual impairment. It mainly consisted on a guided object handling session, which was held in parallel to a two-day Course on Handling of Museum Objects titled *¡Frágil!* (Fragile). This training course, which was aimed at museum professionals and students, was recently included as a best practice example in the European Union's Toolkit *OMC Expert working group on the examination of ways and means to simplify the process of lending and borrowing*.

The aim of this paper is to analyse the context in which this initiative is developed, considering the current legislation on accessibility and disability in Spain, as well as the current status of Spanish Museums regarding this issue.

We will look into the contents of the handling session bearing in mind its two main goals: the development of an inclusive activity through a multi-sensory and empowering experience; and communicating conservation as a way to go beyond the relationship conservation-access, understanding conservation as a social activity which must also be addressed to major stakeholders.

Finally, we will examine the results obtained and the next steps that should be taken in order to reach the Museum's targets regarding accessibility and social inclusion.

General Overview

Background: Demography and Regulation

According to the World Health Organisation (WHO) "285 million people are visually impaired worldwide: 39 million are blind and 246 have low vision". Only 10% of them live in developed countries[148].

In Spain 797,608 people with visual impairment out of 45,031,743 inhabitants were counted in the census according to a report by the Observatory of the Disability in Spain (ODE), which uses data from the National Institute of Statistics[149]. This means there is a prevalence of 18.8‰, as reported by the INE

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[148]WHO Visual impairment and blindness factsheet. Available at:
<http://www.who.int/mediacentre/factsheets/fs282/en/> (Accessed: September 17, 2012)
[149]Data are referred to people with disabilities older than six years and residing in a private address.

in its *Disability, Personal Autonomy and Dependency Situations* poll (2008)[150]. We are here assuming that this relation remains the same after four years.

These figures are more than enough to justify every step taken towards social inclusion of people with sight loss, as well as all the efforts that must be made in order to effectively accomplish their total integration.

The need for policies and regulation tackling social inclusion for this group is even wider if we consider that a high percentage of the cases of visual impairment are related to the elderly. Besides, the upward trend is fuelled by the rise in life expectancy. The visual impairment rate for people over 65 is of 75.0‰ (87.0‰ for women).

In addition, blind people are a heterogeneous group and their needs vary. Therefore regulations and policies must be flexible and adaptive. Returning to the numbers stated above, we find 47,587 people who are totally blind, while 750,021 have low vision, showing different types and levels of sightedness.

According to the *State Database of People with Disabilities* from the Institute of Migration and Social Services (IMSERSO), 189,750 people, i.e. 8.20% of the group show a disability exceeding 33%[151], thus needing more demanding responses from the agents involved.

In light of this reality, and following international initiatives regarding legislation on equal opportunities, social inclusion and disabilities, Spain has developed a leading framework of policies and regulations acknowledged as one of the most advanced in Europe on this matter.

Inspired and affected by programmatic documents by the United Nations, the European Union and the Council of Europe[152], leaders have considered dealing with social exclusion a major concern since the promulgation of the Constitution in 1978.

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[150]Instituto Nacional de Estadística (INE), Encuesta sobre Discapacidad, Autonomía Personal y Situaciones de Dependencia, 2008.

[151]The assessment of the level of disability, as well as of the limitations derived from it and their implications in everyday life, is expressed using percentage figures. This number is obtained through the application of standard technical criteria fixed on a scale, which is established on the Spanish Royal Decree 1971/1999, de 23 de diciembre, and the modifications introduced by the Spanish Royal Decree 1856/2009, de 4 de diciembre, de procedimiento para el reconocimiento, declaración y calificación del grado de discapacidad.

[152]Among other laws and policies aimed at the protection of human and social rights it is worth highlighting the UN's Universal Declaration of Humans Rights, 1948; the European Union Charter of Fundamental Rights, 2000 (Article 13); and the European Convention on Human Rights, by the Council of Europe, 1953. All of them have allowed the later development of other regulations.

The Spanish Constitution is therefore the main mandate in Spanish legislation dealing with equal opportunities. Its Article 14 declares the *equality of every citizen before the law*, with no regard to their personal or social circumstances.

The Preliminary Title (Article 9.2), referring to the Public Authorities, previously states that it is the public bodies' responsibility to promote the conditions for real and effective freedom and equality. In this sense, the text urges to remove barriers and to facilitate participation in three areas: *politics*, *culture* and *social life*.

As we will analyse later in this case study, as we focus on cultural institutions, these fields of participation are widened by some authors, including economics and socio-psychological areas as factors that define engagement in museums and foster citizenship.

Article 10 of the Constitution establishes human dignity as a *fundamental right* to maintain political order and social peace. In turn, Article 49, referring exclusively to people with disabilities, encourages policies and practices targeting this group and aimed at guaranteeing this group's rights. Again, we can see how the Constitution anticipates subsequent definitions of citizenship, which will be defined as a balance between rights and obligations of individuals.

The content of this article is developed by the Law *51/2003, de 2 de diciembre, de igualdad de oportunidades, no discriminación y accesibilidad universal de las personas con discapacidad*. The law's explanatory memorandum explains the reasons for its promulgation:

The persistence of inequality in society, despite the constitutional proclamations and previous regulation dating from 1982 and focused on integration.

The change in the way we understand disability, emphasizing that limitations come from barriers and obstacles posed by society itself, and not from personal difficulties. These barriers and processes are considered the main cause for social exclusion.

The first article of this law defines some terms and specifies some areas of action that will be crucial for the development of this case study.

First, direct and indirect discrimination are defined as the main causes for the lack of equal opportunities. Thus, the non-accessibility to some environments, products and services (including cultural assets) becomes a subtle, but most effective, way of indirect discrimination.

Finally, the article defines "positive actions" as a useful tool to deal with the impossibility of people with disabilities to participate in four different fields, and includes the economic sphere to the areas previously defined by the Constitution in its Article 9.2. These actions include all kinds of efforts to make sure normalisation, integration and inclusion of people with disabilities for them to achieve their full potential in life.

Unfortunately, agents (including cultural institutions) have systematically failed to completely enforce the different laws on this subject. This has led some authors[153] to talk about the "structural discrimination" that disabled people face.

Although government policy has undoubtedly increased the museums' contribution to a social agenda (most successfully in other European countries), Spanish museums still lack resources and capacity building to encourage public engagement. Despite our potential, cultural institutions can still create barriers that prevent people with disabilities from participating in their public programmes.

This paper will study the case of the NMA from two points of view: accessibility and indirect discrimination; and positive actions which can contribute to social inclusion, as fostered by Spanish and European regulation, and to promote active citizenship in a "positive, conscious and proactive way"[154]

Remarks on Audience Participation, Active Citizenship and Social Inclusion

Audience participation in museums is a recent approach, considering the long history of these cultural institutions. Museologists date the origins of the museum's social role back to the 1960s and early 1970s, with the considered *Second Revolution of Museums*. What later would be defined as New Museology put an emphasis upon people rather than collections, and eco-museums became a paradigm of community involvement and local identity.

Later, the ICOM definition of museum[155] established a series of functions and aims for these institutions, and this social role, which turns the museum into a

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[153]Candlin, Fiona, "Blindness, art and exclusion in museums and galleries", in International Journal of Art and Design, 22 (1), 2003, pp. 100-110.
[154]Newman, Andrew; McLean Fiona; Urquhart, Gordon, "Museums and the Active Citizenship: Tackling the problems of social exclusion", in Citizenship Studies, Vol. 9, No 1, 2005, pp. 41-57
[155]According to the ICOM Statutes, adopted during the 21st General Conference in Vienna, Austria, in 2007, "A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment".

public service, became a deciding factor which gave sense to all the activities of these organisations.

Along with the challenges posed by globalisation, a new concept would appear to help shape the reality of museums: cultural democracy. According to this idea, collections and museum knowledge should be made accessible to as many people as possible. Going even further, the definition of culture itself would be entrusted to the public, and thus the creation of cultural contents would cease to be an elite process.

Over the last decade, Critical Museology has built a complex theoretical framework for museums, mainly based on the dialogue between museums and audiences, and the on-going questioning of their role and implications regarding the society.

Away from its traditional unidirectional (ladder-based) relation with the audience, museums have timidly (and not always successfully) tried to incorporate these developments in order to become a place for encounter and dynamic dialogue. The *matrix* approach[156], in which the museum is not always on top of the hierarchy when relating with its audience, has been adopted. Simon proposes five stages of participation ranging from "me" to "we", where the institution becomes a social space, a basic node within the community network.

Participation is therefore understood as mutually beneficial: individuals and communities take an active part in the construction of the museum's discourse, and the museum turns into a key factor to understand and become part of social change.

The contribution to the "social agenda", which is inspired by governments' regulations and policies, seems clear: museums can help in the development of individuals involved in their community (*active citizens*).

Some authors have analysed the complex role played by museums in turning active citizenship into a reality or, on the contrary, in preventing it from actually happening. Failure in facilitating the engagement of certain collectives such as people with disabilities can reinforce social exclusion. Newman, MacLean and Urquhart (2005), interpreting Makela, described social exclusion as "the inability to take part in the full life of society". This is the same approach adopted by the Spanish Constitution in its 9.2 article. Certainly, if we think of visually impaired visitors who find barriers in their attempt to enjoy

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[156]Simon, Nina, The Participatory Museum, Santa Cruz: Museum 2.0, 2010, online. Available at: <http://www.participatorymuseum.org/read/> (Accessed: September 11, 2012)

our collections or activities, social exclusion becomes an evident obstacle to full citizenship.

At the same time, these authors view citizenship "in terms of the rights and obligations of individuals and communities", and again we can refer to the Spanish Charter in its articles 10 and 49. The traditional rights related to citizenship should be added as new set of social and collective rights such as the right to access culture. As vehicles that make active citizenship and the enjoyment of cultural rights possible, museums become agents of policy themselves which would be able to address social problems. However, though research on the social role of museums has so far been limited in Spain, there is a general sense that these institutions are failing in providing access to their facilities and programmes to social groups with disabilities and this perpetuates citizenship deficiencies.

Nonetheless, museums can actively encourage the development of motivated, committed and responsible citizens by facilitating community involvement through policies formulation, while they obey the mandates of regulation and adjust to the definition of museums as organisations "in the service of society".

As we will see, social activities can act at an individual level by strengthening confidence and self-esteem, and consequently contributing to personal development. Besides, active citizenship encouraged by museums can improve social cohesion, community empowerment and reinforce local identity and civic bonds at a collective level.

In order to achieve this impact on audiences, museums operate on different fields, which are all essential and overlapping. They were introduced earlier in this case study, when talking about the legal framework of disability. Newman, McLean and Urquart designed an analysis grid based on Marshall's 1950's factors defining civic engagement – political, economic, social and cultural –, but adding a socio-psychological area. This grid shows the different ways in which museums can encourage participation and provide citizenship with social skills for each specific area.   A closer look will prove the museums' potential to tackle social exclusion.

Political: Decision-making regarding content and programming gives the audience some control and acknowledges the value of their contribution. At the same time, by encouraging visitors' involvement and participation, cultural institutions can help citizens identify themselves with political issues. The

potential of museums of anthropological content is clear, since they can become a forum for dialogue on important current events[157].

Social: Museums are excellent places (both physical and virtual) to create or reinforce social bonds by means of social exchanges and shared memories. As Runnel[158] stressed, public institutions as socialising agents can empower people through participation. When a "knowledge institution" admits a personal contribution as collector, critic or creator of new value, the subject sees his/her sense of self-esteem reinforced. Finally, when a group of individuals works together with an institution, participation reaches a social dimension, as it makes the creation of a community possible. At the same time, geographical location and urban transport may become social barriers to participation and social inclusion. This is why the needs of some social groups must be taken into account when planning a new museum.

Economic: Though these benefits have not directly been assessed, museums might prove valuable in providing participants with new knowledge and skills related to this subject, which can help them understand their immediate environment and the important changes currently being experienced by the society.

Cultural: as earlier stated and explained by Runnel, the activities of cultural institutions can be enriched by visitors' inputs. Museums embark on transformative processes for contents thanks to informants and contributors from the audience, who can co-create, share their opinions and living experiences or add valuable expertise that museums need.

In turn, Narkiss and Tomlin[159] point out that a "close contact (with collections) and a deeper understanding encourages a sense of ownership". This ownership, which is closely related to identity and feelings of belonging, is crucial to make the public support museums and get involved in their activities, as they consider these institutions as a relevant part of their lives.

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[157]9/11 has entered the National Museum of American History <http://americanhistory.si.edu/september11/>, as well as the social movement Occupy London, which recently became part of the Museum of London: <http://www.bloomberg.com/news/2012-04-23/occupy-london-placards-enter-museum-of-london-collection.html>(Accessed September 8, 2012)
[158]Runnel, Pille; Pruulmann-Vengerfeldt, Pille, "Theorising museum participation", contribution to the conference The transformative museum. Roskilde University, 23-25 May 2012, online. Available at: <http://www.dreamconference.dk/wp-content/uploads/2012/03/Runnel.pdf> (Accessed: September 10, 2012)
[159]Narkiss, Irit; Tomlin, Helene, "Close Encounters: Enabling Access to Museum Collections", in Saunders, D., Townsend, J.; Woodcock, S., (ed.) (Proceedings) Conservation and Access. Preprints of the 22nd IIC Congress. London, International Institute for Conservation, 2008, pp. 162 - 165.

Socio-psychological: The authors observed that there is a link between identity and self-esteem, and that active citizenship will not be achieved if the issues affecting those factors are not solved. Community development projects have been considered to have a positive impact on both features, contributing to the process of self-recognition and, in the end, making social engagement and participation possible.

Participation and Disabilities in Spanish Museums

According to the preliminary results presented by the Permanent Visitor Studies Laboratory in its 2011 report *Conociendo a nuestros visitantes* (Getting to know our visitors)[160], the use of facilities for people with disabilities is very low in Spanish museums, and only 2.8% of our visitors declared using these services during their visit.

This limited use of the facilities is symptomatic of the low number of people with disabilities visiting our museums. Most importantly, it is proof of the barriers that cultural institutions pose to them, including a noticeable lack of activities, programs, materials, services or resources adapted to respond to the needs of people with disabilities of any kind.

In the specific case of the NMA, figures drop dramatically to an "insignificant 0.4%". When data were gathered, at least 2.8% of the public considered that accessibility to the museum was inadequate. In addition, general comforts and signs inside the museum were two of the most poorly valued aspects. This can be considered a very deficient review that bears witness to the issues that require to be addressed and that makes it clear why accessibility and social inclusion are a priority for the NMA.

These deficiencies generally constitute a common denominator of Spanish museums, though in recent years a great effort has been made to solve this situation mainly in the area of physical accessibility of people with reduced mobility. In the case of people with visual impairment and complete loss of vision, most of the institutions present important perceptive barriers, with the exception of the Tiflological Museum in Madrid, which is completely accessible. Visits generally tend to be conceived as visual (ocular centricity), which promotes indirect discrimination. In contrast, scientific museums, though not entirely accessible, count on plenty of multi-sensory and interactive activities, and show a different approach to their discourse besides exclusively optic access.

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[160]Conociendo a nuestros visitantes. Estudio de público en museos del Ministerio de Cultura. Informe general. 2011. Available at: <http://www.calameo.com/read/0000753353c6f6cc139ef> (Accessed: September 10, 2012)

This situation led Fiona Candlin[161] to refer to an *active structural marginalisation* in society, of which the museum becomes a metaphor. Culture, education and leisure are mainly concerned as visually exclusive experiences. In addition, when special events for the blind or visually impaired people are planned, they are only a supplement to this structure, which remains unaffected, thus making active participation, and therefore citizenship, impossible.

In Spain, permanent activities and drop-in provision addressed to people with visual impairment are exceptional, though two initiatives by State Museums stand out: the tiflological area of the Museum of Costume[162] in Madrid, and the permanent exhibition of the Sefardi Museum in Toledo. The later was made possible thanks to private funding and support. For the author, with whom we must agree, the "current level of access is arguably palliative". Organised events are minute, and inclusive activities in the mainstream program, which would allow people with visual impairment to participate along with sighted people, are simply inexistent.

The research conducted by Candlin[163] in UK Museums with a focus group of blind and visually impaired people who actively participated in museum activities shed light on some issues.

One of her conclusions was that this group, though heterogeneous in many respects (interests, background, nature and level of sightedness), was systematically positioned as a unitary group. This means that despite their diversity as individuals (the same applies to sighted public), as museum visitors they are only defined in terms of their disability. When specific activities for blind people are organised, the museum contributes to their social exclusion.

Another problem that was detected is the lack of variety of those activities not only in terms of content but also regarding educational levels. Based on the assumption that it is not easy to attract this group to the museum, activities tend to be limited to a low educational level so that nobody is excluded. By doing this, cultural institutions are keeping away those individuals who consider the museum as a place where they can increase their knowledge in some specific fields.

The possible solution to these problems is "to have integrated events where blind people can come to any of the mainstream programmes knowing that

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[161] Candlin, 2003
[162] <http://museodeltraje.mcu.es/popups/publicaciones-electronicas/2007-indumenta0/Indumenta00-06-LLL.pdf) >
[163] Candlin, 2003

their needs will be accommodated". Inclusive activities yield several benefits for blind and visually impaired audiences:

Informal learning: being able to attend museum activities is a way of acquiring information and gaining knowledge about different subjects and cultures. When the handling of objects is also included, the understanding of their function and use is made easier. Moreover, when touching them, learning becomes more vivid and harder to forget[164].

Sensory experience: "Haptic experience (is) a source of knowledge and pleasure in its own right"[165]. Touch is a natural way to be connected with our environment, which has traditionally been conditioned by taboos

and the laws of social interaction[166]. Despite these social barriers, a large part of the brain "is devoted to processing neural messages from the hands and the fingers". For the blind and partially sighted people, it is a fundamental sense to understand the world around them, including the material culture. Blind and partially sighted people show wider development of these areas of the brain in comparison with the rest of the population[167]. Touch, together with other senses, helps complete their perception of any object. Multi-sensory experiences in museums can help develop tactile exploration skills and texture sensitivity, as well as train the other senses in order to be able to grasp different stimuli[168].

Emotional and evocating power: museum activities can provoke powerful emotional thrills and meaningful experiences. Encounters with objects in a collection might help remember past skills and abilities. Furthermore, museum discourse can be highly effective in triggering memory, and can make it easier for older visitors to share their past experiences with younger generations.

Social element[169]: the most remarkable benefit yielded by activities for visually impaired people is the development of socialisation skills. In the case of non-congenitally blind individuals, visiting museums allows them to maintain a

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[164]Chatterjee, H. (Ed.). Touch in Museums. Policy and Practice in Object Handling, London, Berg Publishers, 2008

[165]Candlin, Fiona, "Don't touch! Hands off! Art, blindness and the conservation of expertise", in Body and society, 10 (1), 2004, pp.71-90.

[166]Chaterjee, Ed., 2008

[167]Pye, Elizabeth, "The benefits of access through handling outweigh the risks", in Saunders, D., Townsend, J.; Woodcock, S., (ed.) (Proceedings) Conservation and Access. Preprints of the 22nd IIC Congress. International London, Institute for Conservation, 2008, pp. 162 - 165.

[168]Salzhauer Axel, Elizabeth; Sobol Levent, Nina (ed.), Art beyond sight. A resource guide to Art, Creativity and Visual Impairment. New York, Art Education for the Blind, AFB Press of the American Foundation for the blind, 2003

[169]Candlin, 2003

connection with their previous life (*sense of continuity*). Engagement with sighted people is recognised to play a crucial role in *normalizing* their situation and in diluting the sense of marginalisation. Active participation is also recognised as making both their *integration* into the local community and their identification with the group easier. Finally, museums play a key role in the *reassurance* of people with visual impairment. Firstly, participating in integrated events in museums, which were not welcoming spaces for a long time, reinforces their *self-esteem. Secondly,* what the author defines as "negotiation of the city" (using public transport and getting to the museum), positively strengths their *self-confidence*.

As explained in the Vision of the Director Plan of the NMA, the contents of the collection and its current educational program focus on multiculturalism, diversity and integration. The permanent exhibition and the learning activities offer an in-depth approach to everyday life, social and economic realities; myths, beliefs, rites and rituals; as well as complex systems of values and methods from different cultures. The museum seeks to confront all audiences with a wide spectrum of ideas, general knowledge and understanding about the world cultures and to promoting dialogue and reflection.

As a medium-sized institution, attention to diversity, as well as community building and development are two main objectives of the museum. One of the NMA's priorities is the integration of people with visual impairment, following the actions launched in order to solve inadequate architectural design for people with limited mobility, and the improvement of the facilities for the inclusion of people with hearing disability, by means of the installation of audio induction loop systems, funded by the Orange Foundation.

Designing a Pilot Programme

Taking this general background into consideration, the aim of the Education Department of the NMA was to design an inclusive activity, capable of engaging a wide audience with a subject of high interest, and of transmitting knowledge without lowering the level of the workshop.

The contents and the structure of the session were established after an enriching dialogue with the Curatorial and the Documentation Departments, a first step to future collaboration and sharing of decisions regarding education activities.

In order to prepare an activity welcoming visually impaired public, a handling session was considered the most suitable option. There is no doubt that touching activities are excellent opportunities to respond to the needs of people with sight loss, while satisfying legal requirements.

Nevertheless, our premise was not to promote touch alone. It was agreed that physical handling of the object could not be the only way to access the objects, but a more holistic and integrated approach was needed. Following the ideas expressed by Pearson[170], it was considered that "an overemphasis on tactile experiences may result in separate [art] form specifically for visually impaired people", and thus the activity would become a segregated experience.

A multi-sensory approach, similar to that expressed by Narkiss and Tomlin[171], was selected: a dynamic session, which would take advantage of touch, and vision when possible, as well as other senses.

The subject of preventive conservation was chosen in order to accommodate the educational level of the contents to the needs of potential visually impaired participants. The general public has showed a high level of interest in these works at museums[172], and it was considered a highly specialised profession, whose dissemination could provide a meaningful experience to all audiences.

Why Communicating Conservation?

A participant in a workshop held in 2009 at the University of Central London (UCL)[173] wondered if engagement with audiences through conservation was an essential part of our profession or a trend liable to change in the near future.

Conservation work in museums is generally acknowledged as a social practice. Its nature is symbolic[174]. It has capacity to communicate a series of social values, it can contribute to the knowledge of the objects and their history, and it can enrich our collective memory. According to the author, this social nature is shared with that of the objects in museum collections themselves, as it will be confirmed below.

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[170]Pearson, Anne, in Salzhauer Axel, Elizabeth; Sobol Levent, Nina (ed.), 2003
[171]Narkiss and Tomlin, 2008
[172]Behind-the-scenes tours are a growing trend that has brought conservation closer to audiences in many museums. Other recent projects in Spain communicating conservation are the restorations in situ, "live", like that of Tintoretto's "The Paradise" in the Thyssen Museum (Madrid).
[173] Sully, Dean, "Report of Workshop 3: physical Encounters: Increased benefit or increased risk?" (2 june 2009), in Cultural encounters and explorations: Conservation's 'Catch 22', Institute of Archaeology, University of London, 2009, online. Available at: <www.ucl.ac.uk/conservation-c-22/workshop_3/report_3> (Accessed September 4, 2012)
[174] Muñoz Viñas, Salvador, Teoría Contemporánea de la Restauración, Madrid, Síntesis, 2003

Conservation practice can hence play an active role in the social museum, and, as a last resort, it can contribute to increasing participation and public access to culture.

Despite this fact, as Simon Cane[175] correctly pointed out, conservation has easily forgotten that "it is people that have needs and not objects" and this social factor has rarely been a priority. Traditional views of heritage preservation lead to what can be considered as a "systematic precautionary response". In order to avoid damage, lights were dimmed, sensitive objects were locked in storage facilities and physical access to collections was limited. This option might lead to boost the feeling of museums as inaccessible places, and to a rupture between objects and people.

For some conservators, this customary inherited view of conservation only perpetuates a *preservation vs. access paradigm*, as if both were incompatible. In words of Candlin[176], "reading the situation as a choice between the museum as a disembodied and optic space, or as embodied and haptic, is to miss it's already hybrid nature and the possibilities of heterogeneous practice".

This author, along with Pye[177], goes even further and considers that the reasons for banning touch are not only related to conservation issues. Touch provision would be determined by blindness' social history, which involves negative connotations that are unconsciously assumed. This social hierarchy would lead to consider blind people's touch inappropriate, while protecting "the intellectual vision of the museum and curatorial and conservation expertise" by allowing only "expert touch".

Just like UCL's conferences did, other recent initiatives have aimed at studying the difficult balance between conservation and access[178] and have also sought to better understand the social benefits yielded by these physical encounters as well as their effects and the risks they pose on collections.

One of the main concerns showed by conservators is the difficulty to measure wear and physical change on objects, and the need to better understand the consequences of damage. Museum professionals have to be aware of the implicit risks that exist when touching or handling an object, and the staff must be prepared to assess their condition and fragility. This knowledge will

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[175] News in Conservation, Issue 78, May 2002, London, UK-IIC.
[176] Candlin, 2004
[177] Pye, 2008
[178] A paradox, called "Catch 22", results from the tension between both concepts: Access to heritage objects brings social benefit . Greater access brings greater social benefit . Greater access brings greater damage. Greater damage reduces social benefit.

allow negotiation of the decisions regarding access to collections, which is part of museums' role as a public service.

In addition, we must bear in mind that also other important aspects can have an impact on access. In ethnographic museums, access to certain sacred or ritual collections should be allowed to the communities of origin. The only way for visually impaired people to access the information and sensations offered by museum collections is handling or closely encountering objects.

As stated by Pye[179], "we can encompass the idea of wear and possible damage resulting from handling of selected objects". We cannot forget that collections are there to be used by present and future generations. We must admit that our collections' longevity is unknown, but that it is certainly not unlimited[180].If we have decided to show them to the public, assuming a factor of risk (pollution, light, vandalism), we also need to accept that some collectives might need to have a non-traditional approach to the collections, which can lead to a minimum degradation.

Nevertheless, there are multiple options to minimise damage and allow this new use and they should be considered. Museums can assess the potential for handling of each object, depending on its fragility, value or other factors, they can select objects which are not unique in the collection, designing supervised sessions with reduced number of participants following conservation procedures, etc.

Moreover, communicating conservation seems an excellent way to unveil this traditionally hidden task while helping produce an impact on museum audiences and boost social participation. The process of conservation and the measures taken on a daily basis in order to preserve collections can become a part of the visitor experience.

In order to effectively communicate so that conservation can really increase enjoyment and become engaging, we must take into account that we are addressing a non-specialist audience with heterogeneous interests in collections. According to Cane[181] again, a deeper understanding of the profession and its capabilities as a communicating tool will let us appeal to people's involvement in their personal background.

We must generate a feeling of shared concern for culture and raise public awareness. In this sense, concepts such as identity and ownership appear once again as decisive. The conservation of cultural heritage and museum

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[179]Pye, 2008
[180]Narkiss and Tomlin, 2008
[181]Cane, 2002

collections should be a collective responsibility. In this respect, building from the bottom up an active and supporting local community is fundamental in terms of ensuring the protection of our common heritage.

We must remember that neither conservation nor museums will be sustainable without public support[182].

Activity Planning and Development

The handling session was held in two consecutive days right after the ending of the course. A maximum audience of 25 people was set for educational reasons and for a correct supervision of the handling of the objects in line with conservation criteria. The number of objects selected for handling was also limited.

The session was conducted by one tutor, though the educator was assisted by one member of the staff during the hands-on parts. Both offered guidance to participants on how to touch, how the items should be held and how they articulate with the participant's body (especially in the case of the musical instruments). During the session, educators are expected to make sure that participants have enough time to handle the objects, since touching requires more concentration than visual perception[183].

As for the staff's attitude, the Education Department was committed to avoiding a patronising speech. As many authors have pointed out (Candlin, Chaterjee), blindness or visual impairment is not a synonym for ignorance. Neither does it have any connection with learning difficulties. Nonetheless, the level of description for each object was comprehensively studied and conscious consideration was given to the language used and to possible memory limitations. In accomplishing this objective, the *AEB's Guidelines for Verbal Description*, though mainly focused on visual arts, were used as a valid example.

Following these guidelines, a selection was made for verbal descriptors which could help clarify concepts and ensure attention. It is generally recognised that an accurate description can improve the participants' awareness of their immediate environment, as well as convey three-dimensional shapes, forms and textures. At the same time, simple, expressive and precise vocabulary was chosen. A detailed and particularised description goes hand in hand with the

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[182]Pye, Elizabeth, Caring for the past: issues in conservation for archaeology and museums. London, James and James, 2001
[183]Chaterjee, Ed., 2008

way in which people with visual impairment approach an object: from its details to the general features[184].

Finally, interpreters were most encouraged in engaging visitors in thought-provoking conversation. A series of subjects were suggested, such as the application of conservation criteria, or similarities and differences between the objects handled with those of their own culture. One of the educators' major concerns was to offer a subject-centred visit, rather than a visit focused on the objects. According to Chaterjee[185], this way, neurocognitive mechanisms are stimulated, allowing participants to establish a personal connection with the objects.

Contents:

The *first part* of the session included an introduction to preventive conservation concepts and methods, and mainly the handling of objects in museums.

Participants were introduced to handling activities in cultural institutions, and were provided descriptions for the jobs of curators, conservators, mount-makers or preparators. A special emphasis was placed on the importance of correct handling, since many people who do not belong to the organisation (e.g. researchers, photographers, etc.) may have contact with the items, and therefore they must know how to safely handle them.

Educators gave an account on a step-by-step methodology. First of all, a report of the condition of the object must be done in order to determine if it is stable enough to be moved. Handling should be reduced to the minimum necessary. This requires a thorough planning of human resources and equipment (e. g. dollies, carts, cranes) to be done before moving the object. Barriers should be identified in order to plot the most suitable itinerary. The importance of using gloves was emphasised, as grease and dirt in our hands, though apparently clean, can irreversibly soil the objects, especially the most porous ones. A metallic object was selected for the session, and participants were explained how a naked hand can cause the beginning of chemical reactions that lead to oxidation on the surface of the object, thus permanently darkening the material.

Exceptions to this general recommendation were explained: bulky and polished objects are preferably handled without gloves in order to obtain a better grip. The types and characterisation of different gloves available were

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[184]ONCE, Accesibilidad para personas con ceguera y deficiencia visual, Madrid, Organización Nacional e Ciegos Españoles, 2003
[185]Chaterjee, Ed., 2008

also described, and participants were provided disposable latex gloves for the handling session[186].

Finally, an explanation was offered providing an insight into the different ways and techniques for correct handling depending on the nature, form or weight of the object. Then the hands-on activity could start.

For the *second part* of the session, a selection of objects from different continents was used to discuss a wide range of topics. They are all considered *social objects* in line with the definition made by Simon[187], i.e. items capable of initiating "socially networked experiences" by "making interpersonal engagement more comfortable". Taking up again the definition of Muñoz Viñas, they are symbolic objects, which can become meaningful to all the participants.

In an attempt to fully accomplish the intended multi-sensory approach, the selection of items took into consideration auditory, olfactory, and tactile and movement imagery which are obtained from the objects of an appropriate size, and which allowed handling. The only exception was one slightly heavy drum, which required to be placed on the floor to be played.

These items allowed discussion about materiality, texture, balance, weight, temperature and sounds they produce. Together with this, handling and touch allowed the inter-relation of rhythm, movement, contact, articulation and pressure, and with them, participants could grasp sensations related to shape, space, size, texture, temperature, vibration and response[188]. Another goal was to prove how information from different senses could help supply a context from which both perceptual processes and imagination could profit[189].

An introductory brief on every object was offered to each participant with standard information about them. The participants were provided a general description (shape, colour, material), as well as brief historical, social or cultural context information.

A) Touch:

The sense of touch can be used to discover the formal features of one of the first objects that were selected from the collection for the activity: a neck ring with incised ornaments, a bronze collar or torc called *ngos*, which was used by

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[186]"An informal poll at the MoMA, indicated that most people prefer plastic to cotton because the texture and temperature of the works material can thus be felt" (Salzhauer and Sobol Eds. 2003).
[187]Simon, 2010
[188]Candlin, 2004
[189]Salzhauer and Sobol, Eds., 2003

both men and women of the *fang* African culture, a people who lived in an extensive area covering the south of Cameroon, Gabon and Equatorial Guinea.

Weight Sensations

In a first approach to the piece, one must notice the density and weight of the object. At the same time, one must bear in mind that it is an ornament and therefore the person wearing it must support its weight on their neck.

The object invites us to talk about the technology used to make it[190]. The ends of this type of torc were generally closed by hammering, once the piece had already been placed on the neck. This means that the piece was placed on the body while the metal was still hot and it was then worked into shape by hammering while the copper cooled down.

Some elderly *fang* recognised that, generally presented as a valuable ornament, the torc's real function when wore by a woman was concealed: it was a subjugation vehicle of the women to their husbands in this ethnic group. This fact opened the door for a discussion on gender relations in different cultures.

Based on the facts that the material was very scarce and that the *ngos* was so heavily closed, the torc was very often withdrawn from the neck or limbs of the person who wore it once they passed away. On the contrary, in other cultures, burials were done with the whole trousseau, including the rich gold and silver workings (a symbol for power and status). Even today, people in the western world are sometimes buried with their jewellery. The object is thus a good starting point for a conversation about rites of passage related to death and burials as well as a search for similarities and differences among different peoples.

Thermal sensations

The collar is similarly appropriate to experience thermal sensations, since the metal is cold when it comes in contact with the skin regardless of our temperature. This is due to the metals' conductivity.

Tactile sensations

The next object immerses us into the animal world and allows us to spot the differences between manufactured and non-manufactured pieces. It is a

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[190]In order to smelt the bronze, the fang needed the raw material from the waste of the colonial factories, since they were unable to mine it directly from the earth. The use of this metal was restricted to ornaments and most especially to the working of precious metals and decoration objects like this one, which is, no doubt, one of the most important pieces in the precious metals works of this people.

small-sized turtle shell from Brazil. Its texture does not remind us of any other turtle we have ever touched because this specimen has no plates or scales. We can also feel that it has an orifice, which may have been used as hanger. This leads us to think that it might have been a body ornament.

The specimen is an Arrau turtle. It is a highly valued species, firstly because it is part of the basic diet of the area and secondly, because once it had been used as food, its shell served as raw material for all kinds of manufactures such as tools or ornaments. In other cases, the whole shell could be turned into a musical instrument thanks to its sonority. Both wind and percussion instruments can be made of the shell. The participants were welcomed to play and prove the shell's sonority.

This object allowed us to talk about the different ways in which museums can build and enrich their collections[191]. Reflecting on the fact that the captain built the whole collection of which this piece is part, we understand that apart from the political aim of his journey, he was also attracted by the exoticism of the place. We discover that he was interested in the particular fauna of the American countries, samples of which were usually brought to Spain for them to be observed, studied and collected. This interest in *The Other* remains alive today although the focus of our interest has changed regarding the last century.

Fragility

Another piece in our selection was a photographic negative on a fragmented glass plate, which belongs to the Museum's Photography Archive. The emulsion layer of the negative's glass plate had been seriously damaged and therefore it had lost adherence and it had even come off the glass base in some areas. The participants were able to feel both the cracked surface and the areas where the emulsion layer had come off the base.

What was interesting for us in this case was not the negative's image (the representation), but the negative's conservation state, which offered us the opportunity to talk about the object's story both in and outside the museum.

Preventive conservation is quite a recent practice by cultural institutions, since the first museum professionals did not usually share such concerns. Back then, the necessary resources and tools for conservation were not always available (equipped spaces, inert materials in contact with the pieces etc.). This is why

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[191]This piece comes from a collection that was built early in the 20th century by Captain Francisco Iglesias Brage, a soldier from the Spanish region of Galicia. It was brought from the Amazon rainforest's Triangle of Leticia, where he had been posted as a League of Nations observer (the area constituted a territory in dispute between Colombia and Peru).

sometimes the conservation state of the objects in our museums is not the best possible.

In the early days of photography late in the 19th century, there were no negatives on flexible base (plastic films). Therefore, glass plates like this one were used for the image to be captured. This was obviously a very delicate system: the plates were both heavy and fragile. Many of them would break into pieces even before the photograph was taken or during the process. They sometimes also broke on arrival to the museum, while being moved or used by a researcher or conservator. All this provides a good indication of how fragile these plates are.

Unfortunately it is impossible for us to turn the negative into its original state. However, there are different solutions to preserve this kind of objects, which are also showed to the public participating in the activity[192].

B) Smell:

For the smell experience, we chose a piece belonging to the Museum's European collection. It is a mechanical element, a component of a cart's wheel (hub), which still keeps the grease it was applied as lubricating substance to avoid friction between the wheel's different pieces. The grease is distressed and therefore has a very particular and intense smell.

Since the piece was presented alone (without context), it was hard for the participants to work out what the piece was or what its function may have been one day. The European collection includes objects both from traditional societies and the post-industrial time. This piece allowed us addressing the interesting topic of cultural change and modernisation in the continent. In our conversation, the piece became the connection between our most recent past (which is increasingly unknown for those who have never lived with this type of objects) and the construction of our common future. The piece was also a good excuse to address the conservation activities at the museum and the criteria that guide such practice.

The participants were asked whether they thought that the grease should be cleaned off the piece. On the one hand, if we did, we would be eliminating information about the object and thus limiting the knowledge future generations would be able to reach about it. The object's grease tells us a lot about it and about its function within the context of the mechanisms that made the cart move. The correct greasing allowed the wheel to turn without

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[192]One of these solutions is to place the plates on a sort of sandwich, i.e. placing them between two new glasses so that further fractures or damages are avoided, thus making it easier to manipulate in case the object is to be checked.

friction, thus avoiding fractures. On the other hand, the conservator may consider cleaning off the grease based on the fact that it may damage the material, which may go irreversibly rusty.

C) Hearing:

When related to musical instruments, touch has been called "productive touch"[193] because when we strike the skin on a drum or when we pluck the strings of a guitar, we produce sounds, which turn into music when harmonically arranged.

At the closure of this activity, we asked the participants to manipulate (i.e. to touch in a productive way) different musical instruments from Africa, which present highly different sonorous features. The first of these was an idiophone instrument: the Sanza, with which sound is produced by making the instrument itself vibrate, since there is no string, membrane or body of air producing sound. We also had another idiophone instrument which is played differently: a rattle that was part of dancers' clothing. It is made of a rope where the empty shells of the dark coloured nut *makora* are tied. The rattle may be worn on different parts of the body -the ankle, the wrist- or it may just be hand-held. When moved, it vibrates while being shaken, thus producing sound which would often accompany dance.

The second instrument is a membranophone: a drum. When stricken, the skin that covers the drum vibrates and we can perceive its sound. The participants were invited to experience two ways of playing the drum: using the fingers to strike the border or using the palm to cause all the skin to vibrate. The sound produced changes depending on how the drum is played. As earlier advanced, this is the heaviest piece in the selection, so when playing it the person must be sitting and have the drum placed on the floor and between their legs. This interaction between the musical instrument and the person, which also takes place when playing the rattle, offers a posture perception, thus encouraging the perception of one's own body (the so-called proprioception).

The last of the selection's musical instruments is a chordophone: a harp. At the player's plucking, vibrating strings generate a very particular sound. For the sound to be amplified, some instruments have the so-called "sound-box". This is the case of the harp, the drum and the Sanza. Apart from amplifying the sound, the features of this box may also modulate the instrument's tone, thus modifying its sonority.

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[193]Chaterjee, 2008

Final Evaluation and Results

Since the Museum's main goal is to assure the sustainability of this proposal, the activity was intended to be held every four or six months and to include other objects from the collection. Considering continuity as a priority, a final evaluation of the handling session was necessary.

Each session of the activity included fifteen participants, among whom a family with two small children. Though it might not seem a big success, we must bear in mind that for educational reasons, there is a limit on the number of places available (25). Other factors explaining low participation figures[194] can be derived from poor advertising, publicity not available in large print, Braille or audio, or the location of the museum, which is away from cultural itineraries as well as transport-related difficulties.

Different sources of information were used to assess the level of success of the activity among the participants, and to determine weaknesses and strong points. This input provides valuable information for the future development of an ambitious accessibility plan aimed at social inclusion and participation of people with disabilities.

Enriching feedback was obtained from informal discussion with the participants after the activity. The overall impression was satisfying and the workshop was seen as an opportunity for a closer encounter with the collection objects. Other traditional communication spot was the "Visitor's panel", which is located at the entrance hall and where people could express their opinions about the museum and the activity after their visit (either by writing or by drawing).

Social media gathered positive opinions too, especially on the NMA's *Facebook*© wall, where comments with suggestions were posted and the activity received good reception (likes).

Nevertheless, some aspects related to the development of the activity should be considered for improvement. Almost every participant agreed that the duration of the activity (60 minutes) was inadequate. We must bear in mind that for the blind or visually impaired people, the visit to the museum requires a great deal of planning and transport, so the duration of the session should be worth the journey.

Besides, as we have already emphasized, not all visual impairments are the same and individual needs may greatly differ. Therefore the museum must be

[194]Candlin, 2004

prepared and it should anticipate the requirements and adapt the solutions especially in terms of environment, lighting and support material.

Some problems were derived from the room chosen to hold the activity, the main hall of the museum. This is a spacious hall with zenithal natural lighting (thus with no shades or blinds), combined with artificial fluorescent lamps, which cannot be adjusted or regulated. The general illumination problems and undesired reflections we had to deal with could have been partially avoided by using a "task light" for individual use on a table.

As for auxiliary materials, there were no printouts for the activity. During the handling session, this missing provision proved to be essential for a better understanding of the contents and in order to obtain a complete overview of every object. For these materials to be effective for all the public, some features must be taken into account and assistance might be needed: colour selection, determination of contrast between foreground and background, careful choice of suitable and legible print in terms of size, spacing and style.

In view of these results, a new way of understanding museum programming is needed in order to adapt activities for the inclusion of people with disabilities. A more participatory approach can only be achieved through an integral analysis of the audience's needs and of the targets to be reached. The final aim should be to design a permanent, long-term inclusive program, provided with advice from and continuously transformed by feedback from the public.

Future steps

Social Innovation and Community Building

Despite its recent inclusion in the *Guide of Accessible Museums* of the city of Madrid, with acceptable overall performance and resources available, the NMA must overcome different deficiencies in terms of architectural and exhibition design, as well as learning programmes.

The technical staff considers that *social innovation* is the most effective way to achieve the level of accessibility for audiences with disabilities that public policies encourage, and which the museum targets in order to engage its visitors.

As described at the Conference "Creativity and social innovation for an independent life", held last June 2012 by the Coordinating Federation of People with Disabilities of Bizkaia (FEKOOR), social innovation seeks the most effective, fair and sustainable solution to social problems like the lack of autonomy of blind people. With this concept in mind, the NMA follows the recommendations made by the Permanent Visitor Studies Laboratory to

attract new visitors, focused on the design and implementation of an integral plan to eliminate physical, sensory and cognitive barriers.

However, considering that accessibility can only be one means to a larger goal, another approach is included: the design of "positive actions" aimed at promoting dynamic participation and, therefore, social inclusion.

Following the philosophy of many participatory platforms in Europe and worldwide, a model of policymaking based on giving a voice to people and communities, and involving them closely in their research, the NMA will look for input from other agencies to develop its strategic plan.

As recommended by many authors, the first step would be to form an Advisory Board[195] which will provide feedback and information on basic needs to come up with an effective museum programming on this matter. This panel of advisors can provide information and guidance on techniques and methodology and bring new contacts.

The ultimate aim of this plan must be to create a favourable climate for interaction and feedback and to create a network that will assure the stability of the programme. This network should act both locally and globally. On this respect, we must take advantage of new social media and technology available (online discussion groups, websites, wiki platforms, etc.) in order to foster participation to build and maintain the programmes.

A participatory museum as defined by Simon[196] must develop and build relationships with a wide range of agents in order to make the best out of the benefits and advantages from an involved community. Just as an example list, which is not exhaustive, we can stress:

Local advocacy/service organisations that serve the blind and visually impaired audience. Even though ONCE (Organización Nacional de Ciegos Españoles) is the one that carries the most weight and is internationally recognised, we must involve small and medium organisations, which will connect us with people with visual impairment from diverse backgrounds, gender, age, and diverse visual impairment conditions and different levels of sightedness.

Schools and the teaching community, which will support and provide advice on learning programmes for children and young people.

University, research facilities and specialists in the field (educators, psychologists, anthropologists, museum professionals, etc.)

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[195]Salzhauer and Sobol, Eds., 2003
[196]Simon, 2010

Adults and senior citizens groups and associations. The figures related to the aging of the population must be kept in mind, as well as its direct relation to sight loss. Attention must be paid to lifelong learning activities.

Private companies (publishers specializing in Braille and large prints; architecture firms and design studios; lighting and materials contractors; etc.).

Public administrations. As well as seeking the active involvement of institutions such as the ODE, we must encourage local authorities to further commit to constructing the infrastructures required for active citizenship[197].

The recently set up Association of Friends of the NMA, *Cauri*[198], was created as a channel of citizen participation in the daily life and activities of the Museum.

An effort regarding integration and interaction should be ideally reflected in all aspects of the organisation, including volunteers and staff, and not only in front-of-house or public areas.

NMA's Integral Plan on Accessibility and Social Inclusion

For the development of the Plan and its different programmes, several handbooks and guidelines available on the subject are useful[199] as well as the *Criteria for Drafting Museum Plan*, which was edited by the Ministry of Education, Culture and Sport[200]. All the contents have taken into consideration the action lines appeared in the Director Plan, which was devised by the technical staff of the Museum in 2011.

Established goals and objectives would be closely related to other programmes, such as curatorial, conservation or temporary exhibitions. Some of the priority actions should be the following:

Economic Programme: against our will, cultural institutions are facing dire times. The current economic situation represents a constant reduction in resources and budget constraints. In this sense, museums must prioritise projects, and carefully assess the costs and effects in order to define their

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[197]Deficient urban design or transport facilities are a significant barrier to museum participation and engagement for people with disabilities.
<http://revista.consumer.es/web/es/20110301/pdf/tema-de-portada.pdf> (Accessed September 8, 2012)
[198]<http://cauriamigosmna.wordpress.com/> (September 8th 2012)
[199]ONCE 2003; Salzhauer and Sobol, Eds., 2003; National Endowment for the Arts, Designing for Accessibility: A Cultural Administrator's Handbook, NEA, 1994
[200]Chinchilla, M.; Izquierdo, I.; Azor, A., Museum Planning Criteria, Madrid, Ministerio de Cultura, 2007. Available at: <http://en.www.mcu.es/museos/MC/PM/index.html> (Accessed: September 10, 2012)

budget in a realistic way. A staggered but constant approach to the accomplishment of objectives might be a palliative solution.

As noted by Runnel[201], participation and social involvement may also become an important economic resource. His proposals range from the upward trend of crowd-funding, to the outsourcing, by making the community involved in the organisation of activities outside the museum.

Architectural Programme: universal access to the Museum would be accomplished through simplification, regardless of the visitor's experiences and capacities. We must strive to obtain an equitable use, flexibility to accommodate a wide range of needs, intuitive facilities, perceptible information and efficient designs, which permit a low physical effort.

Prior to designing and constructing, a survey to identify accessibility barriers should be conducted among the visitors, and brainstorm activities among a participatory audience might provide answers on the ways in which those barriers may be eliminated and in which environments may be made more usable by the broader public (e. g. tactile flooring, lighting, large print labelling, showcases that avoid shadows and undesired reflections).

Learning Programme: its inner difficulty on the one hand, and its social dimension and its potential to provide benefits and impact on audience participation on the other hand, make this programme possibly the most challenging and attractive one in terms of achieving the social inclusion shift.

Community: every effort should be channelled to foster the birth of a community or network, as we stated before. Inclusive activities aimed at groups (1 or 2 + children), young people and adults, as well as lifelong learning should made of the museum a social place which encourages encounters.

Schools: bringing anthropology and multiculturalism into the school by means of curriculum integration, has been a major concern for the Museum's Education Department[202] over the last years. A successful activity currently under development at the NMA is the organisation of professional development workshops for primary and secondary school teachers. Via these meetings, the staff introduces teachers to the museum's collections and its educational philosophy. They show them the museum's resources and also define strategies on how a relationship between museums and schools can be

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[201]Runnel, 2012

[202]Azcona, M.; Soguero, B., "Interculturalidad, Integración, Igualdad: experiencias en el Museo Nacional de Antropología", in ICOM-CE Digital, Revista del Comité Español del ICOM, nº2 (Museo e Inclusión social), online, 2011, pp. 98-107. Available at: <http://issuu.com/icom-ce_librovirtual/docs/icomcedigital02> (Accessed September 11, 2012)

developed. Focusing on activities that can be inclusive and educational for children with disabilities must be a priority.

College and university: originally a scientific museum, the NMA takes the dialogue with the research community as an important objective in order to share information and expertise. The Museum considers organising meetings, conferences and informal discussions paramount activities for the launch of interdisciplinary efforts between researchers and practitioners. A second phase could see the development of undergraduate courses fulfilling university standards, with substantial information and high educational level, which could be attended by people with disabilities.

Museum staff and educators training: in order to cover the needs of people with disabilities, this kind of training should address not only learning officers, but also all the technical staff, museum assistants and volunteers. It will be achieved through one-to-one experiences with blind people and professionals from other museums with good practices, as well as by means of workshops on sensibility, mobility or description for the blind.

New media: Museums should try to develop new ways of engaging different audiences through innovative technologies available (e.g. distance and e-learning, haptic technology, etc.).

Communication Programme: The achievement of effective dissemination and publicity to reach new audiences, including people with disabilities, is probably one of the weakest points in the cultural strategy.

First of all, in-depth studies on visitors should be conducted. Following Hooper-Greenhill[203], these studies should embrace both theoretical research and practice evaluation. Though this pilot programme did include a final evaluation, a more formal questionnaire or interviews with participants could be conducted.

It is only with this data that the museum is capable of designing its programmes and effectively communicating them. Once the information has been gathered, a communicative strategy and a plan for media exposure should be developed in accordance with the rest of state museums in Spain and the Ministry of Education, Culture and Sport. The targets should be building real visitor loyalty, increasing our market share and, finally, defining segmentation and reaching participation from new audiences such as people with disabilities.

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[203]Hooper-Greenhill, E., Museums and their Visitors, London, Routledge, 1994

The institution must offer a welcoming environment to its community. Otherwise, the community's perception will never be positive[204]. In that sense, it might be advisable to include information regarding accessibility and inclusion on leaflets, mailings and information panels. According to many authors, a primary intervention for social inclusion should be to create free cultural infrastructure. State museums in Spain have taken this first step, and now have to be able to successfully inform about their gratuity for groups with disabilities.

Apart from the above information, the participation of the museum in awareness campaigns on the difficulties and needs of some social groups could be an interesting initiative. It would contribute to the weaving of the network of participation, building at the same time the image of the NMA as an inclusive museum, and confirming its concerns on this subject.

Audience development will be a time consuming process, though. It will also require persistence. Increasing the number of participants in sessions like the one analysed in this case study implies investing both resources and energy to build the institution's credibility on tackling indirect discrimination.

Evaluation: As pointed out by a lecturer during the conferences *Cultural Encounters And Explorations: Conservation's "Catch 22"* at UCL[205], the design of evaluation studies and data analysis systems is crucially important. Inclusive sessions or accessible drop-in provisions show difficulty to justify their cost-benefit, especially when compared to other museum activities such as major temporary exhibitions. While some activities might have potential to provide policy makers with concrete data about the tangible benefits of people with disabilities engaging in collections (e.g. therapeutic handling projects[206]), other proposals lack quantifiable records.

Conclusion

This pilot programme has confirmed Candlin's opinion regarding the fact that it is impossible to become a fully accessible museum using a tokenistic approach.

This activity proved to be very useful in showing the deficiencies and needs of the NMA in terms of accessibility for the blind and visually impaired audiences. It also showed that accessibility can only be approached in an integral way, through the drafting of a strategic plan. It evidenced that many aspects should

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[204]Salzhauer and Sobol, Eds., 2003
[205]Sully, 2009
[206]Chaterjee, Ed., 2008

be taken into account and that fostering the participation of many groups when it comes to completing that work is crucial.

Access for the blind people must be accomplished by programming inclusive events on a regular basis and making integration a priority when designing activities or exhibitions. Multi-sensory and holistic experiences, which take advantage of all senses, proved to be a correct approach.

In addition, the choice for conservation as the main subject showed that the public is not only interested in collections, but also in the other functions of the museum, including those which can be considered more technical or specialised.

The activity was an interesting test for collaborative work within the institution, since decisions on what objects from the collection could be handled were shared among curators, educators and conservators. The results also point out that access and conservation are not opposed concepts.

But, the most important contribution of the activity was the fact that it made clear that accessibility cannot be conceptually disconnected from the idea of social inclusion. Access can only be understood as a first step towards a more ambitious objective, which is the right of the blind and visually impaired people to actively participate in society and culture, as equal integrated citizens.

Museums can eliminate the existing barriers which prevent audiences with visual impairment from visiting the museum, thus becoming an agent for social inclusion and promoting participation and active citizenship.

Chaitas Charalampos & Anastasia Kalou

Cultural Hutching Nests of Citizenship: a New Role for Contemporary Museums

> "I saw a lot of school children here today – I hope it makes a difference in their life"
>
> Visitors' quotation from the Rule of Thumb:
>
> Contemporary art and human rights[207]

Introduction

The main argument of this paper is that the contemporary museum enhances the cultural component of citizenship and consequently leads to social cohesion.

"Museums have always had to modify how they worked, and what they did, according to context, the plays of power, and the social, economic, and political imperatives that surrounded them"[208] During the 19th century and beginning of 20th century, museums had the role of "passionless reformers"[209] in parallel they were a medium to reinforce national identity[210]. From the 1990s onwards social inclusion gains a currency in museums, and begins a shift in museum philosophy. Gradually a move can be identified that Museums turn from galleries of display to institutions that become an integral part of society. According to the ICOM Statutes[211], "…a museum is a non-profit, permanent institution in the service of society and its development, open to the public and which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the

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[207] The Rule and Thumb: Contemporary art and human rights program presents four events related with subject of male violence against women and children. The aim was to work with a range of organizations to present exhibitions and projects raising awareness of the issues generally, while also targeting specific audiences. Hollows V., (2007), Rule of Thumb: Contemporary art and human rights, In Glasgow Museum, Towards an engaged gallery, Culture and Sport Glasgow, Scotland, p.23 and pp.28.

[208] Hooper-Greenhill, E. (1992)Museums and the Shaping of Knowledge, London, Routledge, p.1.

[209] Bennett, T.,(1995)The Birth of the Museum, Oxon, Routledge, p.21

[210] Spandling, J., (1991) Is there life in museums? In G. Kavanagh (ed.), The Museums Profession, Leicester, Leicester University Press, p163.

[211] ICOM Statues, adopted during the 21st General Conference in Vienna, Austria, 2007,(visited: 10 September 2012) URL = <http://icom.museum/the-vision/museum-definition/>, Last visit10/09/2012

purposes of education, study and enjoyment." Therefore museums open up their services and galleries to new uses, collaborations and potentially to more visitors and therefore they become a hub of social interaction.

In parallel because of the set of events that we describe as globalisation there has been a move for the notion of citizenship to expand and incorporate the idea of culture. As it was the case in the post war era that the notion of citizenship was put forward to compensate for class inequalities and therefore achieve social cohesion within a nation state, today we introduce the notion of cultural citizenship in order to compensate for the plurality of cultures that coexist within the contemporary polity and the diversity this entails.

So in today's reality we are faced on the one hand with museums that they are hubs of social interaction and on the other with the need to understand explain and consequently include in our everyday life the fact of cultural diversity in order to achieve social cohesion. To do so, we have to incorporate to society the notion of collective learning. The citizens of the contemporary polity have to learn and consequently understand through a collective learning process the multicultural character of their societies and what this entails in order to achieve an inclusive socially coherent polity.

It is this collective learning process that is common both to the notion of cultural citizenship and to the philosophy of the contemporary museum. The contemporary museum because of its role as a hub of social interaction is a most appropriate place to facilitate realisations of collective learning. Therefore the notion of cultural citizenship can adequately be fostered and enhanced through the practices and the services of the contemporary museum.

The Notion of Citizenship

When we refer to citizenship we have in mind a legally binding relationship between an individual person and a State as a sovereign territorial entity, and the obligations and rights that arise from this relationship to both parties.[212] Citizenship has to do with national identity in other words it has to do with who we are and to whom we pledge our allegiance to. In parallel citizenship also has to do with the polity. It has to do with how we place ourselves and with how we interact with other members within the boundaries of an organized law-abiding polity. But there is more into the notion of citizenship. If we move away from the strict legal meaning of what it entails to be a citizen,

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[212] Leydet, Dominique, "Citizenship", The Stanford Encyclopedia of Philosophy (Fall 2011 Edition), Edward N. Zalta (ed.), (visited: 10 September 2012) URL =
<http://plato.stanford.edu/archives/fall2011/entries/citizenship/>.

we can say that the underlying purpose of the notion of citizenship is to determine, achieve and sustain social cohesion within a polity.

Traditionally citizenship is defined by birth and a common national identity. For the purposes of our analysis we will accept that citizenship has to do with three distinct but overlapping domains of social life. First there is the Political domain. In this domain the notion of citizenship has to do with the right to vote and stand for political office, and in general with a free and democratic political system. Second there is the Civil domain of citizenship. This domain has to do with citizens' everyday life and the interaction between each other and between them and the state. It has to do, for example, with the freedom of speech, or the freedom of association and equality before the law. The third domain is the Socio-economic domain of citizenship. In this case again we look at the interaction between citizens, and between citizens and the State, but in terms of their rights to equally and actively participate in the economic sphere of society. That is, for example, the right to have access to the labour market and the social welfare system, or the right for entrepreneurship. "The legal status of citizen is essentially the formal expression of membership in a polity that has definite territorial boundaries within which citizens enjoy equal rights and exercise their political agency."[213]However this is not the case anymore. There is a fourth domain to be identified.

During the second part of the 80's it becomes evident that processes within a political, socioeconomic, and technological context have given rise to an increased human mobility. The strengthening of international ties between nations, the need for a further expansion of economic markets, and developments in transportation and communication infrastructures made possible for people not only to travel internationally with little to no constraints, but also it enabled citizens of one country to reside and work in another, not only because they had to as is the case with economic migrants or political refugees, but because they wanted to. According to the International Organization for Migration (IOM) migrants today would constitute the fifth most populous country in the world.[214] These migrant populations come from a wide range of countries and bring with them their values and beliefs, their customs and their habits, in other words they bring with them and they practice their culture. Over the years migrant groups are no longer small minorities; they become an integral part of the hosting polity and are affiliated with local populations. This human mobility and the

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[213] Leydet, Dominique, as above
[214] International Organization for Migration, Facts and Figures, Global Estimates and Trends, (visited: 10 September 2012) URL = <www.iom.int/jahia/Jahia/about-migration/facts-and-figures/lang/en>

consequent integration[215] of populations entail a cultural plurality for the polity. As Gerard Delantry points out "Migrant groups have become more and more a part of the mainstream population and cannot be so easily contained by multicultural policies and, on the other side, the 'native' population itself has become more and more culturally plural, due in part to the impact of some four decades of ethnic mixing, but also due to the general pluralisation brought about by post-industrial and postmodern culture."[216]

It becomes obvious that the fourth domain of the notion of citizenship to be identified is that of culture. In a more open world where a multitude of different cultures exist and interact within the boundaries of a polity we need to incorporate the aspect of culture into the notion of citizenship. In modern society, to achieve and sustain social cohesion the notion of citizenship has to accommodate for the plurality of cultures that constitute the polity of today.. In fact the European Union constitutes a perfect example and further reinforced this argument. The lack of borders in EU and a variety of diverse member states that constitute a common polity not only necessitates the need to introduce the notion of cultural citizenship, but also it provides us with the grounds to better understand it.

If you stand back and look at the socio-economic map of the EU the necessity to include the aspect of culture to the notion of citizenship becomes immediately apparent. It is very easy to realize the diversity of cultures among EU citizens. This diversity is evident among member states by making the obvious distinction between north and south, centre and periphery or between east and west. But this diversity can also be identified within individual member states. In other words EU citizens constitute a vast mosaic of cultures. Once again if you take a step back and take a bird's eye view it becomes apparent that the particulars of this mosaic are sometimes at opposite ends. The obvious example is that of religion with Islamic and Christian populations, or that of western democracies and former soviet democracies in terms of economic development. However people who fall under these categorisations they are all citizens of the EU with equal rights and obligations within the Union and their individual countries. It becomes apparent that given the ever-increasing evolution of the socio-economic and technological realities of our present societies, this mosaic is constantly changing and redefining itself.

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[215] To what extend this integration is successful or not is not for this article to discuss. For our analysis it suffices to identify the plurality of cultures within the polity.
[216] Gerard Delanty, "Two Conceptions of Cultural Citizenship: A Review of Recent Literatureon Culture and Citizenship", The Global Review of Ethnopolitics, Vol. 1, no. 3, March 2002, pp.60-66

This constant changing of the anthropogeography of EU citizens makes it impossible to determine, beyond a strict legal sense, in a definitive way the characteristics of what it entails to be a citizen of the EU. But by incorporating the aspect of culture in the notion of citizenship we can find ways to explain understand and incorporate diversity in the notion of citizenship. By allowing the aspect of culture to be a normative component of the notion of citizenship we fortify the notion of citizenship as far as its role is concerned, as a means to achieve social cohesion. We therefore have to expand the concept of citizenship to include the notion of cultural citizenship.

"On closer inspection it becomes evident that there is less consensus than might be apparent from first glance of the literature on cultural citizenship. Roughly speaking this body of writing can be divided into two groups of thinking…"[217] There are two conceptions of cultural citizenship one based on cultural sociology and another based on political theory. Both these approaches recognize the importance of culture in the process to shape and determine a polity's citizenship. They take two different separate ways in order to incorporate the concept of culture to the notion of citizenship. However, either conceptualisation is supportive of the main argument of this article.

On the one hand the conception of cultural citizenship based upon cultural sociology puts culture at the starting point. Its approach operates under the assumption that there is not a prevailing culture characteristic of the polity to be taken for granted. It recognizes the plurality of cultures within a polity and the consequent diversity, and then attempts to reconcile them in a broader sense of belonging. The idea behind this approach is that to achieve and sustain social cohesion within the polity, the notion of citizenship should be inclusive of the cultural diversity of the polity. Different cultural characteristics should be first identified, then understood and consequently be incorporated into the polity's idea of identity. To belong to the polity and to be equally treated means that cultural diversity is recognised and accepted. In this approach equal rights do not necessarily imply the same treatment, but they imply the right to differ and still be part of a law-abiding polity.

On the other hand the conception of cultural citizenship based upon political theory, puts at the starting point the established polity. Its approach operates under the assumption that there is a prevailing culture. This prevailing culture is taken for granted and from then on it identifies excluded or marginalised cultures. Then on the basis of normative politics, actions are taken to ensure that individuals or groups from these excluded of marginalized cultures have

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[217] Gerard Delanty, as above

their fair share of rights, in a democratic order, within the polity. The idea behind this approach is that social cohesion is achieved by the extension of the mainstream population's rights to individuals or groups of marginalised cultures. In this approach it may be the case that the political or legal actions taken to incorporate diversity are decided without the involvement of those which these actions aim to include.

To sum up our view on the conceptualisation of culture in the notion of citizenship, the sociological approach to cultural citizenship, that is Cosmopolitan Citizenship, has to do more with identifying diversity, therefore understanding it and consequently resulting to inclusion in terms of identity and belonging for the cultural plurality of the polity. The political approach to cultural citizenship has to do more with the established state and its prevailing identity. Once the cultural plurality is identified it takes action to extend citizens' rights to minorities or more generally speaking to groups previously excluded.

No matter how different these two approaches are, they have one common ground crucial for our main argument. That is, that both approaches identify the need to incorporate cultural diversity in formulating a new expanded notion of citizenship, on the basis, or not, of a prevailing culture. So once cultural diversity has been identified within a polity, to successfully incorporate it to the notion of citizenship on the one hand, legal or political actions should be taken to ensure equality, and equal rights. But on the other hand, to achieve the desired level of social cohesion within the polity, individuals have to be educated to the notion of cultural citizenship and what this entails. Social cohesion lies behind inclusion, and inclusion is the result of understanding, interacting, and knowing each other. Learning processes should be established in order for representatives of the plurality and diversity of cultures to acquire knowledge of each others' particulars.

So far we have briefly explained the notion of citizenship. We then illustrated that given the multicultural nature of the modern society the element of culture should be incorporated in the notion of citizenship. We then proceeded to examine in what ways culture is conceptualized within the notion of citizenship (cultural citizenship). In doing so we came to the conclusion that an integral part of cultural citizenship is a learning process which will enable representatives of the diverse cultures within a polity to learn and know each others' particulars. This need for learning about each other which underlies the successful incorporation of cultural plurality and diversity into the notion of citizenship is essential for the main argument of this article.

Cultural Citizenship and Learning

The common ground is none other than the need that arises by the successful application of either conceptualisations of culture for an educated individual as far as the notion of citizenship is concerned.

Earlier on we described that citizenship has to do with how a citizen interacts with the state, and how citizens interact with each other within the boundaries of a multicultural law-abiding polity. So to be a citizen on the one hand you have to learn the formal rules and values of the polity as they are set out by the state and its agencies. On the other hand you have to learn the informal ways of interaction as set out by society (cultural citizenship), in other words to learn the aspects of the multiplicity of a polity's culture. So it is obvious that the notion of citizenship in general, as well as the process to become or to be a citizen in particular entails some form of learning.

In educational and learning studies, scholars divide the learning process in two main categories, the formal and the informal. In late 90s, George Hein formulated the terms "formal" and "informal" education as a description of settings and the presence or absence of a formal curriculum. In his approach described that schools called as formal education institutions because through teaching they transmit information and knowledge following a hierarchical curriculum. Also, he identified that schools are governed by strict rules related with the educational goals, and objectives while, their functional structure is created by three main elements which are specific duration of the lessons, formulation of the attendances in classes (age, level, etc) and the requirements for successful completion. On the other hand, museums offer informal education because they don't set or follow any particular curriculum, the transmission of information and knowledge does not always need a facilitator neither it requires following certain rules of attendance[218]. The visitor doesn't gain any specific knowledge during the visiting but the holistic approach of the experience is added in his/her cognitive improvement. Hein's is based on the Constructivist theory meaning that every individual builds new knowledge and experiences by using the previous ones. From this point of view every visitor constructs new knowledge and experiences through his capacities and his own understanding, meaning that every visitor is a unique individual who can have wide range of experience in museum.[219]

Learning as a process may be described as a cognitive process on the basis of which an individual interacts with new to him information, interprets it, and

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[218] Hein G.,(1998) Learning in Museum, London, Routledge, pp.7-13
[219] Fallk. J.,(2009)Identity and Museum Visitor Experience,California, Left Coast Press,pp.34-37

accordingly modifies his actions and behaviour. This cognitive process is an open process, because once the individual is placed within a group, be it a family, co-workers, followers of a certain religion, or simply, being a bunch of strangers faced with an unforeseen event in the streets, these modified actions and behaviours will in themselves be a piece of new information for another member of the group. So we have a spiral of modified actions and behaviours which when put together will be a defining aspect of the group they arisen from. Underlying this view is the notion of culture, since we may define culture as the attitudes and behaviours that are characteristic of a particular social group. This, not finite and interactive process, is a collective learning process.

This underlying educational process is the same as the one individual in their everyday life. It is integrated within the social interaction and perception of the environment or we can more concretely say that *"learning is strongly influenced by physical settings, social interactions and personal beliefs, knowledge, and attitudes"*[220].

Coming back to our thoughts we can realize that as far as the notion of cultural citizenship is about understanding ones rights and obligations as well as the particular characteristics of a prevailing culture within a polity, the formal concept of learning will suffice. Aspects like rules, a certain value system, language, legal rights or legal obligations, can be codified and consequently be taught within the sterile environment of a classroom.

However this formal learning process falls short as far as the more dynamic conceptualisation of culture is concerned. As far as the notion of cultural citizenship is a step towards the inclusivity of the multiplicity of cultures within a polity, a formal learning process although necessary it is not sufficient. Its shortcoming is that it confines the learning processes to the individual, and thus denies the polity of a more dynamic and interactive processes, that of collective learning.

 The strict hierarchy and the monolithic learning process of formal education may cause lack of freedom, discrimination and exclusion, because they do not allow for interaction between the subject and the object of learning, namely the citizen and the cultural plurality of the polity.

Therefore the informal learning format as described by George Hein is better suited to facilitate the notion of cultural citizenship.

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[220] Falk., J. Dierking L., (1992)The Museum Experience, WashingtonD.C., Whaleback Book, p.99

Additionally, to constructivist theory which approaches learning as a building process of knowledge we have to refer and combine with Gardner's theory about multiple intelligences. Gardner identified, in his primary approach, that except the Linguistic and Logical & Mathematical intelligences which are connected with formal education, there are additional six more intelligences as the Spatial, the Bodily-kinaesthetic, the Musical, the Interpersonal, the Intrapersonal, and the Naturalistic.[221] Each of these intelligences individually or in connection with others help the individual to decode messages and then to adapt them as new knowledge. In this case, museums as social institutions of informal education have the potential impact of individuals' learning needs by embodying multiple intelligence applications and social interaction. This approach can be identified as *societal learning processes*[222]. This immersive experience which is produced within museum environments and takes the visitor from an individual agenda of interest and learning to a collective agenda we can describe as 'collective learning'.

Going back to cultural citizenship, is it not true to say that cultural citizenship is about learning about each other, and this can only be achieved by a process of collective learning. In the formal constrains of a curriculum you can only learn things that can be codified. If we are to learn about the plurality of the modern polity, it can only be done by interacting with this plurality, of which after all we are a constituent part. Consequently we become at the same time both a subject, as far as we are concerned, and an object, as far as our peers are concerned, of the learning process. Therefore we can safely conclude that the realisation of cultural citizenship can be a learning process per se. Having said that, we have to point out that this learning process is a lifelong, continuous process. The fact that individuals are both the subjects and objects of the act of learning that takes place as the result of the interaction between the members of a polity, gives rise to an endless cycle where the learning process is never exhausted as, for instance, is the case with formal education.

So finally as far as this section is concerned having established the correlation between cultural citizenship and a dynamic learning process it is crucial for our following analysis to identify the learning processes entailed in cultural citizenship "… as a medium of social construction by which individual learning becomes translated and coordinated into collective learning and ultimately becomes realized in social institutions."[223]

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[221] Gardner, H.,(1983)Frames of Mind, the Theory of Multiple intelligences, London,FontanaPress
[222] Gerard Delanty, as above
[223] Gerard Delanty,as above

It is this collective learning that is an integral part of the philosophy of the contemporary museum which we will now proceed to explain. It is this philosophy that constitutes the contemporary museum an agent of cultural citizenship.

The Contemporary Museum's Philosophy

> "Every museum building will send a message (or multiple messages); every exhibition will evoke feelings, memories, and images; every encounter with an object brings about a reflection (even if it is only incomprehension and frustration); every social interaction reinforces connections, stimulates new ones, or triggers personal anxieties."[224]

Today's museum wishes to play a vital part in stirring memories, generating interest and inspiration in social context. Its procedure of renewal and transformation evolves even today broadening its primary target, trying to be in sync with today's society. Many things that seemed curiously novel in old times have been scientifically documented and have subconsciously passed into the minds of museums' professionals. Most importantly they form the basis for a contemporary museum practice. It is well comprehended that, there is no contradiction between popularisation and scholarship.[225] Museum professionals are called to compose rather than direct,[226] being the liaison between the artefacts and the museums' visitors. The museum has the potential to be the brokers or mediators of cultural change for other groups in society "…museums can transform themselves more and more into socially interactive institutions and at the same time hold on to what is of lasting value, people can keep in touch with these values while adapting to change".[227]

The existence of artefacts in museums is an advantage for them compared to other institutions of learning such as schools, of entertainment such as thematic parks and of knowledge such as libraries. No other social, public organisation offers services using the tangible and intangible remains of the human activities in combination to contemporary reality. In parallel, museums aim to succeed in this role through their endless effort to be democratic. The key issue of this process is to find the perfect balance between their artefacts/collections, their staff of museum professionals, and their visitors.

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[224] Hein G. as above, p.179
[225] Cossons, N. (1991), Class, culture and collections In G. Kavanagh (ed.), The Museums Profession, Leicester, Leicester University Press, p24.
[226] Hodder, I. (1986), Reading the Past, Cambridge, Cambridge University Press, p.231.
[227] Neil, Mark O'.(1991), Internal and external relations In G. Kavanagh (ed.), The Museums Profession, Leicester, Leicester University Press, p.35.

The practice which dominated the museum sector mainly up to the 1970s gave to the curators the main and only professional role in the museum. The curators had to decide whether and how the artefacts should be exhibited. Artefacts were considered important because of their position in the taxonomic research as well as their classification. This approach concerned only the relationship between the curator and the artefacts excluding the visitor. It is important to mention that museum visitors were similar to curators, meaning white, middle or upper-class, well-educated and able-bodied.

In today's era museum professionals have changed their attitude and recognize the theory that artefacts are mute if taken out of their context.[228] Taking into consideration that every artefact in a museums' collection has been detached from its original environment the above theory is confirmed. From that point of view the notion of a museum– treasury is degrading, causing successive changes in the museum practice mainly because we start seeing and using artefacts in different ways. The new museum philosophy is governed by the notion that for every single artefact there are numerous interpretive approaches and interpretations. The museums' position is not to declare an experts' point of view but to arise questions and therefore inspire its visitors. This approach puts the visitor in the centre. So in order to be successful, it has to be ensured that the way that the visitor communicates with all the messages that are being emitted in museums is comprehensible.

Philosophical, psychological and learning theories verify that recognition, reception and interpretation, form a complicated procedure for human beings that starts with the comparison of the new perceived messages with the ones already registered in human beings' minds.

Following that belief, museums ought to find ways other than the traditional, sterile exhibition of artefacts, placing one next to the other, in order to stimulate and inspire their visitors. In doing so, museum professionals have introduced the term *Interpretation*. Interpretation is the communication process, designed to reveal meanings and relationships of our cultural and natural heritage, to the public, through first hand involvement with objects, artefacts, landscapes and sites"[229]. "It should be stressed that interpretive communications is not simply presenting information, but a specific communication strategy that is used to translate that information for people, from the technical language of the expert, to the everyday language of the

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[228] Hodder, I.as above, p.237.
[229] Interpretation Canada (1976), In J. Veverka, (2011), Interpretive Master Planning, London, Museum Etc, Volume2, p.11.

visitor".[230] Interpretation leads the museum practice to decide the type of museum's content's presentation and the elements of interpretation. As content's presentation we can describe the exhibitions, the educational programs, the lectures, the workshops and all other types of services which museums' use to communicate and transmit their messages. The interpretation's elements are all those parts which make an event reality, for example: the artefacts, graphics, sounds, written information etc. Museum professionals need to know their audiences needs and expectations in order to present the best possible combinations of the final outcome.

Consequently, museums are in redefining procedure with their audiences attempting to design a new relation among them. If collections and artefacts are the core of the museums' existence, its audiences are the reason for their existence. So what do we call someone who makes use of the museum's services? The term audience or user does not correspond to the relation that the museum is trying to establish, referring to someone without rights coming from an amorphous mass of people. Neither the term visitor is appropriate. A visitor is someone who has the permission to visit a place with restrictions.[231]

Since museums have decided to be human-oriented, the term 'consumer' or 'client' is more appropriate. It describes someone with rights and obligations, expanding the framework of museum services and creating an equal relationship among those who are using it.[232] In this framework the museum practice introduces the term *Community* for each group of people with common characteristics. The term 'community' is a one of those words which has so often been employed for political or commercial ends that it has become considerably debased. It is used in museums, in the plural, simply to refer to groups of people who have, or feel they have something significant in common"[233]. "The community is not solely an ethnic group, a neighbourhood, or residents of a defined area. We can use the term to describe individuals with common history or common societal, economic, or political interests. From the moment that we are born we find ourselves integrally involved with one community or another and with many different communities

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[230] Veverka, J. (2011), Interpretive Master Planning, London, Museum Etc, Volume2, pp.11-12.

[231] Cossons, N. (1991), Class, Culture and Collections In G. Kavanagh (ed.), The Museums Profession, Leicester, Leicester University Press, p.22-23. and Hooper-Greenhill, E. (1992), Museums and the Shaping of Knowledge, London, Routledge, p.211.

[232] Hooper-Greenhill, E. (1992), Museums and the Shaping of Knowledge, London, Routledge, p.211.

[233] Neil, Mark O',(1999) Museums and Their Communities. In G. D.Lord, B. Lord, The Manual of Museum Planning, London, The Stationery Office, p.22.

simultaneously."[234] This approach helps museums to primarily identify those groups of audience that are already taking advantage of the museum's services as well as creating the suitable framework to reach new ones. A vivid example is the attraction of families in contemporary museums. Over the last decade families, even though it is a relatively new audience, have developed a dynamic and participatory presence in museums.

Having deconstructed the single dimension of the artefact and examining potential museum audiences from different perspectives, museums are changing, introducing new services and altering the profile of existing ones. Contemporary museums do not consist only of exhibitions paces, warehouses and conservation labs. New services demand for new spaces such as restaurants, shops, auditoriums, lecture rooms, educational rooms, open storage and even art studios for hosting artists. The museum visit used to be as low, passive and guided experience whereas now it's a fast, dynamic and in many cases participatory one. It is interesting to point out that in contemporary museum practice the role of temporary and travelling exhibitions as well as museum kits is being enhanced as a source of engagement with consumers. Only by engaging can museums serve their function, gratifying as disapproval of reality might be.[235] The use of questionnaires and focus groups is not enough for an optimum communication between the museum and its consumers. The contemporary museum practice introduces the active participation of museum audiences in the design, production and operation of the offered services. In parallel the hierarchical structure of the museum changes from the Director-Manager-Assistant model. The new model consists of a vast network of participating actors such as Board of Trustees, Board of Directors, external consultants, unions of museum friends, volunteers, and target groups to evaluate for the coming programs, groups of visitors to contribute on the production of museum's services.

Summing up, "the museum meets society's need for that unique institution which fulfils a timeless and universal function- the use of the structured sample of reality, not just as a reference but as an objective model against which to compare individual perceptions. At the same time, and with the sense of urgency, the museum as forums must be created, unfettered by convention and established values. The objective here is neither to neutralize nor to contain that which questions the established order, it is to ensure that the new and challenging perceptions of reality – the new values and their

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[234] Brown C., (1992), The Museum's Role in a Multicultural Society, In G. Anderson, (ed), Reinventing the Museum, Californian, Altamira Press, 2004, pp. 143-144.
[235] Neil, Mark O', as above, p.35.

expressions- can be seen and heard by all. To ignore or suppress the innovation or the proposal for change is as mindless as to accept that which is new because it is novel… in the presence of the forum the museum serves as a temple, accepting and incorporating the manifestations of change. From the chaos and conflict of today's forum the museum must build the collection that will tell us tomorrow who we are and how we got there."[236]

The Museum becomes an Integral Part of Society

A compelling example of the new museum philosophy towards audience participation is its aim to become more inclusive. Primarily museums used the term accessibility to indicate the upgrade of the museums' spaces in order to become physically accessible. Following though United Nations article 27 of the universal declaration of human rights: "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits."[237]Museums started considering inclusive services at their agenda. They started by offering educational programs either at designated areas within the museum or outside the museum at designated areas by the disabled persons. By doing so, people with disabilities did not have the chance to experience the museum's exhibition areas at their own time and pace. The above service was inconsistent to the principles of equal treatment and independent living for disabled people. The European Network on Independent Living states that "Any organization, governmental or non-governmental including organizations for disabled persons, individuals and professionals who use the term "Independent Living" in their work have to comply with the following principles: Solidarity, Peer Support, De-Institutionalization, Democracy and self-determination."[238] Each principle includes elements which can help museums and public institutions in general to provide equal opportunities for people with disabilities. It is important to stress some points of this statement that museums can include in their agenda. Museums achieve *solidarity* through cooperation with organisations of Independent Living Network, to share or exchange information but more to ensure that people with disabilities have the resources to pay for these services through full equality and participation for all persons with disabilities. But on top of that museum has recognized

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[236] Cameron, D. (1971), The Museum, a Temple or the Forum, In G. Anderson, (ed), Reinventing the Museum, Californian, Altamira Press, 2004, p. 72-73.
[237] The Universal Declaration of Human Rights, (visited: 10 September 2012) URL=<http://www.un.org/en/documents/udhr/index.shtml#a27> , (visited: 10 September 2012)
[238] "While persons with disabilities use the term Independent Living, our goal is to participate equally in our communities - exercising our self-determination", ENIL (European Network for Independent Living), Principals of Independent Living, Netherlands, 31Aug.-3Sept. 1990 (visited:5 August 2012), URL=<http://www.independentliving.org/docs2/enildocs.html>

Independent Living as a basic human right. Peer support has succeed by "…making persons with disabilities aware of their possibilities to reach full equality and participation and to empower persons with disabilities by assisting them to acquire the skills to manage their social and physical environment with the goal of full equality and participation in their families and society".[239] In current reality museums have not reached total inclusivity in their services but they have certainly gone many steps ahead towards its achievement.

The museum sector today identifies seven different types of accessibility. Apart from the physical, sensory and intellectual accessibility, there is the financial, emotional/attitudinal, decision making, information and cultural access accessibility.[240] From the above classification it is evident that there is no distinction between abled and disabled museum visitors and furthermore disabled visitors are equally treated. Above all, this classification identifies different visitor groups who fail to use museum services. In order for museums to expand their influence they have to include their intention to become inclusive in their strategic planning and mission statement, that is try to cater for all potential audiences. At the same time museums have to achieve their aim of delivering benefits to society. In doing so, museum practitioners include new activities and actions in their museum practice.

Nowadays, museums educate and empower individuals and groups alike, creating networks and stimulating dialogue. Through their innovating activities and actions they enhance visitors experience and social interaction. Their activities are being undertaken both inside and outside the museum walls, through partnerships with a range of public and private organisations that make links to business, the media, local and central government and other community, cultural and educational establishments. Efforts are being made to provide socialising experiences and opportunities for constructive engagement for those excluded from a range of conventional public and private sector bodies.

Initiatives are being taken to reach out to groups of young people who would otherwise never go near a cultural institution. Through the use of new technologies the increase of access to the museum's collections has been achieved for those who live far from cities or who have disabilities. The above

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[239] ENIL (European Network for Independent Living), Principals of Independent Living, Netherlands, 31Aug.-3Sept. 1990 (visited:5 August 2012) http://www.independentliving.org/docs2/enildocs.html
[240] Dodd, J. Sandell R. (1998), Building Bridges, Guidance for Museums and Galleries on Developing New Audiences, Museum and Galleries Commission, London, p.14.

are a number of museum actions towards social cohesion through the enhancement of individual and community fulfilment.[241] In accordance to the notion that consumers needs and expectations are of top priority, museums rediscover new potentials to show leadership as brokers of complex relationships and societal issues, none of which are value-free and all of which demand engagement, not passivity.[242] The engagement strategies help museum to create new connections and to endure the old ones between the institution and the audiences. Museums of today continue to transform the profile of their services putting in the agenda critical topics as human rights, sexuality, social reaction, and others to promote the dialogue within the society by taking the leading role as social mediator. "Such activities with excluded individuals or groups are, indeed, important but research suggests that the museum's potential contributions are much more diverse, wide-ranging and complex. Consequently, the opportunities and challenges presented by inclusion affect all those working in and with museums and galleries. It is difficult to categorized and simplify the many ways in which museums might contribute towards inclusion but … according to the following model museum can deliver outcomes in relation at three main levels: individual, community and society "[243]

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[241] Museums and Galleries: creative engagement, *Report commissioned by the National Directors Conference*, in National Museum Directors' Conference, London, March 2004, p.2

[242] Janes, R. (1997), Persistent Paradoxes, In G. Anderson, (ed), *Reinventing the Museum*, Californian, Altamira Press, 2004, p. 376.

[243] Dodd, J. Sandell, R. (2001) *Including Museums, Perspectives on Museums, Galleries and Social Inclusion,* Leicester, Research Centre for Museums and Galleries, p.25
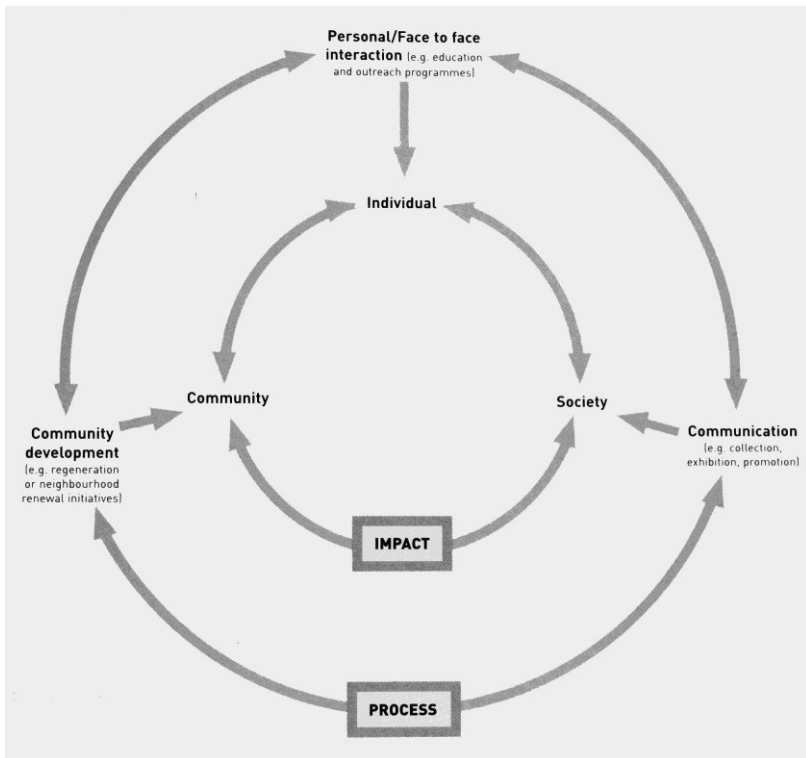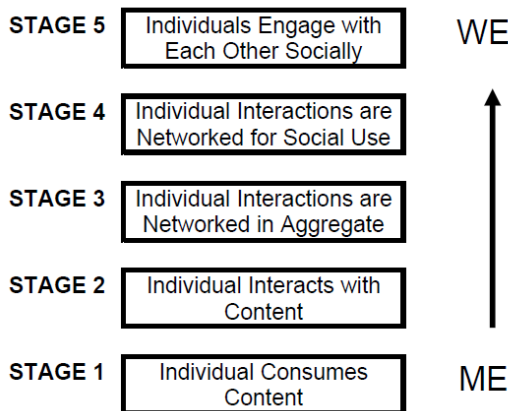
Figure 1 Social Inclusion and the museum: impact and process, in Dodd, J. Sandell, R. (2001) Including Museums, Perspectives on Museums, Galleries and Social Inclusion, Leicester, Research Centre for Museums and Galleries, p.25, figure 2.

Museums become places, at both their theoretical and physical status, that can have a great impact on people's lives as shown at each one of the three levels outlined in the above figure. "The outcomes for the individuals might include increased self-esteem, the acquisition of new skills, opportunities to explore a sense of identity or belonging or increased personal confidence. In Community's fields the outcomes include community capacity building, whereby communities learn competencies and develop both the ability and confidence to change. Through museum initiatives, there are also examples of communities being empowered to participate in local democracy and developing increasing self-determination. The third category of impact … is more difficult to pin down. It relates to influences on not only those identified as disadvantaged, discriminated against or at risk of exclusion but also wider 'mainstream' public. Whereas individual and defined communities in specific

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geographical locations the wider societal impact of museums and galleries is much broader and less tightly defined in terms of audiences. Museums "…can help to engender a sense of belonging and affirmation of identity for groups which may be marginalized. They can envision inclusive societies and encourage mutual respect between different communities, tackle discrimination and challenge the stereotypes that feed intolerance. These kinds of outcomes are delivered through thoughtful approaches to collection, display, programming and interpretation which reflect the full diversity of society."[244]

Museums have understood their power over today's social structure and are adapting new strategies. Thus, the museum of today turns to a participatory institution meaning a place where visitors can create, share, and connect with each other around content. The benefit of the individual to participate in museum is that "…starts to feel like they are part of communal experience supporting in this way collective engagement". Simon describes "the evolution of the visitor experience from personal to communal interactions via five stages of interface between institution and visitor using as the foundation of the five stages the content. What changes is how visitors interact with content and how the content helps them to connect socially with other people. Every stage has something special to offer visitors."

STAGE 5	Individuals Engage with Each Other Socially	WE
STAGE 4	Individual Interactions are Networked for Social Use	↑
STAGE 3	Individual Interactions are Networked in Aggregate	
STAGE 2	Individual Interacts with Content	
STAGE 1	Individual Consumes Content	ME

Figure 2 Going Social, Simon, N. (2010), The Participatory Museum, California, Museum 2.0, p. 26.

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[244]Dodd, J. Sandell, R. (2001) Including Museums, Perspectives on Museums, Galleries and Social Inclusion, Leicester, Research Centre for Museums and Galleries,pp.26-32

Stage one provides visitors with access to the content that they seek. Stage two, provides an opportunity for inquiry and for visitors to take action and ask questions. Stage three lets visitors see where their interests and actions fit in the wider community of visitors to the institution. Stage four helps visitors connect with particular people-staff members and other visitors-who share their content and activity interests. Stage five makes the entire institution feel like a social place, full of potentially interesting, challenging, enriching encounters with other people."[245] The individuals learn to collaborate and interact with people from diverse backgrounds, generate creative ideas… be self-directed learners, adapt varied roles, job responsibilities… act responsible with the interest of the larger community in mind.[246] The benefits for society are that interpersonal interactions around content can strengthen relationships among diverse audiences, providing valuable civic and learning experience, encouraging critical thinking, and inspire them to take positive action[247].

Conclusion

Our modern society is characterized by political and socioeconomic processes which in conjunction with technological improvements have given rise to increased human mobility on an international basis, resulting to ethnic mixing and multicultural societies. Therefore over the last decades the notion of citizenship had to be expanded to incorporate the concept of culture and so we now talk of cultural citizenship. Cultural citizenship has to do with the provision of rights to marginalized or excluded from the mainstream population groups. Also and most importantly it has to do with bringing forward the plurality of cultures and diversity in order to reconcile them on the basis of creating an inclusive society. Cultural citizenship is about creating a law-abiding polity where representatives of different and diverse cultures live together with equal rights and obligations, even if sometimes this means that they are treated differently on the basis of their cultural characteristics. This process of understanding each other is the result of interaction between citizens within the polity. It is this interaction that not only entails but also gives rise at the same time to a collective learning process.

In parallel museum philosophy evolved to give today's' museum a new role as an integral part of modern society. Contemporary museums have changed the way they see their audiences. People who go to the museum are no longer thought of as visitors but they are treated as clients with rights and

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[245] Simon, N. (2010), The Participatory Museum, California, California, Museum 2.0, pp. 25-28.
[246] Simon, N. as above.pp.193-195.
[247] Simon, N. as above.p.351.

obligations. Museums now try to be more open to their clients; they take steps towards accessibility and the consequent inclusivity. They are no longer display galleries but they become places of social interaction which welcome all members of society. Museum artefacts are no longer silent pieces on display, for every single artefact there is a multitude of interpretive approaches and interpretations. Part of the role of the contemporary museum is to give rise to questions and inspire its visitors to give their own answers. It becomes a social mediator, and this role is realized on three different levels. The individual's interaction with the information provided by the museum first gives rise to his interpretation, which then on a second level becomes information for the individual's community. It is then reinterpreted and on the third level becomes information for the community's society to be once more interpreted. This is an infinite procedure simply because museums derive their information from society. In doing so the contemporary museum becomes a suitable place to nourish processes of collective learning.

So on the one hand the ways and practices of the contemporary museum constitute an agent of collective learning, and on the other hand collective learning is a necessary condition for the notion of cultural citizenship to be realized within a polity. Therefore we can safely conclude that museums can be the hutching nest of cultural citizenship.

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Goran Tomka

Do We Need Audience at All? Analyzing Narratives about Audience

Introduction

Recent shifts in European societies and their political systems have urged many scholars, practitioners and activists to raise their voices for the cultural sector. EU integration as an economic phenomena produced, from time to time, great results in financial terms. However, when it comes to the EU as a political and especially cultural project, the outcomes are less successful (French and Dutch referendums being the most cited cases). It is obvious that the participation of EU citizens in the political process on the Union level is very low. Thus, it should not come as a surprise that most of citizens living in the EU do not consider the European Union as an important part of their cultural identities.[248] Many believe,[249] and here I agree, that the reason for this is that economic process of integration was not adequately followed by the process of cultural integration. It is clear that process of integration on the continent with such a great number of diverse cultures and communities cannot afford to forget about culture.

Although the case of the EU is especially complex in socio-political and cultural sense, this notion is ubiquitous nowadays: any kind of participation – political, social or economical – is inextricably linked to the culture. In business, creating active user communities and empowering their culture is among the highest priorities of modern companies. In education, even e-learning, building learning communities is essential. All kinds of organisations, either for profit or not for profit, struggle with creating culture and communities around their products or ideas. *Culture is the framework of any social engagement*. If one is devoid of its culture, the participation is purely technical; there is no devotion, no real interest, and no commitment. This is why also the latest literature on

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[248] See more in: Mathieu Petithomme, M. (2008), Is there a European Identity? National Attitudes and Social Identification toward the European Union, Journal of Identity and Migration Studies, 1(2), p.15-36, and Fligstein, N., Polyakova A. & Sandholtz, W. (2012), European Integration, Nationalism and European Identity, Journal of Common Market Studies, p.106-122.

[249] Herrero, L. (2010), The Cultural Component Of Citizenship, Access to Culture Platform and European House for Culture.

citizenship is increasingly concerned with the cultural component.[250] This very publication is another important contribution to the field.

This study looks into the role of cultural organisations in the process of empowering active citizenship through culture and arts. The basic assumption is that building active audiences supports the process of creating active citizenship. However, this notion is not without constraints and challenges as will be shown here. To understand the influence of cultural practitioners and artists on audience, the original research presented here aims to analyse the way in which artists and decision makers in culture construct the idea of the audience. Which roles does the audience play? Is it active or passive, important or marginal? The inquiry will involve a discourse analysis of statements on audience by several leading Serbian actors and actresses.

Before delving into the findings of the research, the author will outline the theoretical framework for the discussion, which involves analysing various concepts of cultural systems, in general, and audience, in particular. This is important in order to understand the basic concepts of active and passive audiences and factors that lead to them, as well as to link it to the discussion on active citizenship.

Audience and the Cultural System

In the late eighties, Claude Mollard, a French cultural expert and practitioner, made an important contribution to the understanding of cultural systems.[251] Based on his concept of *ingénierie culturelle*, he saw two layers of cultural system – artistic layer made of *artists* and *audience*, and a broader cultural system in which *decision makers* and *mediators* also take part (see picture 1). Out of these four groups (or families), the latter two are of a newer date. In the beginning there were only artists and their audiences. This relation is the backbone of arts and culture. As Mollard says, the "[artistic] creator does not exist without audience, and, *a fortiori*, audience cannot satisfy its cultural needs without the production of the creators".[252] This relation is also important for another author, across the Atlantic, Wendy Griswold. In her work, Griswold also makes a scheme of cultural system where artist - audience relationship takes the central sphere.[253] It is this very relation around which

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[250] Great examples are following publications: Kymlicka, W., Norman, W. (2000), Citizenship in Diverse Societies, Oxford, Oxford University Press, and Stevenson, N. (2001), Culture and Citizenship, Thousand Oaks, Sage Publications.
[251] See more in: Mollard, C. (1994), L'Ingénierie Culturelle, Paris, Presses Universitaires de France.
[252] Ibid, p. 20.
[253] See more in: Griswold, W. (1994), Cultures and Societies in a Changing World, London, Pine Forge Press.

the magic of art is happening. These two "families" exchange stories, images, sounds, and emotions and create the Culture.
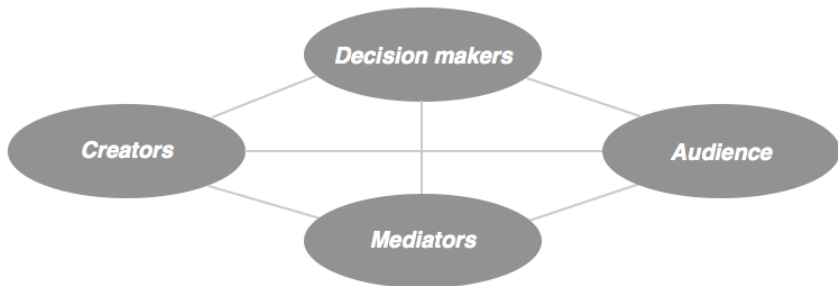
Picture 1: Claude Mollard's cultural system (adapted from Mollard, 1997)

In the historical sense, in the early societies and up until the ninetieth century, the audiences and artists were the only constituents of an artistic system. Their relationship was direct and non-mediated. Even the lines that separate these two families were blurred. In other words, barriers to enter the family of artists or audiences were low. It could happen any moment that one climbs the stage and starts to sing or dance. Richard Butsch, in his research of various concepts of audience through time, calls this primary era, the era of *crowd audience*.[254] Up until the eighteenth or even nineteenth century, audience was a loud, disturbing, even aggressive crowd. In theatres, the wealthier part of it, used to sit onstage, interrupt the play with comments or ask for replays. Lower classes use to quarrel with actors and among themselves and even throw rotten food at the actors if the play did not meet their expectations. The theatre was a place to eat, drink, play cards and discuss various topics. The main worry of theatre practitioners and rulers was the overly active audiences, which could (inspired or triggered by the play) become a dangerous and wild mob.[255]

However, that same years belong to the period in which art, especially theatre, held a special, we could even say central, role in the culture of those societies like never before (or after). As Conner argues,[256] this was due to *co-authorship* over the art piece. In other words, audiences together with the

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[254] For more see: Butsch, R. (2008), The Citizen Audience: Crowd, Publics, Individuals, New York, Routledge.

[255] See more in: Livingstone, S. (2003), Media audiences, interpreters, users, London, LSE Research Online.

[256] See more in: Conner, L. (2007), In and out of the dark, in S.Tepper i B. Ivey (eds.), Engaging Art - The Next Great Transformation of America's Cultural Life, London, Routledge, p. 79-100.

artists on stage constructed the meaning of the play. Thus, theatres, as well as other cultural institutions, were political arenas for discussion. Those were the places in which the cultural identity, together with the citizenship, was forged.

In the late nineteenth century, however, the cultural aesthetics began to change. The cultural system evolved and witnessed the arrival of two new families: mediators (critics, journalists, educators) and decision makers (producers, managers, donators). In today's cultural system, the distribution and mediation are increasingly important functions. This notion is very present in the work of Victoria Alexander. In the rhomboid scheme of culture, so called Cultural Diamond (based on the work of Griswold), she places *distribution* in the middle of the scheme (see picture 2). Alexander adds: "the Cultural Diamond shows that relation of arts and society is never unmediated".[257]
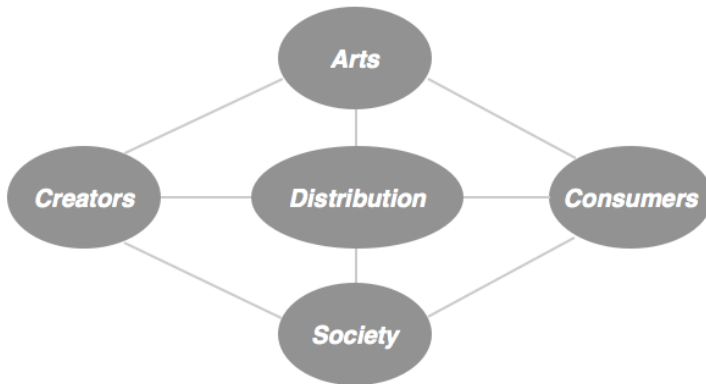
Picture 2: The Cultural Diamond by V. Alexander (adapted from Alexander, 2007)

The professionalisation of the arts and the growing importance of mediators and agents resulted in the elitisation of artistic experiences. As Conner notes, art institutions lost a good part of their audiences in that process.[258] As theatres conceived new ways of creating a better artistic experience in the nineteenth and twentieth century by silencing the audience, creating rules of behaviour and lighting the stage, going to the theatre became a more intimate and lonely act. Thus, art lost part of its social meaning. Many theatregoers also could not adapt to these new rules, so they went in search for "lighter"

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[257] Alexander, V. (2007), Sociology of the Arts: Exploring Fine and Popular Forms, London, Blackwell Publishing, p. 110.
[258] For more see: Conner, L. (2007), In and out of the dark, in S.Tepper i B. Ivey (eds.), Engaging Art - The Next Great Transformation of America's Cultural Life, London, Routledge, p. 79-100.

entertainment. The result was the Great Divide between *high* and *low* culture, where the majority of citizens went for the latter.

Parallel with that, came the mass media (the radio and television), which shocked and mesmerized the audience with technology driven innovations. As Livingstone observes, "from active, audience becomes helpless, addicted and passive".[259] The audience research focus also changed in these years from the impact of audience on art and media, to effect of media and art on audience. "In the nineteenth century, critics feared *active audiences*; in the twentieth, their *passivity*", concludes Livingstone.[260] This is why the second half of twentieth century was marked by the growing concern about the democratisation of culture. The sixties and seventies introduced inclusion, accessibility and participation in a big way. These topics took the main place in the political and social discourse in many western countries.[261] According to Dragićević-Šešić and Stojković,[262] in the area of cultural policy, access to cultural heritage and contemporary art production was the highest priority. Only a decade later, cultural development involved not only access, but also active participation in the cultural and artistic production. Great examples of such policies are the multimedia cultural centre Pompidou in Paris, cultural centres in Socialist Yugoslavia (domovi kulture), Kulturhäuser in Germany, community art centres in Great Britain and so on. One could argue that the core mission of these institutions was to bring the art back to people, in other words, to empower the basic artistic system and the relation artists - audiences. After that, the eighties and nineties, with many economic and political crises, were the triumphant years for the neoliberal policies in various areas. Cultural sector was, in many ways, perceived as another instrument for the economic growth and prosperity. Many authors refer to this period as the period of "instrumentalized of culture".[263] The same period was also marked by staggering technological developments, mainly in computing and telecommunications.

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[259] Livingstone, S. (2003), Media audiences, interpreters, users, London, LSE Research Online, p. 3.

[260] Ibid, p.5.

[261] For details, see some of the following: Đukić, V. (2010), Država i kultura: studije savremene kulturne politike, Beograd, Institut za pozorište, film, radio i televiziju, or Bayliss, D. (2004), Denmark's creative potential: The role of culture within Danish urban development strategies, International Journal of Cultural Policy, 10(1), p. 6-28.

[262] Dragićević Šešić, M., Stojković, B., Kultura: menadžment, animacija, marketing, Beograd, Clio.

[263] These policies involve using arts and culture for place marketing and urban regeneration and boosting economy through the creative industries. See more in: Bayliss, D. (2004), Denmark's creative potential: The role of culture within Danish urban development strategies, International Journal of Cultural Policy, 10(1), p. 6-28. and Garcia, B. (2004), Cultural Policy and Urban Regeneration in Western European Cities: Lessons from Experience, Prospects for the Future, Local Economy, (19)4, p. 312–326.

The new millennium finally reopened the topic of participation, cooperation and interaction, but this time, in technology driven forms. Internet with the decentralised architecture, enormous speed of penetration and low entrance barriers offers unprecedented capabilities for interaction, sharing and collaboration. It also gave a voice to the audience. Audiences can now choose and comment, but also create, recreate, mix and transform the content and the meaning around it and incorporate it in the construct of personal identity. Audience is getting more and more educated and skilled, which makes them engaged and active, capable of bypassing gatekeepers and positions of power. As Leadbeater and Miller argue (2004), if the twentieth century was marked by the professionals, the twenty-first will be marked by "pro-ams" (professional amateurs). The new breed of activists, media creators and citizens, brought about by the pro-am revolution, are individuals in position to critically assess, reconstruct, create, share and distribute their works of crafts, arts, music or engineering. This is also why Butsch speaks about the *individuals* as the last phase of audience evolution.[264]

On the other hand, such audience reshapes the cultural system once again. It also requires a different concept of artistic experience in which audience is an active constituent of the artistic event or process. Thus, as Bishop famously argues, one of the biggest challenges of contemporary art is the missing contact with the audience, but also the social alienation in general.[265] In such scenario, cultural organisations have to design new forms of audience engagement around their work. In the next part, we will look into various developments in the field of audience participation as the positive cases of arts organisations working towards creating active audience.

Active Audiences – Active Citizens

In the spring of 2010, in an old quarter of Belgrade, at cultural centre Rex, a group of people came together to talk about the work of art. The art presented was the work of Aleksandar Zograf, popular Serbian cartoonist. Although this may seem rather usual, there were some uncommon things about that very talk. Those people were not artists and critics only, as it would be expected. Instead, there was a mixture of followers, friends or family members, fellow artists, journalists or simple passers-by present in that room that evening. The artist was present as well, but not to speak about his art, but rather to ask questions about it and listen.

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[264] For more see: Butsch, R. (2008), The Citizen Audience: Crowd, Publics, Individuals, New York, Routledge.
[265] See more in: Bishop, C. (Ed.), Participation, London, Whitechapel.

In the project *Artist as the Audience* the dividing lines of the realms of *on-stage* and *off-stage* are wonderfully blurred to emphasize that the roles of artists and audiences are constantly alternating; that every artist is the audience and every audience member is skillful enough to freely express his or her personal experience of an art piece.

The author of the project is Boba Mirjana Stojadinović, Belgrade based artist, art manager and co-founder of an art collective DEZ ORG. Miss Stojadinović shared her motives for starting the project in the interview:

> Our primary motive to start the Artist as the Audience project was to discuss art with other people. […] The exchange of opinions in this forum tends to contemplate social reality that the pieces of art come from. We want to focus not just on art, but on social, economical, historical, cultural and artistic situation that we all dwell in.

In this project, every aspect is designed to support and engage the audiences, whoever they may be. So far, in the first couple of seasons, the project has drawn together people to discuss the work of more than twenty artists. As Mirjana says, the audience was never lacking. If we know that exhibitions are mostly empty (if we exclude the opening night), than talking about exhibitions has every potential to be a total disaster. But in the case of this project, it's not. One of the reasons for that is active participation of everyone present:

> One of the important motives is also the democratic nature of the forum where everyone interested in the specific piece of art or conversation is invited to participate, where experts in arts - usually a few curators and theoreticians - don't have any advantage in relation to other people with different education, interests or age.

The issue of equality between the artist and the audience is so crucial to participatory practices. Still, it is not an easy achievement. Many participatory projects end up as massive production of artist's initial idea, making audiences as passive, from the conceptual point of view, as in a traditional theatre play. In this project, the basic concept was to loose the hierarchy and open up the infrastructure for the audience to come in. This makes *Artist as the Audience* project important for all cultural practitioners.

The essence of the participatory turn in culture and arts is the understanding that art is worth very little if there is no audience. This notion takes us back to the beginnings of art and back to the basic motive of every artist to communicate a certain message with her or his surroundings. The process of communicating the ideas, embedded in the piece of art, is giving the sense to the piece in the first place. As Conner would suggest: "They [audience] don't

want the arts; they want arts experience. They want to participate – in an intelligent and responsible way - in telling the meaning of an arts event".[266]

This co-creation of meaning, when it is applied to making and communicating of the art piece has a specific meaning to the world of arts. However, when we apply the idea on the broader level, then the arts become a valuable arena of participation, and this is where the spheres of arts and culture collide, political participation and active citizenship. As Delanty argues from the constructivist standpoint, active citizenship is an idea that has to be learned. He states: [267] "The power to name, create meaning, construct personal biographies and narratives by gaining control over the flow of information, goods and cultural processes is an important dimension of citizenship as an active process". These are also the basic cognitive processes tied to arts experiences. More than that, the collaboration in the sphere of arts creates a culture of participation; and *it is the culture of active participation, which is the fertile ground for the creation of active citizenship*. This is why art organisations have importance, as well as the responsibility, to act as the generators of political and social activism.

Research Methodology

This research aims to analyse discourses on audience constructed by actors and actresses coming from Serbian theatre scene. By doing so, the research will look into the ways in which artists and cultural organisations define and perceive audience. Since the research is set in the framework of a discussion on citizenship and culture, the special attention will be given to certain traits of audience like the activity, passivity, distance, interest and so on.

Since the research question is primarily of the qualitative nature (*what* do actors talk and *how* they construct meanings), the qualitative methodology of discourse analysis will be applied. Because the questions are delicate, and direct inquiry could produce biased results, the research is naturalised (the effect of researcher is minimalised), in a way that secondary sources were analysed. Sample of the study are eight well-known actresses and actors from Serbia who received a prestigious award "Dobričin prsten" (a ring named after famous actor Dobrica Milutinović) in the last ten years. The sources used are the dedicated publications about artists published for the occasion of their awarding. Publications contain original or republished interviews with them,

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[266] Conner, L. (2007), In and out of the dark, in S.Tepper i B. Ivey (eds.), Engaging Art - The Next Great Transformation of America's Cultural Life, London, Routledge, p. 91.
[267] Delanty, G. (2007), Citizenship as a learning process: Disciplinary citizenship versus cultural citizenship, Eurozine.com, p. 5-6.

critics and texts written about them. For the research, only interviews with artists were used, in total seventy-two.

Since the interviews were conducted and publications are edited, written and published by the journalists, media houses and two important institutions which stand as the publishers: National Theatre Museum and National Association of Drama Artists, the analysed content is constructed not only by the artists themselves, but also by the decision makers and mediators of the theatrical cultural scene. This is why the sample in focus is actually indirectly constructed by three families of the cultural system and the study analyses their relationship to the audience. It is also important to notice that the sample represents only the elite theatrical scene, since all the actors come from prestigious theatres and associations.

As for the method, the discourse analysis was chosen because it is acclaimed as the adequate method for analysing relationships between social groups. The main goal of discourse analysis is to discover the systems of social meanings, which are found in the core of the discourse.[268] And the discourse is not only the description of reality, it is woven into the fabric of reality and as such it shapes it. The discourse constructs a certain version of reality.[269] Since the discourse "embodies meanings and social relations, it constructs the sense of subjectivity and power relations".[270] In this case, the relation in focus is the relation between audience and other actors of Serbian cultural system.

Findings: Speaking about the Audience

Before the qualitative findings of the research are presented, it is important to notice the quantitative aspect of discourses on audience - their frequency. Out of seventy-two interviews published in studied publications, there are only eighteen in which audience is mentioned in any way. Even in those interviews audience rarely takes more than one or two questions or statements. This is the first, obvious result of the research that is hard to be overlooked: the audience is not an important topic for artists, publishers and journalists.

When it comes to qualitative findings, they largely support the previous statement. In selected sequences of analysed interviews, which mention audience, certain patterns were mapped – so called *interpretative*

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[268] See more in: Ritchie, J., Lewis, J. (2003), Qualitative Research Practice: A Guide For Social Science Students And Researchers, Thousand Oaks, SAGE Publications.

[269] Marvasti, A. (2004), Qualitative Research in Sociology: An Introduction, Thousand Oaks, SAGE Publications.

[270] Stojnov, D. (2005), Od psihologije ličnosti ka psihologiji osoba: Konstruktivizam kao nova platforma u obrazovanju i vaspitanju, Beograd, Institut za pedagoška istraživanja, p. 44.

repertoires.[271] These repertoires show several roles that artists attribute to audience. These roles will be further analysed below.

The Adoring Audience – Fans

Fan is a no-name spectator, passive consumer who expresses his or her admiration towards a celebrity (person, organisation, team or even a product) in a stronger than usual manner. The relation between fan and the adored object is imaginary. Fan is a product of mass culture and a *result of the star* he or she adores.[272] The fandom is a one-way relation in which fan tries to *reach for the stars* by adoring certain individuals presented as the celebrities. Several accounts in the studied material depict audience as fans:

> In the Yugoslav drama theatre, we used to have a special place in the entrance lobby, separated from other mail, for letters written to me by fans from all over the country – greeting cards, requests for photos, all sorts of things… […] I really used to bring those [to my colleagues] and tell them: Look, here's what we've achieved, they don't write to James Dean or Elvis Presley, who was alive at that time, but to someone of us![273]

> Pretty early I heard from the Belgrade audience, especially the older one: 'We like to watch you as the actor, because when there's you in the play, we now it's going to be something serious and good'. And very early I decided to preserve that picture of myself.[274]

Although it is usually television and music celebrities who attract fans, being surrounded by fans is obviously prestigious in the theatre as well. However, important is to say that relationship characterized as the admiration is at the same time a sign of a distance and inequality, since the fan is the one who adores and looks up to the celebrity (often trying to imitate or so).

The Learning Audience – Pupils

Being an artist or being at least acquainted with arts is still an ideal (from the time of the enlightenment). One of the perceived social functions of arts is to educate people and offer insight into the highest achievements of human genius. In such a concept, audience is the class, and artist a teacher. The relationship is hierarchical since the one who possesses knowledge has the

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[271] See more about interpretative repertoires in: Ritchie, J., Lewis, J. ibid.

[272] See more in: Jenson, J. (2007), Fandom as Pathology: The Consequences of Characterization, in L. Lewis (ed.) The Adoring Audience: Fan culture and popular media, London, Routledge, p. 9-29.

[273] Babić, D. (2010), Dijalozi o Voji Brajoviću, Beograd, Udruženje dramskih umetnika Srbije, p. 138.

[274] Pašić, F. (2003), Glumci govore (2nd book), Novi Sad, Prometej, p. 220.

power and tries to keep it (famously claimed by Foucault). In the case of theatre as an education platform, audience should give their best to listen silently and learn. Several accounts point in such direction:

> Theatre play indicates to certain eternal topics of life. To some people in the audience, it really acts as an unpleasant awakening, like the sobering or the call for re-questioning of oneself and one's own life.[275]

The Entertaining Audience - Public

Theatre can also be a place for entertainment; a place where people laugh, forget the rough moments of life and spend quality time. However, due to the rise of other types of entertainment, theatre is losing this game. There are some artists that remember better times:

> Theatre used to have a very dedicated audience, which, for better or for worse, had the theatre as the only entertainment. TV sets, CDs... They didn't have any of those.[276]

The Mischievous Audience - Distracters

In previous patterns, audience accepts, adores and follows (for different reason) the play and actors on the stage. As a pure opposite, there is a growing number of a different king of theatregoers – the mischievous ones. They interrupt, do not understand and respect, they do not accept messages and they don't like what they see. The fear of such audience is also in the rise:

> The actor of my genre today is deprived of happiness and satisfaction of stepping in front of the audience with whom it is easy to make a bond. We are often in a position to play in front of spectators who don't follow us and who are not prepared for what they are about to hear in the play.[277]

Such audience is the enemy lurking from the dark - unknown and dangerous. Arrival of this type of visitors foretells a bad ending:

> According to everyone who was involved and theatre community, The Patriots [a theatre play] was a superb play in our theatre. There was another one, called Vassa Zheleznova [Maxim Gorky play].

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[275] Jovanović, Z. (2008), Ksenija Jovanović, Beograd, Savez dramskih umetnika Srbije, p. 249.
[276] Krilović, B. (2004), Glumački posao je teži od rata, Ludus, 118-119, p. 15.
[277] Jovanović, Z. (2008), Ksenija Jovanović, Beograd, Savez dramskih umetnika Srbije, p. 247.

Almost a perfect play. However, both of them were shut down because there was no audience.[278]

The Expecting Audience - Judges

Another kind of audience that also causes discomfort for actors and actresses in focus is the "enlightened" audience, this time for another reason. This is the audience that can be found on the opening nights and premiers and since it is the *knowing* audience (usually critics, journalists, fellow artists, producers, diplomats and so on) it possesses power. The hierarchy is present again, just that this time the audience is on top and actors give their best to accommodate and please this audience. In the context of previous discussions, this audience comes from the families of decision makers and mediators. Here are couple of accounts of this type:

> My audience is not large. I am not a populist actress. My audience is critical, hard to please and theatrically literate and I am giving my best to please such audience.[279]

> I think that actor should play until his last breath. Not just because of himself, but because the audience will have the good memory of him.[280]

The Supportive Audience - Friends

In the end, there is a last sort of audience characterized by the lack of hierarchical trait. In the case of the supportive audience, the relation is friendly; artists and audiences exchange and share fears, delights, emotions and joint moments. This kind of audience forgets, motivates and inspires. The artist is respectful and tries to create a memorable artistic experience. This time, the goal is also shared. The sad part is that accounts like the following ones are very rare:

> We made a lovely play based on the Russian People by Konstantin Simonov. [...] We had a big success; we received an award... We had a lot of caring audience who supported us. Partly because of that I have devoted my life to acting.[281]

> My first play in Belgrade was unfortunate. [...] However, regardless of that, the Belgrade audience, as I often say, blinked at me, went over

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[278] Pašić, F. (2003), Glumci govore (2nd book), Novi Sad, Prometej, p. 225

[279] Jovanović, Z. (2008), *Ksenija Jovanović*, Beograd, Savez dramskih umetnika Srbije, p. 261.

[280] Krilović, B. (2004), Glumački posao je teži od rata, *Ludus*, 118-119, 2004, p.13.

[281] Jovanović, R. (2005), *Petar Banićević*, Beograd, Savez dramskih umetnika Srbije, p. 25.

my first failure and supported me and encouraged to overcome the crisis, which I obviously had.[282]

Discussion: What do we think about Audience?

Theatre is a complex system in which ideas, motives, expectations and actions of various interest groups overlap and interfere. Analysed talks of journalists and critics with artists (in the form of interviews) offer us an insight into this system and the relationships among the groups that form it. As said earlier, in these talks audience is very rarely mentioned. It is much more common to talk about the artistic process, about the theatrical piece or text, about fellow actor and actresses, about directors, institutions, critics or broader topics of life including family, education, politics, and so on. We might ask ourselves, why is this so? Maybe the journalists never pose questions about audience, or artists don't want to talk about it? Maybe the readers don't want to read about their relationship with audience? In any way, we might conclude that the discourses (and thus the relationships) are usually built among the three families, excluding the audience (see picture 3).
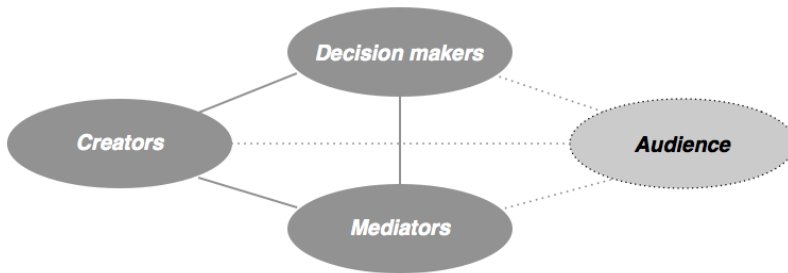
Picture 3

However, it is important to stress again that a discourse has a certain power to construct the reality. If the audience is lacking from the discourse, it might be that it is lacking from the reality sphere of those that construct the discourse. In the qualitative data, there are even more confirmation of such fact that audience is marginalized, distanced group. First, most of the roles of the audience discussed in the previous part are determined by the *hierarchy* in relation to the artists. *Fans*, *pupils* and *public* are subordinated to the roles of artists who appear as teachers, entertainers and stars. On the other hand, when the audience is the *judge*, it is superior to artists on stage. In any way, hierarchy as a system of relationships - which indicates the existence of

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[282] Krčmar, V. (2009), Mira Banjac njom samom, Novi Sad, Pozorišni muzej Vojvodine, p. 13.

various levels of power where the upper level has more of it – necessarily means that the relationship is distanced and cold.

Second, the use of the term audience or public is also significant. The audience as the plural is representing the crowd, with no personality and thus no subjectivity. In some theatre traditions, artists have fought for the use of terms such as spectator or even participants. As Jevtovic writes: "Artist of the Theatre Laboratorium with all his strength and his whole being affects every individual spectator".[283] We find this notion in the work of Butsch and his evolution of the idea of audience, where he moves from *crowd*, over *public* to *the individual*.[284]

In the analysed discourses, there is not even one account depicting the relation of artist with a single person from the audience. Another indicator of distance and marginalisation of audience is the fact that audience is always passive. The audience never climbs the stage, nor it contacts artists and affects the piece of art or its reception – during the play or before and after. The only exception is when it interrupts or ends the show.

Relying on the texts analysed in this study, the dominant discourse on audience depicts it as a passive crowd, faceless and nameless, which observes the play from the dark, incapable to influence it in any way. There is no collaboration with the audience. Such theatre is not a joint social event where sharing of knowledge, ideas and emotion take place. Following such a dark concept, we might even ask a frightening question: Do we need the audience at all? Although this question seems absurd and over exaggerated, some of the statements analysed here support it:

> One realizes that the thing we show [on stage], is the product of a true quest, of a true commitment. And it might be that the artistic truth and beauty, which we look for while we prepare the piece, is more important and valuable than the truth and beauty that we, as a final product, reveal to the audience.[285]

We might conclude, based on this statement, that theatre is actually more beautiful and truthful before the audience enters the building. This is an

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[283] Jevtović, V. (1992), *Siromašno pozorište.* Beograd, Fakultet dramskih umetnosti, Institut za pozorište, film, radio i televiziju, p. 46.
[284] For details see: Butsch, R. (2008), *The Citizen Audience: Crowd, Publics, Individuals*, New York, Routledge.
[285] Pašić, F. (2003), *Glumci govore (2nd book)*, Novi Sad, Prometej, p. 224.

ultimate victory of *ideology of self-sufficiency*,[286] where the production of the piece of art is the final goal and the audience is truly redundant.

Conclusion: We Need a New Discourse on Audience

A growing number of cultural organisations are joining the participatory turn. Museums are becoming participatory, in the theatrical art, a British theatre company *Punchdrunk*, American *Improv everywhere* or Belgian *Ontroerend Goed* with their interactive, immersive, participatory performances are attracting more and more attention of media, festivals, and audiences. The cultural policy is also finding its roots with various *bottom-up* approaches. As shown by the project *Artist as the audience*, even the arts critics are finding new approaches to participation of audience in thinking about the arts. In all these practices audiences are becoming valuable, knowing, active individuals who co-create meanings, actions and artistic experiences. Such artistic practices are also supporting the broader culture of participation, which reflects various areas of policy-making, economy, education, health and science. These are the cases in which artistic practices are truly irreplaceable component of active citizenship.

However, not all the organisations and not everywhere, do they develop or even try to develop participatory mechanisms and engage audiences. In this study, we have seen that in some cases, audiences are still marginalized, treated as passive and incapable of engaging with the arts. As one of the interviewees in previous research by the author pointed out: "We continuously underestimate our audiences".[287] Then, it should come as no surprise that theatre is attracting less and less audiences.[288]

Such a distanced and disinterested, even discriminating attitude towards the audience certainly doesn't develop the active citizenship. This is why the cultural practitioners, artists, advocates and researchers need to regain their interest in the audience. They should construct new concepts of audience. A concept of active, empowered, capable, and critical audience who comments, collaborates, poses questions, and gives answers. We also need a shift from the crowd to the individual, and from hierarchical to equal, and finally from distanced to close and friendly. Ultimately, if we really want the arts to be an

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[286] Tomka, G. (2011), *Connecting With The Audience: Implementing Crowdsourcing In Praxis Of Serbian Cultural Organizations (master thesis),* Belgrade, University of Arts.

[287] Ibid, p. 62.

[288] For the Serbian case see two surveys of cultural habits of Serbian youth: Mrđa, S. (2011), *Kulturni život i potrebe studenata u Srbiji*, Belgrade, Zavod za proučavanje kulturnog razvitka, 2011, and Mrđa, S. (2011), *Kulturni život i potrebe učenika srednjih škola u Srbiji*, Belgrade, Zavod za proučavanje kulturnog razvitka.

agent of a broader democratic and political change, what we need is the new discourse on audience.

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Mathieu Rousselin

Virtual Arts as Martial Arts: le Tunisian Exhibition in La Marsa

Participants:

Mohamed Chafik Sarsar (MCS)

Hamadi Redissi (HR)

Professor Redissi (born 1952) holds a doctorate in political science and is currently a professor at the Faculty of Law and Political Science of the University of Tunis El-Manar. He is a former Senior Fulbright scholar (New York, 1998-99) and has been a visiting professor / lecturer at the universities of Bologna (Italy), Saint Jospeh (Lebanon) and Yale (US). He has published extensively on modern Islam. His most influential publications include: Les Politiques en Islam : le Prophète, le Roi et le Savant (1998); L'exception islamique (2004); La tragédie de l'islam moderne (2011) and La transition démocratique en Tunisie : Etats des lieux (forthcoming).

Khaled Mejri (KM)

Mathieu Rousselin (MR)

Mathieu Rousselin graduated from the Institut d'Études Politiques de Paris and from the College of Europe. He is currently working towards the completion of his doctoral degree at the University of St. Gallen, where his work deals with the worldwide transfer of European rules, standards and policies. In parallel, he was Scientific Director of the Chios Institute for Mediterranean Affairs (2008-2011) and he is a research fellow at the Centre for Governance and Culture in Europe (University of St. Gallen). He was awarded a prize by the Spanish foundation Yuste for research on the Tunisian social movement. His work has been published in Émulations, Journal of

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Contemporary European Research (forthcoming), Security Issues and Cuadernos de Yuste (forthcoming).

Background:

This interview took place a year and a half after the so-called "Jasmine Revolution" of Tunisia, a four-week long uprising which started on January 17th, 2010 with the self-immolation of Mohamed Bouazizi in the town of Sidi Bouzid and eventually led to the ousting of longtime President Zine El Abidine Ben Ali on January 14th, 2011. Free and democratic elections were held on October 17th to appoint members of the Constituent Assembly which was to draft the new Tunisian Constitution. With a relatively low turnover (51% of the electorate), the Islamist party Ennahda won 37% of the votes and 89 of the 217 seats (41%), thereby becoming the first political force in the country. In parallel, Tunisia experienced a series of more or less violent demonstrations by Salafi groupings, such as the occupation of the university of La Manouba, the attack on newspaper editor Zyed Kirchen or the destruction of a series of allegedly blasphemous photographs, paintings and sculptures on the occasion of the visual arts exhibition Le Printemps des Arts (in English: Arts Spring) in La Marsa in June 2012. In this particularly tense and uncertain context, the first draft of the constitution was released by the Constituent Assembly a week before the interview was to take place. This draft included a series of polemic and arguably regressive dispositions regarding, among other things, the role of women and the place of Islam in the Tunisian society. This draft was carefully analysed and commented upon by various constitutional lawyers and public intellectuals grouped within an expert commission called the "Ben Achour commission" [editor's note: named after Yadh ben Achour, an influential law professor and historical opponent of the ben Ali regime] on the occasion of a press conference which took place the day before the interview. The following interview builds upon these developments and is structured around three topics:

1.The cultural component of citizenship;

2.The access to cultural contents and the right to cultural expression;

3.The legal framework governing access to culture.

M.R. / Dear friends, thank you for accepting my invitation to talk about the relationship between culture and citizenship, with a specific emphasis on the question of access to culture in post-revolutionary Tunisia. The project of the Working Group "Audience Participation" of the Access to Culture Platform is of a primarily European nature, but the issues it raises have an obvious universal dimension. For this reason, the editors of this volume thought that it

could be useful to complement their reflection with an interview dedicated to the situation of a country located in the immediate European neighbourhood, Tunisia, in which the articulation between culture and citizenship has become a hotly debated topic in the wake of the revolution, particularly in the context of the ongoing negotiations regarding the new set of constitutional rules. Furthermore, as revealed by the incidents of the Arts Spring exhibition in La Marsa last June, the opposition between secular forces and Salafi movements has a clear artistic and cultural component, to the extent that both groups attempt to use arts and culture to pursue their political objectives.

Khaled, let me ask you straight away: why do you think is it important for citizenship to include a cultural component?

K.M. / Citizenship is in my opinion an expression of identity and identity is defined both with regards to our past and with regards to our present. Citizenship is an active principle; it is not a passive principle. Being a citizen means having rights, having duties, but also having a conception of life in society, which requires first to ask one's self the question "who am I? What is my identity?" And identity is intimately linked with culture and with the past – for example, the Tunisian identity is deeply rooted in the Arab Muslim society. But identity and culture are also continuities, which cannot merely be frozen in the past. To be a citizen, one must achieve this temporal combination between the past and the future [present]. Both dimensions ought to be present on the mind of all individuals, so as to be able to take a stand on the issues and questions of their time. To express itself, citizenship must therefore be in relation with the cultural component of each individual.

M.R. / Thank you Khaled for this first intervention. I now turn myself to Professor Chafik Sarsar to ask him a slightly reformulated and voluntarily polemical question to highlight the linkage between citizenship and culture: could there exist a citizenship deprived of cultural component? Stated otherwise, is citizenship possible without culture?

M.C.S. / I do not think so. Citizenship is a pillar of Tunisian society, a pillar that is the result of a long historical process, with both political and legal consequences and a pillar which could only take a stable and sustainable form after a cultural evolution which drove out of the country the previously dominant culture of despotism. Citizenship can be perceived as the recognition to men and women of a right to take part in the management of common affairs, but also of a right to be treated and respected as a person – and hence, of a right to have an identity. It is on the basis of this identity that the citizen can think, reflect, have autonomy and give his or her conception of the future and of the optimum management of public affairs. Therefore,

culture as one of the foundations of identity is a fundamental element of citizenship. Incidentally, in the genealogy of Law, cultural rights belong to the second generation of human rights and are recognised as substantive rights. And obviously, one can never have fulfilled, blossoming citizens if they are not granted a right (of access) to culture.

Nevertheless, this right of access to culture which amounts to a right to think, is at the same time always inscribed in a particular context. For instance, major cultural achievements of the Arab-Muslim civilisation in the Middle Ages are forbidden nowadays. Think about One Thousand and One Nights, banned from modern day Egypt! Think about the works of Abu Nuwas! During the Caliphate, debates were organised among philosophers, Manicheans and various theologians and these debates challenged and questioned virtually everything in ways that are unthinkable today. So we can witness over time a certain hardening, a tightening of political powers which progressively came to neglect the essential cultural dimension of citizenship. And in the context of post-revolutionary Tunisia, we observe the resurgence of the old debate between citizenship, freedom and culture: after the revolution, can citizens and especially artists, speak freely? Or should there be taboos? There is currently a profound debate on this issue.

M.R. / On the same question Professor Redissi and to have a complementary viewpoint, does access to a wide array of cultural contents allow a better, fuller exercise of citizenship? Does a nation have better citizens if its cultural life is vibrant?

H.R. / Until January 14th, one can say that the issues of culture and of citizenship were dissociated one from another. They were never tackled together in a complementary fashion in the same way we do today when we say that citizenship implies a right (of access) to culture. And this right is guaranteed in the constitutional project in its article 2-32: « The Tunisian state guarantees to all citizens the right (of access) to culture and encourages artistic creation, production and consumption to ensure so that they deepen the cultural identity, in its diversity and in its renewal, and so that they uphold the values of tolerance, the refusal of violence, the openness to different cultures and the dialogue between civilisations » [editor's note: free translation from the Arabic].

This is a hugely important article which opens the door on the discussion between the freedom of creation / expression and the sacred. Since January 14th, I believe there are two elements: the first is what I have just mentioned, namely the fact that for the first time, culture is recognised as an essential component of citizenship. To sum up, we no longer say of ourselves "I am

Tunisian", now we say "I am Tunisian, Arab and Muslim" which means that we include a cultural dimension in our identities. Entire fractions of the electorate went to vote on this issue!

In parallel, as righted pointed out by my colleague Chafik Sarsar, this positive development was accompanied by a more negative one, which is a cultural regression. This is the second point, the opposition between the sacred and a series of freedoms, including the freedom of expression. This duality can be found in the text of the constitutional project: on the one hand, the necessity to guarantee the freedom to create and on the other hand, the prohibition of infringements or of offences against the sacred. This is stated in article 1-3 « The Tunisian state criminalises any offence against the sacred character of religions » [editor's note: free translation from the Arabic]. So all freedoms must comply with this article, whether in the cultural, in the academic or in any sphere! This reminds me of the philosophical debate on the embeddedness or on the embedded self of individuals. Well, Tunisia is a nice example of communitarian definition of citizenship. The Tunisian citizen does not accept that his or her citizenship contradicts his or her identity. Since January 14th, people no longer tolerate any criticism of their identities. To illustrate this point with a personal anecdote: a few days ago, I was interviewed by Al-Jazeera regarding the possibility for Muslims to pray in the streets during the Aïd. I answered that prayers ought to take place in mosques, which are places especially designed for this purpose. Street prayers are a provocation, part of a broader project to transform our Republic in a religious entity. Well, the next day, Facebook was saturated with violent messages, full of hatred against my person, accusing me of being a bad Muslim, a troublemaker! So, we have these two concomitant elements: a revival of identities and a regression of culture.

M.C.S. / Along the same line, the post-revolution period saw a certain outburst of identities. Fairly small communities, such as for instance the baha'i community which numbers somewhere between 200 and 1000 members, came out in the open, declared itself victim of historical persecutions under the Ben Ali regime and claimed specific rights with constitutional guarantees. So, citizenship, rights and duties, elections and institutions, all of that is to a certain extent secondary – first, they demand the recognition of their particular identity! Similarly, the Salafis, which form a community aspiring to return to the original sources of Islam, use the identity argument to justify their rights and to demand the relegation of citizenship in the background.

K.M. / To continue on this issue, citizenship is the place of the individual in society. Often, the various cultural belongings of an individual decisively shape his or her actions in society. And the problem to me is that this cultural

dimension is not an objective element, it is a substantially subjective element. We Tunisians define ourselves as Arabs and Muslims, but what does it mean to be Arab and Muslim? Everybody has its own personal conception of the Arab-Muslim culture.

These various cultural conceptions give rise to "split or divided identities", those of Shias, Sunnis, Salafis or modernists. But on the other hand, citizenship itself becomes split or divided since people conceive different means of action within society. Street prayers are certainly an act of citizenship for Salafis! They express themselves! And surely, we modernists use different means of expression. So divided identities mean a divided citizenship and it also means the use of different means of action and of expression which may violently clash one with another.

H.R. / Yes, this is the third important element of our debate, namely the diverging and potentially colliding representations of citizenship. Salafis consider that their prayers come under the exercise of citizenship.

M.C.S. / Similarly, a current of thought has recently developed against citizenship, against the nation on the ground that both are Western concepts. Instead, this current proposes a project of society which is anti-constitutional, anti-liberal and anti-Republican; this is the project of the Caliphate. The Caliphate is defined in relation to a religious community and not in relation to a nation or to a motherland.

M.R. / Thank you to all of you. Your answers so far provide an interesting and original perspective on the linkage between culture and citizenship. On the one hand, culture could be conceived of as a weapon that can be manipulated by a variety of forces for a variety of purposes. If used as a cement of national unity, culture may strengthen both citizenship and the national community; but if culture is used as an instrument of differentiation, it can challenge the unity of a nation and even threaten the very concept of citizenship. On the other hand, I was puzzled to hear that, whenever we talk about the relationship between culture and citizenship, the concept of "identity" keeps popping up.

M.C.S. / This is true. In the end, it is a matter of referential. For half a century after the advent of the modern state in Tunisia, a golden rule prevailed according to which one can neither be more Muslim nor less Muslim than the state. In other words, the state regulates religion. Bourguiba and Ben Ali set the standard of "good and acceptable Islam" and prohibited what they saw as excesses: so, being overly secular was forbidden just as being overly religious was forbidden. Obviously, this created frustrations. With the Revolution, the state-set standards of "good and acceptable Islam" explode and people search

new frames of reference: for some, the referential is a secular one and cultural expression becomes an act of independence towards religions; for others, the referential is religious, Muslim and cultural expression must be subordinate to the laws of Islam.

So Khaled is right to talk about a clash of cultural frames of reference, with potentially harmful effects on the notion of citizenship. This clash may also threaten national unity when certain groups reject the nation-state and prefer another religious or cultural frame of reference, which is either broader than the nation-state (this is for instance the case of jihadist movements which do not acknowledge borders) or else narrower than the nation-state (as did for example members of the baha'I community, whom we have already mentioned).

But fortunately, this clash may be avoided! One may belong concomitantly and without contradiction to a religious community and a community of national citizens. Recent discussions within the Constituent Assembly provide an illustration of this peaceful coexistence: some members of the Assembly mentioned the possibility of keeping two seats in the Parliament for Tunisian Jews as representatives of their religious community. And this idea was rejected by the Tunisian Jews themselves, on the grounds that they were full-fledged citizens and Tunisians before any other communitarian belonging. They told us that, if they run for election, they ought to do it as Tunisian citizens!

H.R. / Since January 14th, we have witnessed a form of denationalisation of citizenship. The jihadist movement, the Salafis, Ennahda, Arab nationalists and even the President of Tunisia perceive and place themselves within a broad Arab-Muslim area rather than within the borders of the Tunisian nation. This becomes particularly obvious when we listen to these various people talking about the Tunisian flag, which to them has a very limited symbolic value. Until January 14th, Tunisia was a micro-nationalist and particularistic state promoting a certain vision of the Tunisian nation. We have founding texts on the topic! But after January 14th, there is a new cultural debate between the Tunisian particularism and the broad Arab-Muslim identity, which is in reality a debate on the borders of citizenship.

K.M. / The linkage between culture and citizenship has a double dimension. We already spoke at great length about culture as a foundation and as a condition of citizenship. But arts and culture are also an expression of that citizenship. This raises the issue of the cultural forms within which citizenship can be expressed. Obviously, both dimensions are intertwined! If we do not agree on the cultural foundation of Tunisian citizenship, then of course we

cannot expect to agree on the forms of expression of this culture. Once we have adopted the new constitution and if, as I dearly hope, freedom of expression is constitutionalised, I still believe that a Salafi will express him- or herself in the arts and letters very differently from a modernist.

M.R. / Thank you very much. Before we close this chapter and move on to the second part of our discussion, I would like to express my surprise about the way in which the standard argument is actually reversed in the Tunisian context. When Europeans talk about the relationship between culture and citizenship, their standard argument in my understanding is that culture provides, as rightly highlighted by Professor Sarsar, a frame of reference that renders possible the exercise of citizenship. Stated otherwise, culture – understood as a sum of books, movies and other pieces of arts – allow individuals to position themselves, to think their place and to define the type of society they aspire to. Culture and arts give access to Beauty and they allow every person to build representations of the desirable world. It is on that basis that every citizen-voter can then compare, rank political programmes and eventually make an informed decision during electoral competitions. Therefore, in the absence of culture, including in its dimension of "political culture", citizenship is to a certain extent truncated insofar as citizens are insufficiently exposed to possible representations of the world, from which they can chose the one representation they deem most desirable for themselves and for the community they are part of.

I was struck by the fact that all three of you emphasise greatly the dangers and risks of culture on citizenship rather than the positive contribution of the former on the latter. To run the risk of overstating my argument, can we not say that there exists a genuine Salafi culture, whose forms and expressions ought to be defended so as to allow the confrontation with the modern and secular culture, as you would do with two competitors on a boxing ring, with the citizens-electors as judges?

H.R. / Yes, the first part of your line of argumentation is very clear and convincing but as for the second part on the Salafis, it is the other way round! It is not the modernists who work to outlaw certain Salafi cultural contents; it is the Salafis who use violence and do all they can to ban certain forms of cultural expression and, if they can, to criminalise accusations of impiety. It is the Salafis who are on the offensive on the boxing ring, not the modernists!

M.R. / Well, thank you Hamadi since this brings us to the second part of our conversation on the variety of cultural contents to which citizens are entitled to have access. Indeed, if the state guarantees a right (of access) to culture, then it must guarantee access to all forms and contents that are lawfully

permissible. This means that the state must also ensure the safety of artists and prosecute anybody who attacks and threatens them. To keep our analogy, if the opposition between Salafis and modernists can be conceived as a sports competition, then the duty of the state is, first, to allow all competitors to climb on the boxing ring and, second, to ensure a fair fight.

And this is where we touch the sensitive issue that forms the background of our conversation. The visual arts exhibition in La Marsa is but one illustration of the long list of repeated attacks against the modernist and secular culture. For the Salafis, certain forms of cultural expression are not allowed to be shown if they profane the sacred and artworks are therefore destroyed if attempts are made to display them. This begs the question of control and of censorship over cultural contents. So Hamadi, to which cultural contents should the Tunisian citizen have a right of access?

H.R. / Well in principle, this right of access ought to be as large as possible and include all items and contents that are not prohibited by law. But, Mathieu, let me first come back for a moment on what you have said regarding the positive and negative aspects of culture on citizenship. We do not ignore the positive contribution of culture or the fact that equal access to all cultural contents may strengthen citizenship. But our readers must understand the specific context of post-revolutionary Tunisia where there are insufficient guarantees on both the equal access and the variety of contents, with potentially devastating consequences on citizenship.

On the issue of access to cultural contents now, the first thing to mention is the cruel lack of state resources and their uneven distribution throughout the national territory. There are entire regions in the South without a single cinema, without swimming pool, without sports equipment, with neglected public libraries, can you imagine? The level of state investment in culture is a catastrophe. This is one of the explanatory factors for the revolution, especially among the younger part of the population. Let me give you a few additional numbers: with 2.3 million Tunisians aged 19 to 29 (for a total population of 11 million), there are 382 libraries, 200 Houses of Culture, 310 youth clubs and 159 fitness centres. The number of cinemas decreased dramatically from 30 to 18 between 2005 and 2009. Out of these 18, 11 are in the capital city Tunis, 2 in Sfax and 1 in Sousse, 1 in Arina and 1 in Ben Arous. That's all!

M.R. / Was it a deliberate policy of the Ben Ali regime to stifle cultural life?

H.R. / No, it was rather the consequence of an excessive bureaucratisation of culture, the product of a niggling state control over access to cultural works, to books, etc. A state that wants to keep everything under surveillance, including

at the regional level! So, throughout Tunisia, you could not find a single book that was, I don't even say critical of the regime, but even a book that would offer a culture different from the official culture promoted by the state. This is the Stalinist side of the former regime, or rather the Stalinist-without-the-means side.

K.M. / Exactly, the desire to control cultural contents but also the desire to neutralise the potential of intellectual and political contestation of culture. The former regime did all it could to reduce culture to a mere folklore. This is why we had an impressive number of festivals: festival of couscous, of PSISSA dance, food and gastronomy festivals… All was done to transform culture into a low quality product.

In parallel, I would nonetheless say that the lack of state resources mentioned by Hamadi went hand in hand with a deliberate policy to stifle cultural creation by promoting a certain type of culture to the detriment of all others. Personally, I love Mahmoud Messaadi but the Tunisian Ministry of Culture was only publishing and re-publishing Mahmoud Messaadi. If it had invested the same limited resources differently, the Tunisian state could have edited new young talents!

Finally, on the issue of control over cultural production, it is important to say that the state control has not entirely disappeared but it is now accompanied by a new form of control since the Revolution, which is a control by society itself. There are now both types of control. As for me, I am a poet. Together with some friends, we organise public readings of poetry and we now have people attending our sessions not out of love for the arts but only to listen whether the content of our artwork is religiously acceptable. And if you talk about God in one of your poems, these people interrupt and apostrophise you: "How dare you! You have no right!" They judge our work not from an artistic perspective but from a religious perspective.

M.C.S. / Personally, I think the old regime had a disguised Stalinist conception, which was only a façade. To take an example which also illustrates the point made on the wasting of resources: a Palace of Culture was built, for a total cost of about 80 million dinars, in the centre of Tunis, that is to say in a region comparatively well-equipped in cultural infrastructures. With the same budget, one could have opened a small House of Culture in each governorate of the country! The Palace of Culture was merely a testimony to the glory of the president who ordered its construction. Another example of disguised Stalinism is the old regime's attitude towards intellectuals. Those who could not show good credentials were simply not promoted, not published.

The third example I would like to take illustrates the folklorisation and neutralisation of culture. From 1987 onwards with the arrival of Ben Ali, a new and very weird development could be observed in university life. The regime gave orders so as to forbid lectures on Wednesday afternoon, which was to become a half day dedicated to cultural activities. But in parallel, the regime did not allow arts exhibitions, conferences, theatre pieces, etc. So instead, what do students do on Wednesday afternoon in all faculties throughout of the country? Mostly, they party, they dance.

K.M. / And there was a control over these cultural activities! For instance, the regime proposed to allow exceptionally movie projections but demanded to know in advance the title of the movie to be shown to students. A good friend of mine tried to project XXX by MOKTAR [editor's note: movie on the Libyan uprising against the Italian occupation in the 1930s] and the authorisation of projection was not delivered. This kind of movie was unacceptable for the regime!

M.C.S. / In any case, we did not have to wait very long to see the results. Even under Bourguiba, student life had remained very politicised; with the arrival of Ben Ali, it became the Sahara within four years, a desert!

M.R. / There are two dimensions of our conversation on access to culture which seem particularly interesting to me in the framework of this publication. The first is the subversive character of artistic creation and the fact that culture constitutes a weapon of contestation of oppressive regimes, which explains the infinite inventiveness of the former regime. By depriving students of access to culture, Ben Ali was hindering the process of intellectual maturation which normally transforms young adults into responsible citizens likely to threaten the survival of his dictatorship. The second dimension on which I would like to come back for a couple of minutes concerns the territorial inequalities in the right of access to culture, since this could be the harbinger of a multi-speed citizenship between the large cities of the coastline and the Tunisian hinterland.

H.R. / The analysis of national statistical data compiled by the INS [editor's note: Institut National de la Statistique] reveals the existence of a double segregation between, on the one hand, coastal cities and the back country and, on the other hand, between Tunis and the rest of the country. Tunis hosts the overwhelming majority of cultural infrastructures, of libraries, of fitness and leisure centres, of cinemas as I said, as well as of Tunisian artistic and cultural productions. It is worse than "Paris and the French Desert" [editor's note: famous book by French geographer Jean-François Gravier, which denounced in 1947 the excessive concentration of French power and

resources in the capital city]. And it is one of the keys to understand the youth uprising, this lack of access to leisure, this inequality in the access to culture…

M.R. / … and it may also be a danger for post-revolutionary Tunisia, to the extent that the deficit of state investment leaves the door open for private investments. As a result, various religious forces could become the exclusive providers of cultural contents for whole segments of the population living in deprived regions. With the obvious problem that religious forces will only provide access to a certain type of religiously acceptable cultural productions, with potential consequences on the development of civic consciousness in these regions.

M.C.S. / This tremendous gap between the large cities Sousse, Sfax and Tunis and the rest of the country is nevertheless being reduced thanks to the combined effect of satellite television channels and of piracy. Even in the Tunisian back country, you will find at every crossroad young men selling illegal copies of the latest Box Office hits in full DVD quality! In parallel, the satellite television technology has allowed bypassing state attempts to control cultural contents. Tunisian citizens now have access to foreign TV channels from the Gulf, to a plethora of religious channels with, as a consequence, a form of "wahhabisation" of Tunisian culture [editor's note: Wahhabism is a fairly conservative branch of Sunni Islam dominant in Saudi Arabia. In its overwhelming majority, Tunisian Islam follows the Maliki School, which advocates a more liberal stance on a whole series of political, religious and social issues].

K.M. / To continue along the same line of argumentation, I would like to talk about the Union of Tunisian Authors. This is an institution of which could theoretically become member any author, prose writer or poet, of Tunisian nationality having published at least one book. And yet, under Ben Ali, only pro-regime authors were admitted as members; despite my five published books, all my applications for membership were rejected! In the pure Stalinist tradition, there were even specialised authors writing on-demand for the regime.

M.R. / Here, we are talking about one of the two forms of control we mentioned earlier, namely the state control which is a fairly classical device of authoritarian regimes. What about the second form of control exercised by society itself? In your work as a poet Khaled, could you notice a difference between the Ben Ali regime and the current situation after January 14th?

K.M. / There is a problem for the artist. Under the former regime, artists could write whatever they wanted but they were marginalised by the absence of state recognition, for instance via the negation of the right to become

member of the Union of Tunisian Authors or because the regime preferred to publish and re-publish official authors such as Mechebi and M. Messaadi, thereby forcing younger writers into self-publication at their own expenses. So artists could write anything they wanted and the price for that freedom was the impossibility to work with official publishing houses in Tunisia.

But the current situation is in a way even more dangerous. Today, artists are no longer marginalised but everything they produce has to undergo the double control. As a result, it becomes very difficult to say openly anything we want. The problem has become a physical one since artists are now in direct and open conflict with people with whom they only had indirect dealings in the past.

M.R. / So, if you allow me to sum up and further elaborate on our sports analogy where culture is a boxing ring over which competitors can confront their views with the electorate as referee, the problem under Ben Ali was to gain the right to climb on the ring. And the restrictions in place aimed at ensuring that only a few selected, pro-regime authors were granted that right. Since the Revolution, virtually anybody can climb on the ring but some competitors prefer to destroy the ring rather than to allow other competitors to enter the game! Which dangers does this new situation create for cultural life in Tunisia and for the exercise of citizens' rights?

H.R. / Standardisation! But a standardisation on the basis of the lowest common denominator. This standardisation would not merely come as a result of Salafi pressure but also because of the support of the public opinion. One should not misjudge and misunderstand the Salafis. They are not just a handful of bizarre and excited individuals or else they would have been marginalised long ago. The causes they defend and the views they hold on a series of issues are legitimate in the sense that they find an echo in the population. These causes are legitimate but false. But Salafis raise popular issues.

M.R. / If the societal control is so tight on Tunisian artists, is there an exodus towards countries were this control is less intense?

H.R. / On the contrary, there is a will to come back in Tunisia and to resist on the part of artists, writers and poets. You see this everywhere: the resistance of artists, the resistance of women, of intellectuals, of experts. This is a great opportunity for Tunisia. The actors are coming back and, if someone tries to prevent them from accessing the boxing ring, they defend themselves and they fight back.

M.C.S. / There is one more thing we should not be forgetting and that is the importance of meta-actors. When we talk about the Salafi movement, we are not talking about a small group of people with exotic clothing habits. They are actively supported and financed from outside of Tunisia, from certain countries that do not have an interest in the success of the Tunisian revolution. Hence, these countries do all in their power to bring about the failure of our democratic experience, or else we become the example to follow in their countries!

K.M. / Mathieu, there is a positive element regarding the use of arts and culture as a means of resistance. Today, these artists are changing their means of action. It is no longer a fight by proxy, through their artworks. Now, they also resist physically when coming back to Tunisia. There is no exodus, people come back. With the previous system, artists were somehow protected by their marginalisation; now, they are taking real risks.

M.R. / Concerning meta-actors: since anti-democratic forces enjoy the logistical and financial support of foreign actors, then democratic forces within Tunisia are left with only two options. Either they themselves accept the support of Western meta-actors, especially Europeans, or they have to impose a complete ban on any foreign support for all political activities by parties based in Tunisia.

H.R. / The problem is that it is the Europeans who do not want to pay and finance us! Do you see the misery in which we find ourselves…

M.R. / In that case, there is only the second option left, which makes a transition towards the third and last part of our conversation. Which constitutional dispositions are currently in force to organise political activities in Tunisia, including the question of external support by meta-actors?

M.C.S. / On this question, we have a very bad experience. For the elections, the legal framework was very restrictive and foresaw a complete ban on the foreign funding of political parties. Any candidate for whom proofs of external funding existed was to be disqualified. Despite this restrictive framework, everybody knows that money circulated. But we could never gather any compelling evidence because the money was traveling via suitcases and not using well-identified financial circuits where it could have been detected.

At the moment, we are in a transitory phase. We have abrogated the old system and the next system will be laid down in the constitution. Of course, the next Constitution will provide guarantees for cultural rights. These guarantees can be thought of on three levels. The first level is that of the Constitution and it will specify which rights ought to be constitutionalised. The

second level is that of the penal code and it should specify which activities are criminalised and what the sanctions ought to be. The third level is that of cultural law, which is a broad discipline overlapping several other disciplines, such as for instance fiscal law for the question of tax exemption for the acquisition of certain works of art.

As far as the debate on the new constitutional rules is concerned, there is an arm wrestling between the territory of the sacred and that of the freedoms. Artists try to gain ground by circulating a petition for the recognition of the right to cultural expression as an absolute right. In front of them, others want to erect respect for the sacred as the supreme norm, which could be used to justify a whole series of interdictions in the field of culture. A recent example of this confrontation is the cancellation of the satirical theatre piece 100% halal after a group of Salafis decided to organise their prayers right in front of the theatre so as to block the access to the public. So, this is not a coup, merely an occupation of public space on the grounds that the spectacle constituted an offense to the sacred. And what exactly is the sacred in this particular instance? The niqab [editor's note: piece of clothing used by some Muslim women to cover their face and body].

K.M. / One of the shocking elements in the project of constitution is the resort to non-legal terms and expressions. I do not see how the term "sacred", in Arabic muqadis, could ever be part of the constitutional text. This is not a term from which one can derive legal principles. First, what is sacred for me is not necessarily sacred for others. So what is the standard or the referential to determine whether something is sacred or not? Let me give you an example: the sahaba [editor's note: companions of the Prophet Muhammad] which according to some exegesis are sacred and according to others are not. We recently saw a television programme were the sahabiyy [editor's note: male companions of the Prophet Muhammad] were represented. Yet, there exists an understanding of Islam in which their representation is not permitted. So could anybody use the future constitutional text to bring an action in front of a court against the producers of this TV programme? The problem will arise if we put in the constitution a vague referential or a series of words deprived of juridical content and with a strong religious and subjective connotation.

M.R. / To put the debate back in its historical perspective, it would be interesting to retrace the evolution of constitutional dispositions regulating the articulation sacred / liberties. What was foreseen in the text of the 1959 constitution? Did we already have early equivalents to the articles 2-32 and 1-3?

M.C.S. / The constitution of 1959 clearly protected fundamental freedoms such as freedom of conscience but there was always a disposition complementing the declaration and stating that the exercise of the freedom in question ought to occur "within the boundaries of the law". So a constitutional liberty and a reference to a law that limits the exercice of the same liberty. In parallel, the penal code was very repressive and other codes as well. We used to call the body of rules regulating the functioning of the press "the mini penal code" because it contained very repressive and coercive dispositions! But both Bourguiba and Ben Ali knew how to play the carrot and the stick, they knew how to make limited concessions when necessary. That was the case during the debates around the theatre play Khamsoun [editor's note: polemic play by Jalila Baccar in 2009 showing a teacher wearing the Islamic veil, praying in her schoolyard and subsequently detonating a bomb she was hiding, thereby killing innocents children, fellow teachers and herself] which was also an arm wrestling between the regime and the director: the regime eventually allowed the play. So the state retains the legal arsenal to ban any cultural event or activity and to imprison its authors; but at the same time and despite that repressive legal framework, the regime is willing to compose when necessary. Let me give you another example. In the late nineties, two books were awaiting authorisation for publication: that of Mohamed Charfi and of Tahar Belkhodja [editor's note: M. Charfi was a jurist and an intellectual known for his repeated calls for "reasoned secularism"; T. Belkhodja is a former Ambassador and Minister who published his memoires relating three decades of service under the Bourguiba regime]. And what did the Ben Ali regime do? It allowed Belkhoudja but prevented Charfi from being published. And why not Charfi? Well Charfi's book was Islam and Freedom, the historical misunderstanding, so a book attacking Islam. But after two years, the regime consented to a new composition and finally allowed Charfi! The repressive framework was in place but in the absence of the rule of law, the application is subjective, follows the goodwill of the regime or is a testimony to the intensity of foreign diplomatic pressure. Sometimes, a phonecall by a powerful international organisation is enough to break a deadlock…

H.R. / And the same thing was also true for publications. There was a state control of publications offices. Officially, publications were free provided that a copy is deposited with the Ministry of the Interior, a system akin to a registration of copyright. So formally, it is a free system, but the state still kept a certain breathing space by accepting or refusing to hand over the quitus to the publisher.

In parallel, there already existed under Ben Ali a well-developed penal arsenal to deal with offenses against the sacred: breach of the peace; breach of public

order; attack on good morals; indecent assault, etc. Before January 14th, Tunisia was not a realm of atheism! Of course, there were actions in court under Ben Ali for offenses to the sacred, so there is no need to follow the tabula rasa policy for these matters.

M.C.S. / The problem is that we need a clear and unambiguous constitutional disposition. In certain projects of constitution such as the one proposed by the Commission of Experts [editor's note: presided over by Professor Yadh ben Achour], freedom of conscience is absolute. So if the constitutional court does its job, the entire repressive penal arsenal would be declared anti-constitutional!

H.R. / Yes, but it is also a double-hedge sword. The current project of constitution contains one thing and its opposite: the guarantee of cultural freedoms and the prohibition of offenses to the sacred. So it will eventually depend on who reads and interprets the constitution.

M.C.S / No, I do not think so. What the constitutional judge will say is that there is a principle and there is an exception. But these exceptions have to be made explicit and to be justified by the legislator in legal texts.

K.M. / When talking about public order, we are talking about the judge. The whole notion of sacred could be one element that the judge takes into consideration to organise the exercise of otherwise absolute freedoms. And in that case, there is no need to constitutionalise the sacred!

M.R. / To close our conversation, what should the ideal constitution of Tunisia state with regard to cultural rights and access to culture for citizens?

M.C.S. / To me, the answer is double. First, we need a clear statement where freedom is the principle and where restrictions are the exception, because despotism always reveals itself in cultural matters before it does so in any other matter. Second, one should never forget that the right (of access) to culture remain merely declaratory as long as there are no cultural policies to ensure its realisation and to allow citizens' access to cultural contents. In this context, we must profoundly re-think the Tunisian cultural policy, since it is currently a factor of exclusion and of marginalisation.

M.R. / A most welcome and encouraging final statement for a political scientist such as myself! Institutions and constitutions certainly matter greatly but, in the end, we must also factor in citizens in our models and reflect about the precise content of public policies. Let me thank the three of you once more very warmly and let me add a final word of gratitude to the Department of Political Science of the University of Tunis El Manar for hosting this conversation.

Pier Luigi Sacco, Guido Ferilli, and Giorgio Tavano Blessi

Culture 3.0: A New Perspective for the EU Active Citizenship and Social and Economic Cohesion Policy

Introduction

In spite of the multiplication of successful examples of culture-led local and regional development across Europe and elsewhere (see, for example, Sacco et al, 2008; 2009), there is a widespread perception that the role and potential of culture in the overall European long-term competitiveness strategy is still seriously under-recognized (CSES, 2010). This reflects in the difficulty to bring cultural policy issues at the top ranks of the broader policy agenda, and consequently explains why the share of structural funds devoted to culture badly fails to match the share of cultural and creative sectors in total EU value added.

This situation is mainly the consequence of a persisting gap in the conceptualisation of the role of culture in an advanced, knowledge based economy as it is the European one nowadays. For many decision makers and policy officers operating outside the cultural realm, the cultural sectors are at best a minor, low-productivity branch of the economy, largely living on external subsidies, and which is therefore absorbing economic resources more than actually generating them. Not surprisingly, as a coherent consequence of this wrong conceptualisation, cultural activities are one of the first and easiest targets of public funding cuts during phases of economic crisis.

There has been in fact a long record of cases of successful culture-led development policies of cities and regions (and sometimes even countries) from the late 80s and early 90s onwards, which however have mainly been regarded as exceptional (or even exotic) by the common sense of policy making. The impressive figures that have emerged from first attempts at measuring the economic size of cultural and creative sectors in Europe (KEA, 2006), which are by the way likely to be underestimated (CSES, 2010), have certainly made a cases and have attracted much attention. Consequently, more and more administrations at all levels, including ones that never paid real interest to these issues, have henceforth begun to devote more energy and resources to culture-focused development policies, but the overall awareness at the European level remains scarce and scattered, so that much is left to be done. In the same direction, you can feel the interest of civil society

at the local level and regional level, the national level. In order to better understand what could be the role of culture in a European perspective, this short paper is to provide some fresh inputs in this direction, in the light of the role that culture can play for the development of a sense of citizenship within Europe, also provided that next year will be the European Year of the Citizens 2013.

Background Concepts: from Culture 1.0 to Culture 3.0

The misconceptions about the role of culture in the contemporary economic framework can be traced back to the persistence of obsolete conceptualisations of the relationship between cultural activity and the generation of economic (and social) value added. To illustrate this point, it is necessary to pin down a very basic narrative of the evolution of the relationship between the two spheres, of course keeping in mind that it is by necessity very sketchy and omits many aspects that would have primary relevance in a more comprehensive account (such as for instance the role of popular and grassroots culture, regional differences in public policies, and so on), which would however largely exceed the space limitations and scope of the present paper.

For a very long time (centuries, indeed), such relationship has been structured according to what we could call the Culture 1.0 model, which basically revolves around the concept of patronage. The Culture 1.0 model is typical of a pre-industrial economy. In this context, culture is neither a proper economic sector of the economy nor it is accessible to the majority of potential audiences. The actual provision of culture is secured by the individual initiative of patrons, namely, people with large financial possibilities and high social status, who derived their wealth and status from sources other than cultural commissioning in itself, but decided to employ some of their resources to ensure that cultural producers could make a living, thereby getting the possibility to enjoy the outcome of creative production and to share it with their acquaintances. Patronizing culture, of course, may be an effective means for further building the patron's social status and reputation. But it is clear that this is made possible by the availability of resources that are gathered outside the cultural sphere, and that cultural production here entirely lives on subsidies and could not survive otherwise. In the patronage relationship, the wage of cultural producers tends to be regarded not as part of a market transaction, but rather as a sort of symbolic, mutual exchange of gifts between the patron and the artist – a practice that still survives in some cultural realms (see, for example, Velthuis, 2005), and finds intriguing applications in new, culturally-mediated social platforms (Bergquist and Ljungberg, 2001). Clearly, this model can support only a very limited number of cultural producers, who

entirely live upon the discretional power of the patron, and very limited audiences. Both the production of, and the access to, culture are therefore severely limited by economic and social barriers, where cultural production is related to the promotion of elite of society, more than to the development of a sense of belonging and inclusion of the entire civil society.

With the massive social changes produced by the industrial (economic) revolution and with the concurrent bourgeois (political) revolutions that led to the birth of the modern nation states, we witness a widening of the cultural audiences, made possible by a few concurrent circumstances. First, with the bourgeois revolutions, and thus with the questioning all sorts of privileges of the ruling classes, a new view emerges that gradually legitimizes access to culture as a universal right that is part of the very idea of citizenship (Duncan, 1991). Second, with the steady improvement of the living conditions of the working classes, there is a corresponding increase in the willingness to pay for some forms of cultural entertainment (Sassoon, 2006). Access to cultural goods and opportunities, however, remains limited until the outbreak of the 'cultural' industrial revolution occurring in the decades just before and after the turn of the XX century, which create the technological conditions for the creation of cultural mass markets (Sassoon, 2006). Even before this crucial phase, however, with the development of the modern nation states one witnesses the emergence of forms of 'public patronage', with the state devoting public resources to the support of culture and the arts to the benefit of the society as a whole – and thus, it becomes possible to speak of cultural public policies, and of the corresponding cultural policy models (see, for example the seminal taxonomy of Hillman-Chartrand and Mc Caughey, 1989), which articulate public initiative in the cultural field in a variety of country-specific ways: 'facilitator', 'patron', 'architect', 'engineer', 'elite nurturer', and so on (see, for example as in the adapted version of Craik, 2007), which allow for a considerable amount of local diversity in terms of mission, organisation, design, effectiveness, etcetera. It is during this period that cultural policies acquire a greater awareness of their role in fostering the sense of citizenship, even though the approach persists in being top down, with the risk, unfortunately meet, to foster extremism and nationalism. It is important to stress also that the notion of cultural public policy, thus, is still rooted in the Culture 1.0 model, however advanced and mature: The patronizing role is no longer exclusively in the hands of single individuals but becomes a public function. Culture, on the other hand, is still an economically un-productive activity, which absorbs resources produced in other sectors of the economy. With the 'cultural' industrial revolution that occurs around the turn of the XX century, however, the technological possibility of cultural mass markets becomes a reality, with the introduction of modern printing, photography and

cinema, recorded music, radio broadcasting, and so on. This allows not only to deliver new cultural products, but also to make them available to much wider audiences, and at increasingly affordable prices: We have thus entered the Culture 2.0 phase. In Culture 2.0, audiences expand significantly, whereas cultural production is still severely controlled by entrance barriers as the access to productive technologies is difficult and financially expensive, so that would-be cultural producers are filtered by complex selection systems that differ from one cultural sector to another. Culture 2.0 is a new form of the relationship between cultural production and the generation of economic value that is dominated by the expansion of the cultural and creative industries. Unlike Culture 1.0, in Culture 2.0 there are actually cultural and creative activities that produce economic value and are even profitable, but they represent a specific sector of the whole economy and, at least initially, a minor one if compared to the big, leading manufacturing sectors – they are just a branch of the wider entertainment industry, a relatively small niche at the macroeconomic scale.

At first, the idea of cultural mass production is not universally welcomed, as it is regarded as a powerful tool of mass manipulation and deception (see, for example, Adorno and Horkheimer, 1993 [1944]), but with time, and especially with the beginning of the so called post-industrial transition, that causes a significant increase in people's availability of leisure time as a consequence of the gradual demise of Fordist work-time organisation models, cultural industries become a fully legitimized and sought after economic and social driver (Howkins, 2001; Hesmondhalgh, 2002).

The recent, already mentioned discovery of the economic potential of cultural and creative industries – with creative industries, in particular, becoming a stable part of the picture after the recognition of the functional relationships between cultural production and creativity-intensive non-cultural productions such as architectural, fashion and object design, or advertising, (see, for example, Throsby, 2008a) – may be seen as a mature development of the Culture 2.0 phase. In this advanced phase, public policies are increasingly addressing not only issues of enhancing access of audiences to cultural products and experiences, but also of enhancing productive and entrepreneurial capacities in these sectors in the light of their increasingly relevant contribution to the macroeconomic level of activity. A drawback of an excessive focusing on the economic potential of cultural and creative industries, however, is the misleading emphasis given to the profitability of the single value chains, which cause the concentration of resources toward supporting the best performing sectors at the expense of the others, with the consequence of compromising the viability of both in view of the complex

inter-sector relationships that tie them together (see, for example, Throsby, 2008b). Designing appropriate policies for the cultural industries is a particularly difficult task in view of the specificities of these sectors that can hardly be compared to traditional productive sectors. In particular, to understand the industrial organisation logic of cultural and creative sectors one cannot rely upon familiar economizing models of profit maximizing, instrumental rationality. In the cultural and creative realms, expressive rationality, intrinsic motivation and social exchange are essential aspects, which often lead to forms of interaction which are not mediated by markets (see, for example, Potts et al, 2008).

But despite the fact that the Culture 2.0 phase has not begun long ago, a new wave of technological innovation has laid down the tracks for the transition to a further phase, that we could call Culture 3.0, and which is still in its very preliminary stage, so that we could characterize the present moment as a complex, transitional situation. Such a new phase is characterized by innovations that, unlike the previous one, not only cause an expansion of the demand possibilities, but also, and mainly, an expansion of the production ones. Today, one can easily have access to production technology that allow professional treatment of text, still and moving images, sound, and multimedia with impressively quick learning curves and at very cheap prices – something that, before the explosion of the personal computing revolution, and thus no longer than a couple of decades ago, would have simply been unthinkable. Thus, if the Culture 2.0 revolution has been characterized by an explosion of the size of cultural markets, the Culture 3.0 revolution is characterized by the explosion of the pool of producers, so that it becomes increasingly difficult to distinguish between cultural producers and users: Simply, they become interchanging roles that each individual assumes. Likewise, the predominance of cultural markets is increasingly challenged by the diffusion and expansion of communities of practice where members interact on the basis of non market-mediated exchanges – a change that is made possible by the scale and speed of connectivity among players that is being made possible by online platforms.

The hallmark of the Culture 3.0 phase is thus the transformation of audiences (who are still the reference of the 'classical' phase of cultural industry) into practitioners (thereby defining a new, fuzzy and increasingly manifold notion of authorship and intellectual property) – accessing cultural experiences increasingly challenges individuals to develop their own capabilities to assimilate and manipulate in personal ways the cultural contents they are being exposed to. The passive reception patterns of the 'classical' cultural industries phase are now being substituted by active, engaging reception

patterns. The other hallmark of this phase is the pervasiveness of culture, which ceases to be a specific form of entertainment to become an essential ingredient of the texture of everyday life, as it is by now particularly apparent in consumption practices (McCracken, 1986). In this phase, then, keeping on focusing upon the cultural and creative industries as a separated, specific macro-sector of the economy may be seriously misleading. On the contrary, it becomes necessary to develop a new, system-wide representation of the structural interdependencies between the (already highly structurally independent in themselves) cultural and creative industries and the other sectors of the economy – and even of society. This change of perspective has important consequences also in the approach to policies, which may also have positive effects for the development of the sense of belonging and citizenship enlarged to the level of the European Union.

The Strategic Importance of Active Cultural Participation

A clear signal that there is a widely felt need to overcome the traditional Culture 2.0 focus on the mere sectorial growth of cultural and creative industries is that, in making cases for the developmental role of this macro-sector, increasing attention is being paid to the effects that it may produce in terms of creative spillovers positively affecting *other* sectors (see, for example, Bakhshi et al, 2008). So far, however, arguments about the spillover effects of culture and creativity have been brought rather casually, namely, without a well-defined conceptual background, and thus has not helped to capture the attention, let alone to convince, policy makers. Reasoning on the basis of the Culture 2.0-3.0 transition, it becomes easier to explain why and how culture matters for the general economy.

The key of the argument lies in moving the focus from the economic outcomes of cultural activity to the behaviors that cause them. In order to understand the effects of culture outside of the cultural realm, we have to consider how cultural access changes the behavior of individuals and groups. One of the most evident effects has to do with the cornerstone of the Culture 3.0 phase: *active cultural participation*. By active cultural participation, we mean a situation in which individuals do not limit themselves to absorb passively the cultural stimuli, but are motivated to put their skills at work: Thus, not simply hearing music, but playing; not simply reading texts, but writing, and so on. By doing so, individuals challenge themselves to expand their capacity of expression, to re-negotiate their expectations and beliefs, to reshape their own social identity and cohesiveness. We can regard this behavioral dynamics as an advanced, post-industrial instance of the capability building process highlighted by Amartya Sen (2000) in his seminal work, suitably matched with research on the vocational socio-psychological dimension of learning (see, for

example, Billett, 1994). In particular, it is important to stress that capability building and skills acquisition is not merely an individual activity, but a highly social one, and crucially depends upon the social environment in which individuals are embedded (e.g. Greenfield et al., 2003), and as a consequence in social environments which are strongly positive orientated toward active cultural participation it is much more likely that individuals will be interested in active cultural participation, and vice versa.

The interesting aspect of active participation is that individuals are not simply exposed to cultural experiences, but take a dive into the rules that generate them, they have to learn to play with the 'source code' that is behind the generation of cultural meaning. Active participation, on the other hand, fosters further interest and curiosity toward exploring cultural experiences and goods produced by others: A classical positive feedback dynamics where each component reinforces the other. In the Culture 3.0 context, then, individuals structure their cultural interests as densely interwoven runs of expression and reception, i.e. micro-phases in which they are active and 'transmitting' and phases in which they are passive and 'receiving'. The acquisition of cultural skills motivates them to transmit, raises the level of attention and critical filtering toward the received contents, prompts further willingness to transmit new contents, and so on, thus paving the way for a variety of new forms of open innovation and co-creation (Tapscott and Williams, 2006), for the increasing role of social media platforms (Solis, 2011), for all forms of knowledge-intensive and experience-intensive socio-economic practices (Pine and Gilmore, 2011), etcetera – a zoology of which we are likely to witness just the very early developmental phases.

Some of the positive systemic effects of cultural access can be generated also within a traditional mode of passive reception (for example, stably remaining within the "audience" mode), but until we limit ourselves to this (obsolete) perspective, we are unable to appreciate the whole picture; we only grasp little details. There are at least eight different areas in which cultural participation can cause significant macroeconomic effects that have not to do with the growth of the economic turnover and of the employment level of the cultural and creative industries, although of course they present strict complementarities with the latter. We are now going to briefly present them in the next section.

The Power of Cultural Participation: An 8(+1)-tier Approach

A detailed discussion of the theoretical foundations of the various effects that we discuss in this section is outside the scope of the present paper, which

rather aims at providing a concise global picture of the system of interdependences.

When reasoning about the spillover effects of culture, a first important link is with *social cohesion*. There is again ample evidence showing how certain types of cultural projects may produce strong and significant effects in terms of development of a sense of citizenship, juvenile crime prevention, pro-social vocational orientation, or conflict resolution (Hollinger, 2006; Washington and Beecher, 2010; Buendìa, 2010). Interestingly, once again these projects are generally focused on active cultural participation, as it is made possible for instance by programs of music education. And again, more generally, the indirect effect of cultural participation on social cohesion is the overcoming of self- and others-stereotyping (see, for example, Amin, 2002) as provoked by incumbent social prejudices, often linked to ethnicity factors (see, for example, Madon et al, 1998). There have been strategic approaches to cultural infrastructuring that have explicitly taken into account the social cohesion dimension and have addressed it is systematic ways, as it is the case e.g. for the *Maisons Folie* system of cultural facilities realized by the Région Nord-Pas de Calais in the context of Lille 2004 European Culture Capital (Paris and Baert, 2011), which have created spaces of multi-cultural interaction and social exchange in socially critical areas, facilitating mutual knowledge and acquaintance of people becoming to different, and often mutually segregated, ethnic communities. The indirect effects of cultural participation on social cohesion are due to the fact that increased participation gives individuals and groups new skills to conceptualize and understand diversity and to reprogram their behavior from defensive hostility to communication, while at the same time uncovering new possibilities for one's personal development. Looking at the costs of social conflict across Europe, this link might well be the object of some target experimentation with possibly serious social (and of economic) consequences.

A second important link has to do with the politically critical notion of *welfare*. There is an impressive amount of evidence that cultural participation may have strong and significant effects on life expectation (see, for example, Koonlaan et al, 2000), but more recent research seems to suggest that the impact is equally strong in terms of self-reported psychological well-being (Grossi et al, 2011 a,b). In particular, it turns out that cultural participation is the second predictor of psychological well-being after (presence/absence of) major diseases, and in this respect has a significantly stronger impact than variables such as income, place of residence, age, gender, or occupation. The effect is particularly strong for the seriously ill and the elderly, where

psychological well-being gaps between subjects with cultural access and subjects without cultural access is huge.

These preliminary results suggest that another hot link of positive spillovers from cultural participation might be in terms of *cultural welfare*: If cultural participation strongly affects the perception of well-being of the ill and the elderly, and provided that welfare treatment costs are one of the major sources of public finance deficits in the EU, it is possible that through a suitable culturally-oriented prevention strategy, if this causes even a small reduction of the rates of hospitalisation and of the resort to treatment across these categories, there could be a huge saving of public resources that could, at the same time, finance the program itself, be partially relocated to other uses and substantially improve the level of life satisfaction of categories of citizens in critical conditions. And again, the indirect macroeconomic effects of this spillover effect are likely to be substantial.

A third important link has to do with the theme of *sustainability*. The increasing emphasis on the social dimensions of sustainability as highlighted by Agenda21 has led to reflect upon the extent to which socially transmitted behavioral patterns, habits and customs may influence the effectiveness of resource saving measures and strategies. In this respect, however, attention has been mainly devoted to traditional forms of social mobilisation (e.g. Schmidt et al., 2006). But again, cultural participation may have an important indirect role in fostering social mobilisation and awareness about the social consequences of individual behaviors related to environmentally critical resources.

A fourth important link is with *innovation*, but for the purpose of this paper will not be treated even if, for example, there is an interesting literature that is beginning to shed light upon this important functional link (Bakhshi et al, 2008). We can then argue that cultural participation may act as a driver of endogenous economic and social growth (Sacco and Segre, 2009; Bucci and Segre, 2011) in ways that are complementary to the ones already extensively studied and documented for education. But is there any evidence that confirms these intuitions? Consider the following table, which makes a comparison between the rankings of EU15 countries in terms of their innovative capacity as measured by the Innovation Scoreboard metrics, and the rates of active cultural participation of citizens as measured by the Eurobarometer (2007) survey:

Ranking Innovation Scoreboard 2008 (EU15 countries)	Ranking Active Artistic Participation, Eurobarometer 2007 (EU15 countries)
1 Sweden	1 Sweden
2 Finland	2 Luxemburg
3 Denmark	3 Finland
4 Germany	4 France
5 Netherlands	5 Denmark
6 France	6 Netherlands
7 Austria	7 Belgium
8 UK	8 Germany
9 Belgium	9 UK
10 Luxemburg	10 Austria
(EU27 average)	**(EU27 average)**
11 Ireland	11 Ireland
12 Spain	12 Italy
13 Italy	13 Spain
14 Portugal	14 Greece
15 Greece	15 Portugal

Despite that the two metric have no statistical data in common, the two rankings exhibit an interesting property: All and only the countries that are above the EU27 average on one ranking, are above the average on the other ranking, and vice versa. Data for the EU27 panel are less clear cut due to the transitional trajectories of the more recent EU members in terms of innovation processes. It is interesting to notice that the association is established between innovative capacity at the country level and *active* cultural participation at the same level. This is of course a preliminary piece of evidence, but it seems to suggest that the mechanisms discussed above seem to mirror into data more clearly than one could expect.

A fifth link is with *local identity*. In recent times, considerable emphasis has been put on the role of the installment of new, spectacular cultural facilities in the catering for global visibility of one specific urban or regional milieu (see, for example, Plaza, 2008), and more generally on the role of culture in re-defining the social and symbolic foundations of the place, let alone its local development model (see, for example, Evans, 2009). This is probably one of the best understood indirect macroeconomic effects of cultural production and participation, but it is worth to remark how such effect has been often misread as the last version of a commodification-based economy of mass spectacle (as denounced, for example, by Gotham, 2002). Quite the contrary, the developmental potential of a culturally-rebuilt local identity lies in the capacity to stimulate new dynamics of production of cultural content and new modes of cultural access by the local community, as a consequences of the new opportunities created by the attraction of outside resources, as it has been for instance the case with the Newcastle/Gateshead urban renewal strategy (see, for example, Bailey et al., 2004). Aiming to generate the basis of a new cultural governance that relies in local identity and that brings sustainable development considerations into cultural policies, the Agenda 21 for culture (http://www.agenda21culture.net) encourages cities to elaborate long-term cultural strategies and invites the cultural system to influence the key planning instruments of the city/region. Within the context of a more coherent and comprehensive strategy of systematic coordination of all of the indirect effects of cultural production and participation, it would be very important to orientate local projects of cultural revitalisation toward a pro-active, participative approach that builds local skills and capabilities assets rather than toward mounting inauthentic, instrumental spectacles to the benefit of hit-and-run tourism, with possible consequences in terms of separation of citizens a sense of belonging to the local context and the development of active citizenship.

A sixth link is with *lifelong learning* and the development of a learning society. The association between active cultural participation and lifelong learning is thus a pretty natural one, and unlike others is not particularly surprising. In fact, one might even think of active cultural participation as a specific form of lifelong learning.

A seventh link is with *soft power*. Starting from the seminal work of Nye (2004), there is today a strong awareness of the fact that cultural and creative production may contribute to a great extent to increase the visibility, reputation and authoritativeness of a country at all levels of international relationships, from the political to the economic, creating new opportunities for the development of the reputation of a country and the sense of belonging among its citizens.

Thus, another area where the boosting of cultural production and participation may bring about indirect effects of macroeconomic relevance is the development of new forms of cooperation among EU countries aimed at reinforcing Europe's competitive edge on goods and services markets through the global branding and co-marketing of European cultural and creative production.

Lastly, an eight link is that with *new entrepreneurship models*, which is not a specific argument for the purpose of this paper.

We are thus defining a 8-tiers model of the indirect developmental effects of culture that finds its full sense within a proper Culture 3.0 framework where active cultural access and participation becomes the social norm and the natural orientation of knowledge economies and civil societies. This is not to say, of course, that the direct social and macroeconomic effect of the growth of cultural and creative industries becomes negligible or less important in this phase. Quite the contrary: As we have argued, there is a strong complementarity between the direct social and economic channel and the indirect ones, in that they concur to increase individual participation and access to cultural opportunities and stimulate further culturally-related capability building.

Reshaping the Rationale of the Role of Cultural and Creative Production: from Public Patronage to System-wide Strategies

The shift from a (mature) Culture 1.0 to a (still emergent and tentative) Culture 3.0 perspective may be regarded as a shift from a public patronage perspective to a system-wide strategies one, passing through a phase of strategic investment in cultural and creative tangible and intangible assets which is the hallmark of the Culture 2.0 phase, and which has still to be

thoroughly deployed. This transition parallels, by structural analogy, the well-known Porterian view of the evolution of competitiveness in traditional manufacturing industries from the cost-driven to the investment-driven to the innovation-driven model (Porter, 2003). As it happened with the latter, with countries and regions lagging behind in terms of competitiveness because of their failure to understand the undergoing changes in competitive paradigms and the consequent failure to adapt, an analogous delay in response is occurring now in the cultural field, which has been, in addition, customarily overlooked by policy makers. In this perspective, the role of policies from local to the European level can be that of orchestrating a coherent and far reaching range of projects and initiatives that, taken together, flesh out the new paradigm, unlock its potential, and explore the opportunity landscapes that come with it.

That a substantial expansion of the scope of cultural programming is needed can be inferred, for instance, by the extremely limited space assigned to culture in the Europe 2020 strategy, as opposed e.g. to education (see, for example, Roth and Thum, 2010) – a clear nonsense in the light of a mature vision of the culture-related structural interdependences between sectors and fields as it is provided by the 8-tiers model. But to what extent there is an awareness of the necessity of taking culture more seriously, and to exploit its strategic potential?

The recent 'green paper' on the regional dimension of cultural and creative industries (EU, 2010) and the massive wave and response that it has generated across the EU can be seen as a positive signal of awareness. Some of the points raised by responders are pretty coherent with some of the tiers that have been presented in the previous section. In particular, there is a general point raised by several respondents that urges to explore the boundaries of creative activities and to stimulate the role of creativity outside the specific realm of cultural and creative industries. Moreover, there is an emphasis on the role of cultural and creative industries as a platform for social cohesion and as key ingredients of 'smart specialisation' strategies that may reshape local identity, social inclusion and sense of citizenship. From the responses, however, it is also possible to conclude that there is a basic lack of a common perspective, and the complex web of structural interdependences that links culture to other components of the social and economic systems are still largely overlooked.

On the other hand, respondents place is a strong and necessary emphasis on an upgraded engineering of development strategies in terms of designing and implementing appropriate intermediaries and transfer agents, maintaining

more effective and pervasive forms of networking, improving governance and building a common, viable informational and knowledge base.

Within this encouraging framework, we can therefore attempt at evaluating what are some of the emerging issues that could be taken up within a Culture 3.0 perspective.

First of all, there is of course the possibility to build specific actions to explore and pursue further each one of the 8 tiers, and their relationships with strategies for improved viability and competitiveness of cultural and creative industries, both at the national and at the regional level. In some cases, it is a matter of better focusing actions and initiatives that are already in progress, as it is for tiers such as innovation, social cohesion, new entrepreneurship or local identity. In other cases, it is a matter of connecting in a more explicit and effective way strategies that have been so far pursued without taking into account actual interdependencies, as it is the case for lifelong learning and soft power. On other cases, it is rather a matter of recognizing and exploring links that have been so far missing from the global picture altogether, as it is the case for tiers such as welfare and sustainability. There is also the possibility of working on the association between combinations of tiers, such as, say, the welfare/social cohesion connection, working out a possible 'social criticality' driver addressing the various situations where culture may contrast situations of marginality and disadvantage through specific forms of capability building. Or one could develop the soft power/local identity connection, where the two tiers can be seen as the two hands of a binary system, with the soft power dimension working more at the national level and as a bridging cultural identity asset, and the local identity one working at the regional and urban level as a bonding cultural identity asset.

Moreover, there is the possibility to explore the new professional and entrepreneurial profiles that emerge from the more complex structural interdependence between culture and other productive sectors that is typical of the Culture 3.0 scenario. To these new profiles, there correspond of course new opportunities and challenges in terms of employability, institutional and educational mainstreaming, and reference standards and good practices. For instance, the welfare or the social cohesion tiers prospect the possibility of educating new professional figures that can act as specialized and skilled operators in the fields of culturally mediated psychophysical prevention and social animation. In fact, in practically all of the 8 tiers one can foreshadow possible emerging professional profiles and interesting opportunities for new services to be provided through market and/or non-market channels.

Furthermore, there is the possibility to further enlarge the scope of specific sectors of the cultural and creative industries by suitably internalizing some of the tiers and by building new 'hybrid' sectors. For instance, one might think of specific platforms of cultural and creative contents targeted at building new, highly coordinated communities of practice for the achievement Agenda21 sustainability targets, where contents are not aimed at improving the communication of already defined strategies and actions, but become the layers of meaning on which to develop new models and practices of sustainability derived from massively parallel forms of collective intelligence (Kittur and kraut, 2008; Golub and Jackson, 2010).

Finally, there is the incredibly vast and stimulating challenge of further integrating cultural and creative contents into the value chains of what are by now thought of as non-creative sectors. Pioneering examples of far-sighted companies experimenting in this field abound (see, for example, Comunian, 2009), but they are still way too isolated to identify a trend with macroeconomic significance. On the other hand, the opportunities offered by new forms of co-production, to develop and strengthen a sense of inclusion and citizenship at the local, regional and European community. But from a Culture 3.0 perspective, this development is not a source of confusion, but rather a natural and expected consequence of the increasing pervasiveness of cultural contents across the cultural diversity that characterized the European Union soul. And the challenge of designing strategies to fully exploit this new potential is an entirely viable one.

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WHAT ARE THE LEGAL ASPECTS OF CULTURAL CITIZENSHIP?

Izabela Henning

The Right to Culture versus the Access to Culture: the Critical View on the Chosen Examples of Law Provisions Concerning the Material Side of Culture

According to the definition of culture approved by the European Commission in the European Agenda for Culture, culture is defined as a set of distinctive spiritual and material traits that characterize a society and social group. The right to culture is widely recognized by international law provisions, presented in conventions, charters and treaties. In general understanding, the right to culture may be identified with the right of an individual to enjoy culture in its all dimensions, to play an active role in protecting, promoting and creating new "traits" of culture. The question arises, what is access to culture? Is it a result of individual need followed by a demand that can be claimed to a state? Is it an experience every citizen experiences on his/her own, or is it a rather more general experience common to all the members of the community?

It should be clear that the author would like to focus on the artistic and material dimension of culture. This work does not attempt to get involved in the dispute considering religious or political aspects of culture and culture diversity, nor does it attempt to take on the subject of multiculturalism, even if it is recommended for the purpose of the ongoing research. In this work the matters of culture will be regarded only as far as the heritage and artistic expression are concerned. Artistic and monumental heritage is also the first domain indicated in the UNESCO "Guidelines for Cultural Participation".[289]

As Hoffman underlines, "art and cultural heritage are two pillars on which a society builds its identity, it values, its sense of community and the individual sense."[290]

The right to culture is recognized widely by human rights law. Numerous conventions, declarations and recommendations declare the right to

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[289] Official site of United Nations Educational, Scientific and Cultural Organization's Institute for Statistics, Morrone, A., "Guidelines For Cultural Participation", UNESCO Institute for Statistics, December 2006, p. 6. http://www.uis.unesco.org/Library/Documents/culpart06.pdf.

[290] Hoffman, B. (ed). Exploring and Establishing Links for a Balanced Art and Cultural Heritage Policy in: Art an Cultural Heritage: Law. Policy and Practice. Cambridge, New York, Cambridge University Press, 2006, p. 17.

experience culture by humankind along with the need to protect culture in all its dimensions. It will be useful to identify the most important examples. First of all it is expressed in Article 27 of the Universal Declaration of Human Rights[291], adopted by the United Nations General Assembly on 10 December 1948 in Paris. The article states as follows:

> (1) "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

> (2) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author."

In Article 15 of the International Covenant on Economic, Social and Cultural Rights[292] adopted by the United Nations General Assembly on 16 December 1966, and in force since 3 January 1976, the member states agree that:

> "The States Parties to the present Covenant recognize the right of everyone:

> (a) To take part in cultural life;

> (b) To enjoy the benefits of scientific progress and its applications

> (c) To benefit from the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author."

The Convention Concerning the Protection of the World Cultural and Natural Heritage[293] in Article 4 provides that: "Each State Party to this Convention recognizes that the duty of ensuring the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage". Under the provisions of international law concerning social, economic and cultural human rights, the states party to the conventions, charters or declarations are obliged to conserve heritage objects, artefacts as well as landscapes and urban areas, and to promote cultural activities, especially if they represent the universal values. According to O'Keefe, R., state is (presently) under a customary legal obligation, in time of

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[291] Official site of United Nations Organizations,
http://www.un.org/en/documents/udhr/index.shtml.
[292] Official site of the United Nations High Commissioner,
http://www2.ohchr.org/english/law/cescr.htm.
[293] Official site of United Nations Educational, Scientific and Cultural Organization
http://portal.unesco.org/en/ev.phpURL_ID=13055&URL_DO=DO_TOPIC&URL_SECTION=201.html.

peace, to protect, conserve and transmit to future generations cultural heritage situated on its territory, either straightforwardly or as a function of a human right.[294]

The Declaration of the Principles of International Cultural Co-operation[295] proclaimed by the General Conference of the United Nations Educational, Scientific and Cultural Organization on 4 November 1966 states in Article 1:

> "1. Each culture has a dignity and value which must be respected and preserved.
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> 2. Every people has the right and the duty to develop its culture.
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> 3. In their rich variety and diversity, and in the reciprocal influences they exert on one another, all cultures form part of the common heritage belonging to all mankind."

There are some provisions that perform only a role of guidance. They shall be followed by the states' authorities and play an important role in implementation of applied procedures and while executing the existing and binding international law. For example, Maastricht Guidelines on Violations of Economic, Social and Cultural Rights[296], developed by international experts in Maastricht from 22-26 January 2007 in point 6 state: "Like civil and political rights, economic, social and cultural rights impose three different types of obligations on States: the obligations to respect, protect and fulfil. Failure to perform any one of these three obligations constitutes a violation of such rights. The obligation to respect requires States to refrain from interfering with the enjoyment of economic, social and cultural rights. […] The obligation to fulfil requires States to take appropriate legislative, administrative, budgetary, judicial and other measures towards the full realization of such rights. Thus, the failure of States to provide essential primary health care to those in need may amount to a violation."

The international human rights law provisions pay special attention to what is called the intangible cultural heritage. In general, culture means some tangible and intangible elements essentially linked with humankind and is concerned with the protection of humankind's creativity, traditions, celebration and the

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[294] O'Keefe, R., "World Cultural Heritage: Obligations to the International Community as a Whole?", International & Comparative Law Quarterly, British Institute of International and Comparative Law, 2004.

[295] Official site of Human Rights Education Associates
http://www.hrea.org/index.php?base_id=104&language_id=1&erc_doc_id=463&category_id=26&category_type=3&group=Human%20rights%20treaties%20and%20other%20instruments.

[296] Official site of the United Nations High Commissioner for Human Rights,
http://www.ohchr.org/Documents/Publications/training12en.pdf.

promotion of the creative activity. If material, tangible culture is rather easy to explain and define, the intangible culture needs more explanation.

In the Article 1 .1 of The Convention for the Safeguarding of the Intangible Cultural Heritage[297] 2003 adopted in Paris on 17 October 2003 we find a definition of what is considered as a the *intangible cultural heritage* for the purpose of the Convention.

> "The 'intangible cultural heritage' means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity."

Following the provisions of the Convention, intangible culture is manifested particularly in the following domains:

> (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
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> (b) performing arts;
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> (c) social practices, rituals and festive events;
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> (d) knowledge and practices concerning nature and the universe;
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> (e) traditional craftsmanship.

According to the Convention, consideration is given solely to such actions as are "compatible with existing instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development."

The clear junction between the right to culture and the right to access culture is expressed in provisions of the Recommendation for the Protection of Movable Cultural Property[298] adopted in Paris from 24 October to 28

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[297] Official site of United Nations Educational, Scientific and Cultural Organization
http://unesdoc.unesco.org/images/0013/001325/132540e.pdf.
[298] Official site of the United Nations Educational, Scientific and Cultural Organization
http://portal.unesco.org/en/ev.php-
URL_ID=13137&URL_DO=DO_TOPIC&URL_SECTION=201.html.

November 1978 on The General Conference of the United Nations Educational, Scientific and Cultural Organization. The recommendations state as follows in point 1: For the purposes of this Recommendation: 'movable cultural property' shall be taken to mean all movable objects which are the expression and testimony of human creation or of the evolution of nature and which are of archaeological, historical, artistic, scientific or technical value and interest, [...]". Considering that experiencing culture, culture activity, the process of creation and its material effects are subject to special attention of legislators, they also represent the full access to culture.

Despite existing international law provisions which clearly set up the rules concerning the heritage protection or participation in culture, the national law regimes create different attitude toward material traits of culture. The salvation and protection of the world's cultural heritage, the cultural heritage of any country or indigenous people is important for the international community, as proven by numerous conventions and national legislations that were implemented in order to create conditions for the protection and preservation of world cultural heritage.

The binding acts of law are not sufficient unless the proper action is taken. This can occur only thanks to the commitment of the people involved in the protection of world cultural heritage. Its concern is expressed through urban planning, local commitment of inhabitants, but also through excavations, conservation works, documentation, and, by consequence, displaying their works and discovered objects to the public, to name only the most obvious ones. The Working Group on Audience Participation recognises that "access to culture implies that all individuals have the freedom to choose between a large spectrum of available options, either as audience or as creators."[299]

As far as heritage protection is concerned, an interesting area to consider is the European legal landscape. All European citizens shall take an advantage from living in the European Union territory and at least enjoy the same rights. In the area of access to culture we come across various examples of good practices as far as the possibility to access is concerned. But the differences in domestic law of various European countries considering heritage protection mean that the access to this particular dimension of culture is easier or harder depending on in which country the policy and procedures take place.

It must be assumed that the objects of heritage belonging to given culture or country or group of minority, even if preserved in casual and unsuitable way,

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[299] Official site of European Festivals Association, http://www.efa-aef.eu/newpublic/upload/efadoc/8/ACP_WG_AP_Call%20for%20contributions.pdf. Suggestion: refer to the Access to Culture Platform site

always create a part of this given culture and community. To present a critical view on chosen examples of legislations concerning the material side of culture we must realize, that Europe is full of objects of culture which for the average citizen do not represent a big value. Therefore those objects do not obtain enough care from the proprietor, from state and professionals. What is more, under the binding law they are subject to a process of destruction. In many cases it leads straight to destruction and decay of an object which is a part of a tangible culture and in this case - European culture.

Along with these objects representing a value which does not deserve the sufficient attention neither from local authorities nor from the law provisions, our common heritage is falling into oblivion. Taking into consideration this very particular aspect of access to culture, the citizens meet obstacles in accessing and enjoying culture. The open question is, can the neglecting attitude of the state or responsible authorities who do not care enough about the heritage be regarded to some extent as a breach of general humanitarian law? Even if we have developed and adopted charters, conventions and treaties that are binding, the lack of designed preservation programmes and the commitment from local authorities is insufficient. Especially problematic is the case of financial commitment.

The troubles with making the parties' rights equal, especially when focusing on material side of culture (e.g. material objects, heritage objects, heritage in general) force the national law makers to provide regimes which sometimes make the heritage conservation harder.

Sometimes the value of the objects stands opposite the proprietor's rights and any active role of a citizen meets obvious limitations. Now we reach the basic legal problem, how to find the balance between the rights of individuals and the rights of groups. This is a commonly met situation present in European countries like Belgium and Poland. The duties of proprietors of a building that is considered a monument but is not a registered monument, are so enormous, they prefer to let the object be destroyed by the forces of natural decay rather than to conduct the process of conservation. The financial responsibility of a proprietor does not comply with the interest of the local or state authorities. Proper conservation complying with all legal standards is so expensive that it seems it is better to leave the building subject to process of destruction and then, if the object's state represents a possible danger, the proprietor is authorized to demolish the building.

By investigating one example, we can examine how different the same situation is recognized in various ways by the national laws in European countries. It will be useful to give the description of only few quite opposite

models of set of rules establishing the protection of an object discovered accidentally and proving how European Union states deal with the situation of *a treasure finder.* A treasure is in general an object representing a cultural and historical value, the owner of which is unknown, and which was hidden and can be found only by accident[300]. A practice and legal procedures considering persons who found an object representing historic value are sometimes far from reasonable policy. In certain countries, for example in Poland, if somebody finds an object possessing historic value considered as a treasure, such person is entitled to the compensation equal 10 % of the value of the found object and the ownership belong to the state.[301] But the common practice shows that the finder is also a subject to criminal investigation due to the presumption that such person is illegally leading excavations even if the object was found for example during the accidental works within a real estate owned by the finder.

Much better regulations exist in France under the regime of *"Code du patrimoine"[302],* Articles from L510-1 to L531-19. Carrying of unauthorized excavations is forbidden as it is in the other European countries, and any eventual discovery shall be notified to the local authority. The person who finds the object must with no delay inform the local administrative and make it available for examinations. After that the object belongs to the finder, or finder and the proprietor of the real estate, on which the object was discovered.[303] The state authorities may buy the object and pay the right value for it.

Comparing to aforementioned, the best situation exists in Great Britain, where in general the treasure belongs to the Crown but the situation of the finder is clear. The British Museum, who is the depositary of *treasure trove* may retain the object but is obliged to pay the finder or the owner the value of the find.[304]

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[300] O'Keefe, P.J., Pratt, L.V., Law and the Cultural Heritage, volume 1 Discovery and Excavations, PROFESSIONAL BOOKS LIMITED, 1984, Oxon, Great Britain, p. 312.

[301] Act on Protection of Heritage and Heritage Safeguarding, (ustawa z dnia 23 lipca 2003r. o ochronie zabytków i opiece nad zabytkami), 23 July 2003, Journal of Laws No 162 from 2003, position 1568, art. 32, and Polish Civil Code with amendments, (ustawa z dnia 23 kwietnia1964r. Kodeks cywilny), 23 April 1964, Journal of Laws No 16 from 1964 , position 93, art. 189.

[302] , French Heritage Code, ("Code du partimoine", Livre V: Archéologie, Titre III: Fouilles Archéologiqes programmés et découvertes fortuites") Official site of French government, http://www.legifrance.gouv.fr.

[303] French Civil Code with amendments, ("Code civil"), 1804, Article 716, Official site of French government, http://www.legifrance.gouv.fr.

[304] O'Keefe, P.J., Pratt, L.V., Law and the Cultural Heritage, volume 1 Discovery and Excavations, PROFESSIONAL BOOKS LIMITED, 1984, Oxon, Great Britain, p. 315.

The active citizenship and the active participation in culture imposes some rights and obligations on the state as well as on the citizen. In many countries the public consultations are still not very popular and despite existing procedures citizens do not participate fully in public life. If the individual activity is regarded as suspicious, not only the citizens' rights are affected. In case of access to culture *via* protection of cultural heritage the participation in culture is obvious. What is more, the educational element is clearly connected with culture participation and plays the main role in active citizenship. There is a need to find a sustainable approach to some issues corresponding both to cultural and citizenship matters. As some authors say, "Sustainability in the field of cultural property is of fundamental importance […]" and heritage conservation is a responsibility that should be shared by the host country and its visitors, by local people and the government, by the individual and the community."[305]

One of the very best examples of cooperation of various entities, citizens, authorities and organisations is set by Scotland after the adoption of the Historic Environment (Amendment) (Scotland) Bill. It received Royal Assent on 23rd February 2011 becoming the Historic Environment (Amendment) (Scotland) Act 2011.[306] The Bill gives the idea how the matters can be settled in the other countries. The Act, as the official site of the Scottish Government agency dealing with heritage, Historic Scotland says, "improves the management and protection of Scotland's historic environment." It is obtained "by addressing specific gaps and weaknesses in the current heritage legislation framework that were identified during extensive discussions with stakeholders." The provisions of the act underline the need of mutual cooperation of different parties. The Scottish Ministers' policies providing direction for Historic Scotland and a policy framework are set up in the Scottish Historic Environment Policy (SHEP)[307]. According to The SHEP, it "informs the work of a wide range of public sector organisations" and "accurately reflects the new legal context which underpins Scottish Ministers' strategic policies for the historic environment". What is more, some parts of

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[305] Herreman, Y., "The role of Museums Today: Tourism and Cultural Heritage" in Hoffman, B. (ed). Exploring and Establishing Links for a Balanced Art and Cultural Heritage Policy in: Art an Cultural Heritage: Law. Policy and Practice. Cambridge, New York, Cambridge University Press, 2006, p. 419.

[306] Official site of Historic Scotland, which is an executive agency of the Scottish Government charged with safeguarding the nation's historic environment and promoting its understanding and enjoyment on behalf of Scottish Ministers http://www.historic-scotland.gov.uk/index/heritage/environmentbill/whatisthebill.htm.

[307] http://www.historic-scotland.gov.uk/index/heritage/policy/shep.htm The SHEP was developed as a series of publications published between 2006 and 2008, consolidated into a single document in 2008 and revised in 2009.

the policy were subject to a full public consultation, for example the marine historic environment policy. The Scottish example shows a deep understanding of what we can call the citizens' participation in culture, at least as far as the heritage is concerned.

It is not easy to evaluate how the participation in culture and access to culture looks like and is performed throughout European Union. Even formal surveys carried for this purpose do not give the precise response. For example Eurobarometer surveys to collect data on cultural participation in Europe presents many problems especially due to the lack of accurate and full data.[308]

Law provisions which are far from being perfect reflect neither the need of the moment nor the rights of the citizens. However some countries have developed legislation that may set up a new direction as far as dealing with the material side of culture and heritage. Considering heritage protection in Europe as well as the access to cultural activities, states' governments shall undertake efforts to create domestic legislation that would be compatible with their treaty obligations and duties.

It seems that there is a necessity to provide the unified provisions or adapt existing provisions in European Union member states to a more unified scheme. It is necessary to avoid the inevitable loss of heritage objects, and therefore to protect the European culture, as well as to allow not only European citizens to participate in their heritage. If the heritage is not protected in proper way, if there are insufficient methods and actions undertaken, how can we discuss the full access to culture?

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[308] Official site of United Nations Educational, Scientific and Cultural Organization's Institute for Statistics, Morrone, A., "Guidelines For Cultural Participation", UNESCO Institute for Statistics, December 2006, p.11. http://www.uis.unesco.org/Library/Documents/culpart06.pdf.

A CULTURAL COALITION FOR A CITIZENS' EUROPE

Patrice Meyer-Bisch

Cultural Rights, Ends and Means of Democracies? The Protection and the Creation of Cultural Rights, Condition of any Citizenship

Argument

The right to take part in the cultural life, with all its rights, freedoms and responsibilities it implies, is a misunderstood condition in the creation of human rights and real participatory democracies. How can we take part in the common values of the nation, if we don't take part in the culture of those values, in the knowledge and to the development of cultural heritage of the country, as well as to develop knowledge of other heritages and other democratic traditions? There can be no political ownership without the possibility of understanding it. With this in mind, Human rights are the "grammar" of every democratic policy, within which it is necessary to specify the function of cultural rights. Those rights guarantee the access of everyone to the cultural resources that are essential to them and they have a "leverage effect" on all the other human rights, and therefore on the development of citizenship integrating all dimensions (1). Cultural rights guarantee that the other human rights, among others those that constitute the democratic procedures (all civil liberties), are really adapted to the diversity of people and situations. In other words, cultural rights are not only ends, but also factors and means of democratic development. They allow people to enhance the capacities of other people in their territories, their social links and their jobs. This concerns both the democratic development on the different levels of the nations and the democratisation of international relationships, more particularly within Europe and its partners. The argument is that the development of cultural freedoms is a condition for the synergies of the liberties: the principle of democracy (2). This synergy is the dynamic that forges and constitutes a nation, where the development of people and communities can mutualise. (3) To transform this approach into a strategy, it is necessary to identify indicators of connection, which demonstrate the interdependence between ends and means (4).

1. Cultural Rights in the Centre of the "Democratic Grammar"

In international instruments, Human Rights, based on the necessity to respect, protect and promote human dignity, are currently interpreted according to three constitutive principles: universality, indivisibility and interdependence, which implies the prohibition to organize rights into hierarchies. It is therefore not (or not anymore) about a list of variable standards, even though many states and many authors still consider them as such, but rather about system, which must become more and more restrictive. This whole can be interpreted in democracy as a "political grammar": they structure and authenticate topics, their actions and interactions, and determine rules and coordination.[309]

- *On the level of substance*, this grammar puts people, enjoying rights and actions, in the centre of considering that every right: civic, cultural, ecological, economic, political or social is a vector of personal development and also a balance of systems (civil, cultural, ecological, economic, political and social). Every Human Right can therefore be understood as a "conductor of capacities"[310], on individual and social levels, a capacity of conjunction.

- *On the level of procedures*, every right guarantees freedoms and responsibilities that structure spaces for debates and decisions, and touch every social actor. The civil and politic freedoms are not an addition to the democratic principles such as elections and separation of powers, they constitute them. It is also the case for cultural freedoms that are the ends of the merging of knowledge, just as the economic freedoms for everyone are the ends of the market structures when they are politically well-ordered; it is far from being the case.

If freedoms, which respect everyone's rights, are on the basis of democratic development, it obliges us to pay attention to the way they are put into practice, and therefore to the legitimacy of freedoms and responsibilities. This thesis is classical, but it is not systematically used. My goal is to locate the specificity of cultural rights within this "universal grammar."

It is out of the question to oppose cultural rights with the other human rights. Cultural rights are a part of Human Rights. UNESCO has been conceiving

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[309] See DS 19 from IIEDH, 2012 : A Human Right's Based Approach to Development. New perspectives by taking cultural cultural rights into account ?
http://www.unifr.ch/iiedh/fr/publications/ds

[310] "An often asked question is to know if freedom to take part in political life or right to the opposition are or not "conductors" – with the same meaning as for electricity – of development", Amartya Sen, Un nouveau modèle économique. Développement, justice, liberté, Paris, 2000, Odile Jacob, p.57 (Development as Freedom, 1999).

culture largely and transversally since 1982[311] and defined culture as *"the rights of a person, alone or in group, to choose and express their identity, accede to the cultural references and to as many resources they need in their identification process"*.[312] Rights do allow every person, alone or in group, to develop their capacities of identification, of communication and creation, by having access to knowledge. Like every other human right, cultural rights guarantee everyone the right, the freedom and also the responsibility to take part in social life. Their specificity is to make clear the value of these links rests on the importance of shared knowledge.

Putting cultural rights into practice guarantees the development of links between people and their environment. This means the respect of:

- the identity of people and communities and the specificity that every actor can bring;

- their freedoms and capabilities to choose their values in the respect of other people's rights, as well as the respect of the cultural resources that are necessary to practice their rights, their freedoms and their responsibilities;

- their freedoms and capabilities to participate and organize oneself according to the most appropriate democratic structures and institutions.

Cultural rights are multipurpose links: they guarantee accesses, permit freedoms and identify responsibilities. By guaranteeing accesses of people to specific works, cultural rights permit the *merging of knowledge*, without which the human is nothing.

Furthermore, cultural rights guarantee that the other Human Rights, among others those that constitute democratic procedures (the whole civil freedoms), are really adapted to the diversity of people and situations. They emphasize the capabilities of people in their territories, their social links and their jobs. Civil freedoms are only real when they have a cultural package. Who can use their freedom of conscience and religion if they do not have a good knowledge of the concerned religious traditions? Who can take part in a political life if they do not have knowledge of the history of their country, their region and their district, the constant mixes of populations and the pressing issues?

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[311] The recent instruments took this definition, among others: the UNESCO Universal Declaration on Cultural Diversity (2001) and Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005).

[312] P. Meyer-Bisch, M. Bidault, Déclarer les droits culturels, Commentary from the Fribourg Declaration, Zurich, Brussels, 2010.

If the previous analyses prove to be correct, then culture is the heart of the system of human rights, where indivisibility and interdependence plays a main role. This is why Joseph Wresinski claims that

> "the cultural action is essential. It allows us to question ourselves about human exclusion in a more radical way than the access the right of housing, working, the access to resources or health care. We could think that the access to these other rights becomes ineluctable when the right to culture is recognised." [313]

The formula is revolutionary; even though it is true, it considerably modifies the dominant perspective: not only are the cultural rights on the same fundamental level as the other human rights, but they have a specific transversal function of "conductor". The demonstration can be done via capabilities. Cultural rights protect the *act of identification,* with which everyone recognizes their personal capacity through contact with the others and with artworks, by the appropriation of cultural references: places and means of communication (languages, religion, arts, etc.) if they are used as spaces for debates. *This act is therefore a condition for the exercise of any other right*. It expresses an interface capacity between oneself and the others through artworks: interface without which an individual is alone, without limbs, *idle.*[314]

The current argument is: for the synergy of freedoms, constituent of a free political community, to develop, it is essential that the freedoms instruct themselves permanently and mutually cultivate one another. There is nothing more classical, but the cultural rights remain underdeveloped.

2. Culture of Freedoms or the Importance of Choices

What constitutes the indivisibility of freedoms? Why are they not only concurrent, according to the general opinion? This is most likely because there is no real freedom without the necessary knowledge of their responsible practice. And yet, this responsibility consists of *taking into account* the freedoms of the others: not only respect them, but also trying to discover them. Between concurrence and cooperation, it appears that the link, the common goal, is the reciprocity in the exercise of freedoms, based on the merging of knowledge. The freedom of everyone does not end, but starts,

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[313] Joseph Wresinski, Culture et grande pauvreté, Editions Quart-Monde, Paris, 2004, p. 40.

[314] I developed this argument in: Les droits culturels ou le renforcement des capacités personnelles, in Droit de cité pour les droits économiques, sociaux et culturels : la Charte québécoise en chantier, Bosset, Lamarche (éds.), Montréal, 20111, Editions Yvon Blais, pp. 299-330.

where the freedom of the other starts. Everyone can be co-responsible, but we can also talk about "co-freedom": we are not, at first, free individuals, and then responsible of one another; we receive freedom capacities as life goes on: freedoms are mutually given.

The argument consists in considering freedoms as capacities that cannot be understood as a "system of instructed freedoms", a system in which wealth is assured by the mutual fertilisation of knowledge, which differentiates it from a "jungle of freedoms". It does not remove the potential anarchy of freedoms, their capacities to contest the established orders and disorders, because there is no high-level organisation. The order – information of the system- is built by the activity of every sector: no one being able to assure the coherence of this system. The constant search for an ordered dynamic[315] is essential to emphasize the complementarities as well as the contradictions. This means that a freedom must not be analysed without any context, but in a relation of balance or valorisation with other freedoms; this relation is not ironical, it implies difficult cooperation and concurrences. Therefore, for every human activity, we should in principle be able to draw up a "balance sheet" of freedoms.[316] Two types of balances are necessary: between all the freedoms, of a person or a community, between the freedoms of one another.

The exercise of *freedoms looking for knowledge*, allows people to interiorize and emphasize contradictions. Cynthia Fleury develops in an accurate way the opposition between virtue and democratic pathology. "For democracy, danger lies in the fact of believing that Evil is outside. The democratic virtue and its value lie, in this way, in the consciousness of opposing forces." [317] The oppositions between freedoms are their principle of mutual evolution, according to a dialectical logic, if and only if the different types of knowledge bang together, according to the democratic rules that are the "game" of rights, freedoms and responsibilities. The virtue develops with this evolution, provoked by the reciprocal exercise of freedoms in search of culture. The principle of "democratic security" lies in the internal dialectic of freedoms, and not in an authoritarian relationship against an enemy outside of its national identity, inside and/or outside its borders. A democratic pathology is like a "grammar mistake", populism or an authoritarianism that ignores the rules of links between the freedoms. I will define this politic pathology as an uneducated use of freedoms.

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[315] As defined by Mireille Delmas-Marty in: Le pluralisme ordonné, Paris, 2006, Seuil

[316] I developed the economic dimension of this argument in: La réciprocité des libertés. De l'équilibre entre concurrence et cooperation, in Revue Economique et sociale, 2012, (RES, vol 70, no1, march), Lausanne, pp. 53-66

[317] Cynthia Fleury: Les pathologies de la démocratie, Paris, Fayard, 2005, p. 260.

It is not only about tolerating cultural diversity or opinion diversity, but about considering them as factors of wealth, as long as it is quality diversity. Diversity brings freedom of choice; quality of references brings freedom of being or freedom of self-realisation through a mastered cultural discipline. We can distinguish two types of diversities:

- the multiplicity of possible choices, which means a multiplicity of access (in the double need of physical access to artworks and formation: objectified cultural capital and incorporated cultural capital, as developed by Bourdieu);

- the quality of cultural references and their access, more or less cultivated, or developed.

These two types define two dimensions of the *importance of choices* to the extent that they are interacting, because it is the quality of appropriation of a cultural resource that permits and validates the comparison and the choice. The bigger the extent of possible choices is, the bigger the risk is for the subject to be disconcerted. The bigger the understanding of choices is, that is to say the intelligence of the quality of cultural resources, the bigger the probability is for a "prolific choice". The two dimensions complete with each other to form capacities of choice. It is in the awareness and the exercise of these capacities that is the deepest source of peace; which can be described as multiple confidences:

- *internally*, the experience of *the importance of choices* which are possible in its double dimension (extension and comprehension),

- *externally,* the experience of availability of these choices and exchanges, and therefore another double confidence:

  o in the wealth of cultural values: the different sorts of knowledge

  o in the fact that this wealth is disseminated as a great number of people able to dialog.

This requires everyone to rely on people and teaching and communication institutions that give them access to artworks and their diversity and difficulty of interpretation. This is why the triptych of cultural rights, information, formation (education throughout the life) and participation in heritage, is the principle of reciprocity of freedoms that mutually raise their culture.

3. A People under Construction, or Mutual Culture of Public Freedoms

Every cultural community is not specifically political, even though it participates in the political responsibility, which is the case, for example, of scientific communities, although many people contest it under the pretext of

conserving their unrealistic neutrality to the challenges of the city. A political community can be considered as a cultural community that specifically emphasizes the "public use of reason", according to the Kantian expression[318], which means that mutualisation of *publicly protected* freedoms. There is no reason to deny the political community the cultural adjective, since values that constitute it are culturally built and expressed in languages, and interpretations of history, territories and fundamental rights.

In this meaning, a nation is not a group, linked by an incorporated "national culture", or by the random factors of history. A nation is an act, a whole set of freedoms in interaction with the voice and the engagement. Being a nation, being public, is *being in act of constitution*, in the legal sense of the term: the nation is the permanent author of the constitution of the nation, and it is not a juridical fiction because all its actors have the common responsibility to give life to the fundamental law[319]. The constitution of a nation, its permanent primitive state means the conservation and the development of the "political link", which establishes and favours the reciprocity of public freedoms. Everyone is co-responsible for this multiform link; everyone carries and supports one or several nations, according to his means and cultural references. This link of reciprocity is fragile, because every freedom has its risk: it comes from the free movement of knowledge, in every sense, both laterally (between contemporaries) and vertically (between generations). The consistency of a nation is in this multiple link of cultural relation, creator of "co-freedoms".

As long as the freedoms are comprised in the logic of an invisible hand, as if the general interest came from the sum of individual preferences – within an electoral system or the principle of the markets – their cultural build cannot be understood. And yet, it is in the understanding of conditions that make the interaction possible that lies the problem. A nation is not a sum of individual freedoms, it is a sharing, a mutual confidence in the responsible use instructed in the freedom of *the others*. The reciprocity of freedoms looking for knowledge constitutes the power to become a nation in sovereignty. This is why the notion of nation, that works, argues, gives birth, transmits, but also revolts, is closely linked with the notion of peace: confidence in the personal capacities of people, as long as the cultural conditions of synergies are respected.

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[318] Kant, What is the Enlightment?, XI, IV.

[319] This theme is developed in : Une souveraineté populaire, originale et fragile, territorialisée et universelle, in La démocratisation des relations internationales, S. Gandolfi, P. Meyer-Bisch, J. Bouchard (ss la dir. de), Paris, 2009, L'Harmattan, pp. 33-48.

It is a lot more accurate than solidarity, because it means reciprocity in responsibilities, and everyone agrees on this, everyone can sign a contract with the partners he despises. The *Mafiosi* also know solidarity. Reciprocity of freedoms means more: a confidence based on a shared experience and freedoms of the others is a resource that cannot be despised nor reduced. Its freedom is not anything, insofar as it can be cultivated and looking for knowledge, wherever it comes from.

Democratic culture is also expressed by the principle of a cultural, private, public or civil actor; it can be a theatre company, a school, a university, a publisher, a house for culture or a heritage association, "creates public", which means it develops places and means of reciprocities of freedoms in public spaces. In a cultural democracy, cultural actors are the most important thing in factors of democracy.

4. Six Principles of Connection

If the general principle is interaction, in order to realise more concretely a better mutual development of people, fields and actors. And more into details, the guiding principle is undoubtedly correspondences, with many other words like resonance: this link between pluralities of terms that answer and a singularity that realizes their correspondence. To develop this strategic principle of cultural and social creation, it is possible to identify at least six borders that we have to re-interpret continuously just like any border: two lines of distinction and not demarcation, crossing points, connection lines between fields, connections and interactions between actors: people and organisations. The strategic advantage of an approach that is not only inter-sectorial, but that emphasizes connections, is that by taking one sector into account, or only one public, we address to the whole cultural, social and political web.[320]

1. Inter-discipline(s): Cultural fields, or disciplines, answer each other and give birth to each other. The thorough practice of every discipline allows the expression / realisation of a dimension of the person who reconciles them with themselves and makes their capacities for a social link better. The correspondence between disciplines leads to a mutual emphasis of liberating power of every activity. "Sounds and smells answer each other"[321]. Poets, for example, are inspired by the correspondence of materials, spaces and lights of a house, or by a picture, a photograph or the layout of a garden. A photograph is inspired by a scientific print, a plastic surgeon by sounds, etc.

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[320] For example, see the Recommendation adopted by the European Parliamentary Assembly, 24.01.2012.
[321] For example, the mutual resonance of arts and practices.

We need to fight against the "division" of the fields, and not systematically think of, for example, arts by categorizing them (plastic arts, visual arts, live performances, activities of writing, etc), and not dissociate "fine arts" to other "arts". Crafts are a way to aesthetics, including aesthetics of the "freest" arts: we need to emphasize the continuities without removing the specificities. Inter-discipline is a discipline and also a creative indiscipline between disciplines.

2. Inter-public(s): Moreover, inter-discipline offers a communication spectrum and therefore a better visibility and attractiveness. This interaction leads to a wealth of correspondences between actors and publics, since public is more sought after by the multiple invitation. But we have to consider here that "public" does not mean a passive group. A public is a collective actor: it chooses and invests its time, he moves, interacts, transports "publicity" (the "word-of-mouth") and everyone finds their resources for their own creativity. He finally has varied desires that are important to be satisfied. A public is invited to exist through an actor that creates a more or less rich public space, more or less appropriate.

Inter-discipline therefore favours the meeting of publics and emphasizes the social link, not only between cultural communities characterised by their different origins, but also between social classes and different "communities of knowledge", between ages and social status. The meeting of publics that are not only alongside each other in a room, is a strong principle of social integration and crossing of references.

Said explicitly, a "cultural excellence", not in the sense of academism, but of the projection of values, a "coming out of the shadow" of an artwork able to boost, feed and free "publics", tend towards a social excellence. The term "public" can therefore not mean a passive group of consumers or receivers. A "public" is acted and becomes active, because it through the work of sharing common resources; it interacts, participates in a citizen unit; creates a fragment of "nation" in the meaning of democracy. It is neither about creating programmes for "target-publics", or marginal publics, nor inviting these publics to general activities of meeting. We have to "praise the general public."[322]

3. Inter-places: Every cultural activity is the meeting, of booth the inhabitation of a place and moving of people and / or artworks. Every space deserves to be inhabited; every space can be an invitation. Clearly localised activities that are

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[322] According to Dominique Wolton's expression for television. D. Wolton, Eloge du grand public, Paris, re-edited in 2011, Flammarion.

intended for chosen publics remain important to develop particular disciplines: informed publics that meet in a theatre or in a museum; students that inhabit classes, corridors and school lessons; group of inhabitants that animate a district.

But it is also essential to favour mixed spaces, those that emphasize both capacities of an urban territory or villager and the diversity of the invited people to live in it or just stay in it for a party. A street is polymorphic, it is not only a passage; a business is not only a distributor. This mixing is however a capacity that we get from any space. The bank counters in a bank can offer an original and remarkable place for exposition.

Anyhow, we need to pay attention to the protection and enrichment of real "cultural ecosystems", taking the double value of the space into account: inhabitation / circulation, sedentary / nomad activity.

4. Inter-time(s): Cultural works accumulate times; it mixes them and mutually gives birth to them. It gathers past and future in a present full of experience. It allows the capitalisation of knowledge, its transmission / interpretation in the continuity of personal life and in the passing of generations. Cultural work demands time, and allows the slow development of "cultural capital" The analysis of activities must be able to accumulate long and short times, but also the dialectic linked to time: the length and the moment that appear, the daily life and time for party and festival, organized moment that structures and organizes social time. Cultural politics must emphasize the time traces, conditions for any personal and social creativity.

5. Inter-institution(s): We have to give back every to every room of the democratic house – every institution or organisation – its capacity of hospitality and of rethinking its doors. To decompartmentalise is the political challenge that is both ordinary and crucial, because it is about creating the best synergy between the institutions in the service of rights, freedoms and responsibilities of everyone. And yet, every social system has a tendency to isolate, and subsequently sterilize, empty its content. Every cultural actor is concerned: they have a function of mediators: museums, schools, theatre companies, universities, press… In general, every actor in the extent of their cultural function.

6. Inter-economy(-ies): We have to continuously rethink the "marketplace" within the city. Economics allow the flow of values via the mutual valorisation of resources, in the extent that it is in the service of humans. The mission of the cultural action is to "cultivate" resources, create and maintain "tree nurseries", let grow, select, replant… and it is in the heart of a well-understood economy. Economics is a discipline of organized reciprocity, a consciousness of

scarcity and need for exchange and for the donation. To be long-lasting, an economic activity must respect and emphasize its main resources – knowledge in its diversity – and, to be also long-lasting, a cultural activity has to find its economic coherence by the mixing of financing.

A democratic policy does not only respect freedoms that existed before in the nature of everyone; it "products" them, cultivates them, by the wealth of a web of interactions and correspondences between order and disorder. A cultural policy is a "culture of freedoms" in the fields of politics. The economic context of today can be put forward to considerably increase the means, and particularly the strategic reflexions, to consider the cultural factors of development in all their dimensions.

Conclusion

These six principles of connection all imply the clarification of every actor's mission and of the content of every field, in what they have and makes them unique, and in their connections. *The reciprocity of freedoms must concretely appear in the reciprocity of missions, and not only in their complementarities. Our freedoms interpenetrate each other.* Democratisation is long-lasting and supportable when a nation, constituted in democratic communities, finds the ways to evaluate and emphasize in a permanent manner all their cultural resources, on the level of every person and institutions. Its resources allow it to develop a sovereignty tuned into its environment and its universal values of reason. Such is the purpose of cultural rights, for every person, alone and in group, within the indivisible whole of Human Rights. Consequently, to interpret a nation in democratic constitution as a politically cultural community is not only to provide the wealth of the internal link, the development of a sovereign political will based on culture of freedoms, it is also to go beyond divisions between nations and democratize international and transnational relations. It is not possible to think of developing cultural democracies on the national level without developing democratisations of intra and extra European relations.

Patrice Meyer-Bisch

Observatory of Diversity and Cultural Rights, Interdisciplinary Institute for Ethics and Human Rights (IIEDH), University of Fribourg (Switzerland) and UNESCO Chair

Translated from the original French by Mr. David Fadeur.

Raymond Weber

Culture and Citizenship: Which Issues for Europe?

> "Crisis only occurs when the old world continuously disappears and the new world continuously appears. And, in this chiaroscuro, monsters can appear".

> Antonio Gramsci

Culture, democracy, citizenship, cultural rights: how can we make these concepts interact in the long-term, even though the political and economic situation seems to be "imposing" short-term technocratic answers. We really lack of vision of the future, even considering the Arab Spring, of the Indignant movement and of sustainable development.

The "Arab Spring"

These movements from North Africa and the Near East that strongly questioned democracy in an Arab-Muslim area where it seemed to be banned could end, as we hope, with the emergence of democracies, even if by another "model" than ours. People have expressed themselves- and still do – in profound protest, coming from the will of men and women to get free from this heavy supervision and control their own destiny. It was – and still is – a fine lesson in democracy, knowing the ethnical or religious communitarianism. The fact that the Muslim political parties have won the first elections in Tunisia and in Egypt does not mean the end of a democratic hope, but shows that the citizens' debate about new constitutions, sharia and role of women in our societies has started. It will probably be long and marked by ups and downs, in quite a chaotic way.

The Indignant Movement

For the Indignant, from Puerto del Sol in Madrid to Syntagma Square in Athens, to many other cities, the borders of the acceptable have been reached and measures of austerity and harshness, although legal, seem to be illegitimate for the citizen suffering directly – economically and socially – from financial crises and exclusion from decision-making processes concerning both his present and the future of his children.

What is impressive among the Indignants, is not only this resistance to the political despotism and to the financial oligarchy, but also their creative

imagination, being able to mobilize, in a World Day, Spaniards, Americans from Wall Street, Israelis and representatives of Arab democratic movements.

This indignation, this "obligation of screaming" (Emmanuel Levinas) can end up in an "indignAction" and be a first step to a new boost to citizenship and governance: the citizen has to be recognized in his dignity, being able to release his imagination and invent a new live-together.

Sustainable Development

The organisation of sustainable development for everyone today and tomorrow is part of a new dimension of citizenship. Even though it is still present in political speeches, we feel that concrete measures, such as those against global warming, have been the collateral victims of economic and financial crises.

Europe tried to fight against the crises inside the continent – social, economic and financial – that question not only the governance in the European Union, but also the future of the euro currency, or even a supposedly open and helpful Europe. Unfortunately, because of this "systemic crisis", only few questions arose about prospects, sustainable development and the process for acquiring citizenship.

And yet, crises challenge us to react to various threats that touch every one of us and those that touch the survival of the planet, which obliges us to review our models of development, as well as our ways of consuming and living. It also invites us to take a critical look at the religion of the gross domestic product (GDP) and its growth that is supposed to answer all our questions.

At least four questions follow these crises:

1. Are we facing a global disorder that would bring together all the powerless citizens and states from around the world in order to fight against the unsure future?

> - Submission to less-and-less controlled economic or financial movements;

> - Deep uncertainty about the future environmental conditions of our daily life;

> - Questioning of some "social benefits" such as work time, salaries, pensions and reinforcement of inequalities;

> - Crisis of the European and World governance in order to get tomorrow's society ready?

2. Are we able to find the proper political forms to the double need of democracy?

> - Implying "never-ending discussions" and availability time, and supra-nationality;
>
> - Knowing that the European Council is gaining more and more power in comparison with the European commission and the European Parliament;
>
> - With the need to react quickly and briefly to the crises without showing too much the position of the states?

3. How skilled are we, as responsible citizens, to directly get involved in complex phenomena such as the financial crisis in Europe and in the world?

> - Here, we can sense that the field of European citizenship has only improved as the result of an emergency, but also under constraint of the collective interest, but not because of a long-lasting growth. It is not however understood by the citizen who does not understand what shared sovereignty or subsidiarity can mean.

4. Doesn't this world of crisis represent a kairos to:

> - Organise helpful, responsible and democratic governance?
>
> - Change to a new world-society?
>
> - Work out organisation models as alternatives to hegemony, both integrated and pluralistic?
>
> - Implement principles of responsibility, hope and inter-solidarity?
>
> - Promote the emergence of global citizenship?

As recently said by Edgar Morin: "(we have to) link creative resistance, proactive experimentation and transformative vision", to try and make of Europe an open forum for creation and experimentation, in the service of a global vision of sustainable human development.

> "While the many aspects of the crisis may seem difficult to discern for non-economists, the dangers of the crisis should be painfully clear for everybody; Our old, industrial paradigm and our European social model is severely strained, and in its place we see rising xenophobia, extremism, nationalism, inequality and social exclusion – threats to our vital values of democracy, tolerance and human rights. As concerned citizens and indeed as human beings we must both

personally and collectively muster a meaningful response to the crisis. In this, we turn to culture."

Text from Team Culture, Danish EU Presidency, 1st half-year of 2012

The Citizens' Europe

The European Union provides, concerning citizenship, a concrete and original departure point for deliberation. By introducing a citizenship of the Union, the Treaty of Maastricht gives a new dimension to the European "Community". Today, this citizenship is effective but still being constructed, even though it does not seem to be considered as natural in people's minds.

The essential paradox of Europe is to be a large internal market trying too belatedly to evolve to a citizens' Europe, and even though "the Europe of States" and "the Europe of Offices" remain widely dominating to "the Europe of citizens" (Luc Van Middelaar), the European citizenship, despite its primitive state, is also a real destiny and a big project. It shapes a modern and instrumental citizenship with more rights than explicit duties, but also a multicultural citizenship beyond the national framework, as pointed out by Catherine Wihtol de Wenden. But it also has to face some resistance coming from the lack of common socialisation on a clear project and from the problems caused by the gap between those who feel like a European citizen and those who feel excluded, developing removed identities.

Still according to Catherine Wihtol de Wenden, several principles of citizenship exist alongside each other:

> - citizenship based on living together, implying the concrete involvement in public affairs and sometimes, multiculturalism as an implicit dimension of this democratic definition;

> - citizenship based on social contract, that is to say reciprocity among rights and responsibilities;

> - citizenship lying on reciprocity of rights between Europeans, which completely splits apart the concepts of citizenship and nationality.

This European citizenship, very beneficial for Europeans, but only allowed to a restrained part of the population, goes hand in hand with a retrained access and status condition for new migratory categories caused by the trade globalisation model: asylum seekers, parties of mixed marriages, temporary workers, illegal residents or illegal workers and students.

The present context invites us to get back to the main principles of the international order. The first principle mentions that every single human has

the right to live on this planet with dignity. But the defensive policies, which are repressive or selective towards the migrants, lead to a criminalisation of the migratory phenomenon from the poor countries, to mass violence of fundamental rights of the migrants and European societies tend to be considered as fortresses under siege, which causes more xenophobia and all sorts of groundless fears.

In brief, European citizenship is still an institutional problem and political and philosophical issue for a post-national society.

However, if Europe is not recognised by culture, education and exchanges, without European civic education or even places of European memory, European citizenship will always be less important than national citizenship. New public spaces and forms of activism should therefore be invented from a common history built in the diversity and from a constant reference to Human rights and the Charter of Fundamental Rights.

The European Commission should thus be congratulated for taking the initiative, at the request of the European Parliament, of declaring 2013, as 20th anniversary of the creation of European citizenship (within the context of the Treaty of Maastricht that has come into effect in November 1993), as the "European Year of Citizens". And the goal of this conference organized by the Cultural Coalition for a Citizens' Europe is to take part in this important task, among others by underlining the contribution of the artists, arts and cultures to an active, participative and dynamic European citizenship.

European Citizenship

One of the originalities of the construction of Europe is the important role it gives to citizens. Normally, in classic international organisations, only the states are directly concerned by the decisions taken (like for example, the United Nations). In the European Union, citizens have their own legal personality, apart from the states.

European citizenship was introduced by the Treaty of Maastricht in 1992, and is not meant to replace national citizenship, but rather to complete it by giving new rights to every person who has the nationality of a Member State of the European Union: "Every person holding the nationality of a Member State shall be a citizen of the Union". It is called a "superposing" citizenship. Individuals only have access to it via a state in which they are citizen. It is therefore not open to people beyond the European Union. It has been embryonic in the beginning, but European citizenship slowly strengthened. In this manner, every new treaty, and notably the treaties of Amsterdam (1997), Nice (2001) and Lisbon (2007), adds new rights for European citizens.

It is based on the common principles of the Member States: freedom, democracy, respect for human rights and fundamental freedoms, as well as the rule of law.

The initiative A Cultural Coalition for a Citizen's Europe is neither supposed to be a theoretical discussion, nor juridical or philosophical. Citizenship has to be lived in the daily life (which shows how important it is to give examples of good or bad practice). We also have to focus on "proving" that arts and culture, is not only "profitable" for citizenship and governance, but also allows us to question those concepts and therefore strengthen democracy and human rights.

 Why is it important for us to emphasize this cultural aspect of citizenship?

Because:

> - only culture seems to differentiate the contradiction between ethnical and religious diversity on one hand, and the promotion of a citizens' democracy on the other hand;

> - by fully dedicating ourselves to artistic creativity and cultural innovation, we will step by step manage to create a multicultural citizenship, based on human rights, and more particularly on cultural rights;

> - it is culture, in a social and a political transformation, that will manage to make citizenship something different than only a juridical concept, without internal dynamics and without openness to others and to the universal;

> - cultural democracy, by insisting not only on the participation of the citizen, but also on the development of "capabilities" (Amarty Sen) and on empowerment of the weakest, somehow "structures" not only citizenship, but also governance

> - cultural citizenship has to be recognised at all levels: local, national, European, citizenship of the World and of the Earth.

New Projects

Therefore, lots of new "projects", reflections and actions can be made by the European Union and its Member States, in order to work deeper this new paradigm of "culture" and "citizenship". In this document, we will be briefly tackling four of them: culture and democracy, culture and development, culture as 4th bedrock of the sustainable development, culture and education / formation to citizenship.

Culture and Democracy

Despite unquestionable improvements, Europe remains affected by democratic deficits that are getting more and more difficult to manage, since 2008, with financial and euro crises. As the German Chancellor talked about (maybe a bit unwisely) "democracy that conforms to the market" ("marktkonform"), the management of the financial crisis by the European Union has shown not only a lack of intellectual consensus on the nature of the economic and financial crisis in the euro area, but also a worrying weakening of political solidarity in the involved people, as well as the dramatic weaknesses of an institutional system and a profoundly inadequate governance. To make a long story short, the management of the crisis was neither European (intergovernmental practices for adjusting the national profit margins replaced the Community method, which would help the general interest), nor democratic. We are far from a market that conforms to the democracy (the contrary of what Mrs. Merkel said) and from a political regulation of banks and markets.

Jürgen Habermas, in order to rework the principles of democracy in the light of the changes in the society, proposes the concept of deliberative policy: "a "popular sovereignty" expressed by a series of communication networks needs no "basis" of a more or less homogeneous nation. What the European democracy needs is after all a social basis in the civil society and a public space to create a common political culture".

The issue of democracy is both the field of our public political life and a project to launch, feed and permanently adjust. Culture, either as reference or as working field, depends on democracy as much as democracy depends on it. Between culture and democracy, there is a relation of reciprocity.

The issue of democracy, notably in the field of culture respects two logics and two main lines that we hope will meet and interact: a movement from the top to the bottom, coming from the institutions to the civil society (inhabitants, within the context of the policy of the City, for example); a movement from the bottom to the top, coming from people forming a community, from their skills, potentials and initiative ability.

It is probably in the Arc-et-Senans Declaration (1972), where it was first stated in a clear and foretelling way, that "every cultural policy has as fundamental goal to realise a whole of means able to develop possibilities of expression and make sure they are free. The objective is that humankind should have the right to be the creator of life styles and social practices that have a meaning. Subsequently, it is important to focus on conditions of creativity wherever

they are located, to recognise a cultural diversity by ensuring the existence and the development of weak environments".

In a recent article, Sabine de Ville, president of "Culture and Democracy" defines it well:

"In order to find legitimacy, Europe has to make a quick change and to become more democratic. It has to foster the development of a European citizenship based on new solidarities and logics. It has to build a new culture of politics, economics and society and spread it to the whole European territory. In a more vigorous and direct way, it has to focus more on culture in order to give back meanings and links and make of everyone, wherever he comes from, the emancipated inventor of his personal destiny, within the context of a profoundly rethought European project".

Sure, it is not culture's task to provide us a way out of the crisis and on its own give a new boost to the weakening democracy in the European Union, but it can make huge contributions, as currently shown, in more ways than one, by the "cultural platforms", associations such as "Culture and Democracy" or "Association Marcel Hicter for cultural democracy", or even a network of towns and districts, such as Agenda 21 of culture, or even others.

This cultural democracy must have an intercultural dimension. It is necessary to help the expansion of an intercultural citizenship within a same democratic system that is able to be both united and diverse. Such a multi- or intercultural democracy implies the creation of a group of active citizens with the same rights and obligations and who share the same public space and the same democratic project respecting the law and legal and political procedures. Those citizens might also have the various identities and cultural or religious practices they want, either privately, or publicly. But those cultural and identical choices, that are revocable, mustn't influence their position in the social, economic and political order, and that position has to be made in the respect of the choices of the other citizens (see Will Kymlicka or Marco Martiniello).

Finally, with cultural democracy comes the question of cultural rights, as mentioned in the Universal Declaration of Human Rights (and also on the Protocol on Economic, Social and Cultural Rights, article 27).

For the Freiburg Group, and for Patrice Meyer-Bisch, culture is not a random field. It surely has its own values: the free movement of knowledge, practices and goods "that bring value, identity and meaning". But this value, for which the specificity is to link people, their activities and their institutions, is a way of

access to human capacities, at personal level as well as at the level of the societies in all their diversity.

Freedoms, in their ecological, economic, social or politic dimensions, are nurturing. Rights, freedoms and cultural responsibilities have a "leverage effect" on the prism of the social creation. This is the origin of democracy.

Every human right expresses a capacity of integration, of freedom and of responsibility. Within this range of freedoms, cultural rights, protect rights and freedoms for everyone, alone or in a group, to live his own process of integration and access the cultural resources that are necessary for him. Those rights link the capacities of people and capacities of fields together: they "conduct capacities". This is why they have a leverage effect on every social creation.

People and systems are a circle: to give everyone the right to take part to the cultural life is to strengthen social fabric; to develop cultural wealth is to allow everyone to take part to this stronger and more creative life.

"If cultural rights must occupy a central role, it is because they have a link all human rights together. Culture is the essence of our internal freedom. It is also our platform of expression the essence of our extern freedom by which we link ourselves to the works and to others. A culture is a permanent link and work capacity to make this capacity grow, recognise it in the others and receive it from them. It is a capital, a personal and social wealth essential for any enrichment".

Culture and Development

Even though interactions between culture and development are nothing "new" (an Association such as "Culture and Development" in Grenoble has been existing for now 50 years), their interactions have "materialized" in the last fifteen years, such as demonstrated by the United Nations which passed a resolution in December 2010, a resolution that asked countries to "promote capacity building in order to give birth to a dynamic cultural and creative sector" and to "actively support new local markets for cultural goods and services, and to make it easier for them to enter officially in international markets".

What do we mean by this interaction between culture and development?

Culture is a condition of development.

A society expresses its relationship with the world and its originality via culture, where it analyses and foresees its own future. It is the core of the creation of the organisation of the society and how it works, which determines

the style and the content of its own economic and social development. As said by president Senghor, "Culture is both the beginning and the end of all development";

Culture is a determining element of social and human development (and progress).

It allows not only the conservation and emphasis of heritage (identities, languages, customs and religions) and strengthening of social cohesion, but also the creation of new social links and new solidarities. What emphasizes the role of culture as a factor of identity, as a factor of empowerment and of the development of capabilities (Amartya Sen) as a factor of citizenship and democratic governance;

Culture is an important economic resource, in terms of GDP and employments.

Society of knowledge and creative economy allow developing countries to emphasize their traditional and heritage treasures and their immense cultural and creative potential. Cultural creative industries, natural and cultural heritage, traditions and tourism can become vital sources of economic development and jobs creation, as shown by, among others, UNCTAD's works on creative economy (2008 and 2010).

The EU developed, from 2006, a "invest on human resources" programme, and adopted in November 2007 a "European Agenda of Culture in the era of globalisation", which sees culture as social, economic and political investment, and organised a major conference in Brussels in April 2009 on "culture and creation, factors of development", insisting on the necessity of developing the cultural sector, but also the necessity of a horizontal approach in the other sector policies. The EU, in its new programme "Agenda for Change", does not mention culture, as the "Creative Europe" programme insists heavily on the economic and commercial dimensions of culture, completely neglecting its impact on the development and on the social aspect (citizenship and governance);

Culture as 4th Pillar of the Sustainable Development

The idea of considering culture as 4th pillar of the sustainable development (among environmental, social and economic pillars) was developed in the years 2000 by the Australian Jon Hawkes, and then taken up, among others by UNESCO, by the International Organisation of Francophonie and by Agenda 21 of culture.

According to this theory, cultural diversity, development of artistic and cultural practices, cultural creation and innovation, all the non-material wealth that we can consider as essential in the development of the human – as tools of relation and knowledge – are in the centre of the sustainable development that should put the economic field in the service of social development and of fight against poverty and inequalities, while conserving as much as possible the limited natural resources on the planet.

The interaction between culture and sustainable development leads to a paradigmatic change (see Jean-Michel Lucas):

- It is founded on cultural rights and on the equal dignity for everyone;

- The purpose is therefore not only to protect the environment, to encourage the economy and to be considerate of social situations, but also to check if the individuals can express their humanity better thanks to the actions taken;

- The economy of culture is now not only the management of the resources in a world of products and cultural resources, but also the collective "management" of those people-to-people contacts that cultural rights demand;

- The notions of "progress" and "growth" have to be completely rethought in order to allow a transition from a society of "acquire more" to a community / civilisation of "live better"

Education to Democratic Citizenship

It remains, despite all our efforts, on the level of the Council of Europe and of the European Union, one of the major issues in Europe.

Democracy is a fragile and fleeting political system. Education in democracy and citizenship is a factor of integration and equality between individuals. Such an education has to combine the disciplinary and horizontal approach, without forgetting the "project" dimension, which will give concrete expression to this approach.

In this way, our society of knowledge must become more and more, a society of initiation and formation all along the life.

The democratic organisation invites us to be the Resistance fighters of our times, and create together, rich of our differences. As emphasized by Dominique Schnapper: "whatever the concept, it is important to repeat that the man might learn, know and respect the practices of public life and more precisely, understand the idea that there is a public field".

"Only free citizens, conscious of their rights, will be able to imagine, realise and defend new political programmes; never a submissive group. Without citizens, there is no politics. If you want to build a house, you first have to start with the foundations, and not with the roof. The renewal of public-spiritedness is not a second-product but, on the contrary, something that goes hand in hand with politics. The urgent need for a public-spiritedness as necessary condition of any politics remains constant, while politics in itself keeps changing. It's a never-ending and inexhaustible demand that still has needed to be answered to for a long time, but still hasn't. Public-spiritedness is courage, love for truth, always awakened conscience, interior-freedom and a real responsibility for public affairs. So many merits that will probably never fully be fulfilled."

Vaclav Havel, Le Sens de la Charte 77, 1987.

Raymond Weber

President of the Marcel Hicter Association for Cultural Democracy

Translated from the original French by Mr. David Fadeur.

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Cristina Ortega & Roberto San Salvador del Valle

Key Co-creation and Co-Responsibility in the Governance of Culture

In the search for responses to the need to construct citizenship via the governance of culture, we propose three steps that form part of a long itinerary. The first step involves recovering the classical approaches pursued by policies geared to culture and its users or consumers, i.e. the citizens themselves. The second step pauses to reflect on cultural policies in a world that is undergoing transformation, which requires *another approach* to citizens. The third step takes into consideration the features of this *other approach* taken by cultural policies with regard to citizens.

First step

Policies have tended to approach the field of culture as follows: in its capacity as a fact, entwined with the very existence of mankind; in its capacity as an asset, generated by individuals who gain professional status around it; via the nature of it as a product, as the fruits of the individual revolution; and via the added value it provides as a service, within the evolution of the economic model itself. However, such policies have not studied the matter sufficiently in depth in terms of the emerging feature of *culture as an experience*.

Furthermore, policies have had a bearing on a fragmented view of the field of culture, both separately from and independently of other areas of the leisure experience gained by citizens. This has prevented a significant part of cultural policies within a context involving a search for significant, memorable experiences to be fully understood as a whole by citizens.

Cultural policies have been developed as such in terms of ideology, i.e. as different ways (in terms of key value, a sector that acts as a driving force, and as a political and socio-economic model) of understanding culture and policy itself according to different schools of thought (conservative, liberal, Christian-democrat, social-democrat, Marxist socialist, alternative left, nationalist, populist, etc.).

However, above all, activity and concerns regarding cultural policies have meant that it has had a bearing on an improvement in the praxis, as a a political action (programmes, services, products, facilities, infrastructures, events, norms and budgets, etc.) or as political morphology (distribution of competences and organisation of cultural institutions).

Yet despite this, such features approach the citizen from outside via a governing of rational, pragmatic culture, albeit unrelated to the major subjectivity attached to human nature and to the behaviour of citizens towards culture – within a framework of a life experience.

Second step

We need to take a look at the major transformations currently underway in order to design another approach to cultural policies.

Since the 18th century, the scientific-technological paradigm has been substantially modifying the nature of space and time variables (the former in putting into practice its steady globalisation and continuity and the latter in terms of a gradual acceleration process). This affects all walks of life (the environment, socio-demographics, the economy, politics, health….and also the leisure phenomenon and the field of culture).

Our search should not focus solely on new structures and processes, as would be done using any of the previously-mentioned classical approaches. Rather, we need to embark on a process that involves generating another approach to reality, to different means and ways for citizens to experience culture in that emerging society.

Nowadays, cultural policies focus on citizens who experience times and spaces that are different from those that are already known. This means that experiencing culture, as other walks of life, is done via different diverse coordinates: in terms of individuality or the company chosen to enjoy them (individual, couple, circle of friends or group); the vast agenda of possible activities from among those to choose; the distribution of budget-time fragmented and pressurized by the acceleration and use of the range of activities being offered; and a variety of both open and confined spaces and facilities which would have been unthinkable in previous decades, and with limited resources available owing to the crisis, albeit ones which are geared to leisure and culture in far greater volumes than in any other previous time-space.

Third step

We need to take a new step that will enable us to find another approach to cultural policies via that plural and kaleidoscopic form of citizenship deriving from a world that is undergoing a major transformation.

Placing oneself on this stage of the itinerary implies having a bearing on the generation of both subjective and immaterial well-being, without overlooking the function of cultural policies as a generator of welfare. Cultural policies

viewed via classical approaches have tended to pursue the correct governing of individual-group, activity, budget-time, space and resource variables. In the case of this other approach, cultural policies focus in depth on motivation, values, benefits, emotions and needs. Thus, we now understand cultural policies as being an exercise in the generation of citizens' experiences in leisure and culture, rather than the impeccable range of programmes, activities and services on offer.

Yet citizens' cultural and leisure experiences are both multi-dimensional and multi-faceted. Additionally, they vary throughout one's life itinerary, being marked by age from childhood to old age in a diachronic process of development – and by personal and social conditions that pass through the same age group simultaneously until such time as different experiences are generated.

All this gives rise to the need for us to seek out another way of designing cultural policies – a way that would enable us to understand the diversity existing among citizens and the great variety of experiences that they live and yearn for. Cultural policies are turning round their position so as to be *devised* and *made*, as has been the case since previous times – yet above all to be *felt* and *learnt*, by providing a response to citizens who live in a world that is undergoing transformation. Rationality and pragmatism tended to surround the cultural policies of the 20th century. The advent of the 21st century demands major doses of empathy and empowerment.

And these advances compel us to seek out a greater democratic radicalisation in the sense of going back to one's roots, to the basic principles of democracy (people power), in which e-governance (the action of governing online and via social networks) may prove to be a great ally. The search for *informed citizens who enjoy transparency with regard to institutions* may constitute the core of our initial effort. However, although this may be worthy of merit, it is not enough in the world in which we live. Neither does working with a view to achieving *connected citizenship of those who listen, talk, give their opinions and co-decide* – even assuming major advances – constitute the essence of the approach we are seeking. This other approach is backed up by the construction of citizenship of those who co-create and share what is created, while at the same time being co-responsible for the result. This gradual exercise can be sustained by the possibilities that moving on from a 1.0 world to a 2.0 world and from the latter to a 30.0 world entail.

Co-creation and co-responsibility divide up leading roles played by public institutions, private business and social, non-profit-making entities, etc. - and citizens themselves. Cultural policies find a source of innovation and

transformation in a relational model of how to understand their design, development and assessment.

Nonetheless, we are not referring to just any cultural policy – we are not expressing a commitment to a neutral approach, but rather, to an approach in which we may enable there to be a balance between the search for external economic appeal and a safeguarding of internal social cohesion, within the framework of sustainable development.

Dra. Cristina Ortega, ENCATC President

Dr. Roberto San Salvador del Valle

Institute of Leisure Studies

University of Deusto

A Cultural Coalition for a Citizens' Europe

Europe cannot be a mere political framework for the convenience of governments. It must be made clear that the purpose of European integration is primarily to enhance the quality of life for its citizens. The active involvement of citizens is unthinkable without participation that is taken seriously.

A Citizens' Europe implies participation beyond the dry confines of bureaucratic regulation and job creation programmes. It involves all the activities necessary for real social justice and dialogue. It requires the political structures to provide citizens with the mobility, freedom and resources to make the most of the opportunities of our time.

At its very core, a Citizens' Europe is a cultural concept. It has to encompass the wealth of languages, traditions, cultural knowledge and experiences of people in Europe, regardless of where they are originally from. The Coalition believes in the catalyst role that culture – in all its diverse forms – can play in the development of society. Culture and the arts are a vital element of Europe's social and democratic fabric. Culture shapes our common value system and at the same time helps to establish a sense of self in an increasingly fast-paced and fragmented world. Culture and the arts can simultaneously strengthen social bonds, enable communication and stimulate out-of-the-box thinking across European borders in a unique and "avant-garde" way.

A Cultural Coalition for a Citizens' Europe proposes this basic and activating role of culture to politics and business. It expresses a demand for supporting the development of Europe from the bottom up: as a coalition based on the creative force of culture and in continuous dialogue with all strands of society. The Cultural Coalition thus brings together those whom political institutions will need in order to deliver European integration that has real meaning for citizens. Without such a coalition the current level of indifference, hostility to and alienation from the European project will continue to undermine it, strengthening the hand of those who wish to revert to narrow nationalism.

Developing and implementing a new understanding of the cultural component of citizenship will give the Coalition its guiding line. Building Europe means integrating national histories, value systems and world views, and fostering intercultural dialogue. Citizenship includes the right to participate in diverse cultural life, not limited to the majority culture of any nation state or linguistic group. It also includes the willingness to learn about and be aware of the

cultural traditions of the community within which citizens reside and draw conclusions for their own active responsibility for the development of society (the community). This should not just be a nation state, but also a region, city or community – and it should include all residents living in that common "Union" space.

European Year of Citizens 2013

The European Year of Citizens 2013 will give the "Cultural Coalition for a Citizens' Europe" its time frame. The Year is an opportunity to make European policy and European citizens aware of their rights and responsibilities as Europeans: we want to give the European Year of Citizens its urgency.

A Cultural Coalition is the expression of the hearts and minds of Europe's citizens: active in debate, innovative in thinking and creative in their activities. This Coalition provides the political and official institutions (whether local, regional, national, European or global) with the interlocutors they need to help them develop. That is what drives the Coalition's work: to develop a new understanding of cultural citizenship and cultural rights in order to create a democratic Europe from the bottom up.

Join, follow and contribute to the Cultural Coalition for a Citizens' Europe at www.asoulforeurope.eu

"A Soul for Europe"

Since 2004, "A Soul for Europe" brings together citizens, reputable NGOs and foundations, world re-known artists, high-level politicians, business representatives and public intellectuals from all over Europe. Towards 2014, Year of European elections, and 10 years since its set up, "A Soul for Europe"'s main aim is to increase its coalition in order to activate more citizens from all strands of society to shape a joint understanding of responsibilities: Europe: That's us!

Access to Culture Platform (ACP)

Participation in culture and arts including freedom of artistic expression are both individual and collective human rights, guaranteed by numerous national, European and international treaties. The general public, policymakers, the arts and the human rights sectors all need to be more aware of how they can guarantee these rights and defend the rights-holders, to the benefit of all of our societies.

The platform works in three thematic working groups:

Audience Participation/Cultural Component of Citizenship Working Group

Citizens exercise their cultural rights through active participation in the shaping of Europe. It is important that this participation in culture is recognized as a fundamental right and a stepping stone to gaining political and social objectives such as creative societies, a strong educational system, flourishing cultural industries, intercultural dialogue and democracy. Active citizenship requires that all levels of policy making take citizens' concerns into account**.**

Arts, Human Rights an Social Justice Working Group

Artist and culture workers are increasingly expressing their reactions to a world in which economic values have come to dominate over humanistic values. However, their human and cultural rights are abused in EU and EU partner countries when their work comes close to that normally associated with political activists. Active citizenship and the democratic process require reflection, reaction and dialogue on local and global issues. Arts and cultural participation is a key driver for these essential processes.

Education & Learning Working Group

Lifelong learning can broaden perspectives in situations where learning seems no longer a possibility but where cultural activities can still open access to participation. We need more people, organisations and institutions to be aware of the potential for lifelong learning opportunities through cultural engagement. By developing and using this potential, culture contributes to the shaping of sustainable citizenship.

The European Union, whose strength and character is defined by the democratic process, mutual understanding and cooperation in a context of diversity, must recognize and support cultural participation as a key pillar to achieving its objectives.

SPOKESPERSON

Miguel Ángel Martín Ramos

LIST OF MEMBERS

Sylvine Bois-Choussy, ACCR Association des Centres Culturels de Rencontre

Linda Messas, AEC – European Association of Conservatoires

Henrik Zipsane, AEOM – Association of European open air Museums/ JAMTLI Museum

Ouafa Belgacem, Arterial Network

Oliver Spencer, Article 19

Luca Bergamo, CAE – Culture Action Europe

Holger Fock, CEATL – European Council of Literary Translators' Association

Gina Ebner, EAEA – European Association for the Education of Adults

EBLIDA, European Bureau of Library, Information and Documentation Associations

Kathrin Deventer, EFA – European Festival Association

Truus Ophuysen, ELIA – European League of Institute of the Arts

Simone Dudt, EMC – European Music Council

Judith Neisse, EMIRA – Euro-Mediterranean and International Research Association

Giannalia Cogliandro, ENCATC

Ivo Peeters, ENCC – Euro Network of Cultural Centres

Heidi Wiley, ETC – European Theatre Convention

Davyth Hicks, Eurolang – EBLUL – European Bureau for Lesser Used Languages

Louise Van Rijckevorse, EUROPA NOSTRA

Miguel Ángel Martín Ramos, European Academy of Yuste Foundation

Frans de Ruiter, EHfC – European House for Culture

Myriam Diocaretz, EWC – The European Writers' Council

Steve Austen, Felix Meritis Foundation

Agata Olbrycht, FEP – Federation of European Publishers

Elisabeth O. Sjaastad, FERA – Federation of the European Film Directors

Dearbhal Murphy, FIA – International Federation of Actors

Benoit Machuel, FIM – International Federation of Musicians

Sidd Joag, freeDimensional – represented by Creative Center Carnation in Tartu

Yohann Floch, HorsLesMurs / Circostrada Network

Elisabeth Dyvik, ICORN – International Cities of Refuge Network

Marjolijn Schutgens, IDEA Europe – International Drama/Theatre and Education Association

Mary Ann DeVlieg, IETM (International Network for Contemporary Performing Arts)

Mercedes Giovinazzo, Interarts Foundation

Patricia Kistenmacher, LANet / represented by the Foundation for Community Dance

Ken Bartlett, LANet / represented by the Foundation fo Community Dance

Julia Pagel, NEMO – The Network of European Museum Organisations

Elena Di Federico, On the Move

Anita Debaere, Pearle* - Performing Arts Employers Association League Europe

Helena De Winter, REMA – Réseau Européen de Musique Ancienne

Lillian Fellmann, Res Artis – Worldwide Network for artist residence in Amsterdam

Ann-Sophie Riffaud-Buffat, Réseau Art Nouveau Network

Katherine Heid, RESEO – European Network for Opera and Dance Education

Lemmit Kaplinski, THE – TransEuropeHalles – European Network of Independent Cultural Centres - Represented by Creative Centre Carnation in Tartu

Amy Walker, Triangle Network

Ruth Heynen, UTE – Union de Théâtre de l'Europe

SECRETARIAT

European House for Culture
Place Flagey 18
1050 Brussels
Belgium
Tel: 0032 02 644 48 00
info@houseforculture.eu
www.access-to-culture.eu

Colophon

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European House for Culture
Place Flagey 18
1050 Brussels
Belgium
info@houseforculture.eu
www.access-to-culture.eu

ACCESS TO CULTURE

A fundamental right of all citizens