CultureWatchEurope **2012 Conference**

Cultural Access and Participation - from Indicators to Policies for Democracy

Helsinki, Finland
30 June 2012

Conference Reader

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Editor's Note

This reader is a digest of the discussions that took place during the conference "Cultural Access and Participation - from Indicators to Policies for Democracy" in Helsinki on 30 June 2012. It contains various presentations, papers and a general résumé of the issues and broad conclusions of the conference.

The one-day reflection process in Helsinki, generously hosted by the Ministry of Culture of Finland, was the fourth in a series of CultureWatchEurope[1] gatherings.The event was devoted to looking at the role of culture and partincipation in cultural life as a key factor in enhancing 'democratic governance' which is one of the Council of Euorpe's main priorities.

The specific aim was to reflect on the body of research available on access to and participation in culture and propose practical tools for democratic cultural policy making in times when society is exposed to many challenges. These relate to increasing mobility and to shifts in values and practices induced by social, demographic, economic and technological developments. Cultural policy makers need not only to understand these developments, but also to actively shape them.

Cultural participation fosters the exercise of active citizenship and promotes cohesion. We are indeed dealing with key questions of democracy, when asking about participation in culture. We shall carefully watch the implementation of the right of everyone to take part in cultural life and invest in our adequate understanding of respective national contexts as well as in identifying trends. The reflection process on this issue is far from being exhausted. The present reader is an important input to the Council of Europe Conference of Ministers of Culture on "Governance of Culture – Promoting Access to Culture" (Moscow, 15-16 April 2012) as well as to future works of the Directorate General on Democracy.

We thank all those who contributed to the research and reflection process around the Helsinki Conference and invite readers to continue developing, together with the Council of Europe, the political agenda on democratic access and participation in culture.

Claudia Luciani, Democratic Governance Director, Council of Europe, December 2012

[1] CultureWatchEurope is a multi-stakeholder platform initiated by the Council of Europe to spot, monitor and evaluate trends relating to culture, heritage and media across Europe.

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Both economic austerity and demands for more transparent policy call for the cultural field to up its game. Arts and culture needs a solid body of evidence to make a stronger case on culture's fundamental role in open-mindedness, equality, prosperity and participatory democracy. European countries are in very uneven stages in developing this argumentation. The 2013 Council of Europe Conference of Ministers of Culture (Moscow, April) should give a push for stronger European collaboration by adopting the suggested Helsinki Participation Research Process (HPRP). The HPRP would develop a biannual, European cultural participation index. As the Helsinki meeting of CultureWatchEurope demonstrated, there is also a vast body of data that could already be transformed into analysis and insight.

As a reaction to the Council of Europe's Parliamentary Assembly's recent recommendation on "The right of everyone to take part in cultural life", we – the participants of the CultureWatchEurope event in Helsinki – wished to send five clear messages as input to the Ministers of Culture conference taking place in 2013 in Moscow.

1. Suggest to start a Helsinki Participation Research Process (HPRP)...
2. …which develops a set of European cultural indicators and a system for biannual surveys...
3. … that will be able to measure societal and economic impact of culture beyond mere input, employment and attendance …
4. … and help decision makers, cultural professionals and citizens better understand the essential role of culture as a creator of "empathy for difference"….
5. … and in order to better understand cultural participation and, especially, non-participation.

About the report

This report[2] reflects the debate of the CultureWatchEurope meeting held on 30 June 2012 at the House of Estates (Helsinki, Finland). The presentations given and a full list of attendees can be found attached.

The meeting was called upon by the Council of Europe and organised in cooperation with Cupore and the Ministry of Education and Culture of Finland. The report was commissioned by Cupore in co-operation with the Council of Europe. The author is solely responsible for the views expressed in this report and they do not necessarily represent the official stands of the local organisers or of the Council of Europe.

Age of uncertainty

"I tell people that access to culture is mentioned in the constitution. The answer I get is: So what?"
- Undersecretary for Fine Arts Ragnar Siil (Estonia)

We are in tough times. That is not news for anyone reading the papers these days. European solidarity is run through serious stress tests as other countries need to come to the rescue of struggling national economies. And the worst thing is: we seem to be missing a plan out of this mess.

As a reaction to the high level of economic and political uncertainty, we are witnessing growing – and it is safe to say worrying – signs of protectionism and even isolationist extremism. As people fear for their and their children's futures, everything on the outside – everything odd, different and strange – seems like a threat. This poses serious risks to the European project.

[2] The report is published under Creative Commons license (http://creativecommons.org/licenses/by-nc-sa/3.0/).

Arts and culture are not detached from societal developments – nor should they be. These times of fear and austerity are taking a toll on culture. National culture budgets are cut, ministries of culture are merged with other fields into “superministries”, urgently needed building renovations are postponed, and new construction projects are scaled down or cancelled. In some European countries, governments are cutting spending on art by 30–50 per cent. Hardest hit is taken by emerging artistic forms and styles on the fringes – the ones not established as part of the cultural infrastructure.

Times like these call for re-evaluation of dominant paradigms. But as Council of Europe’s Director of Democratic Governance, Culture and Diversity **Robert Palmer** stated in his opening words for the Helsinki meeting, the current political reactions do not provide much ground for optimism. Both in economy and culture, the responses are closer to damage limitation than problem solving. Rather than attempting to revise the systemic logic that led to this mess, most parties focus on making sure that they lose less than the next guy.

These tough economic times highlight the challenges in the ways the cultural field is currently able to make its case. Estonian Undersecretary for Fine Arts **Ragnar Siil** coined the situation by describing it as the So What phenomenon. "Ambulances can say how cuts affect them. They can say how many people will go untreated and how many seconds later the vehicles will be at the accident site. In culture we have nothing comparable", Siil sighed. "Saying things in our language does not work."

From anecdotes to evidence

Undersecretary Siil´s sense of urgency was shared by the 50-some people gathered at the House of Estates in Helsinki. Several speakers described the current argumentation for culture mostly as a set of anecdotal and abstract statements. These do not seem to help the cultural field in pushing forward its agenda or building new partnerships. Culture cannot remain only as a matter of belief.

The ineffectiveness of current argumentation is heightened by the strong societal shift towards evidence-based policy making. This is largely a reaction to the growing demands of effectiveness and transparency. As citizens trust their politicians less and less, they call for more proof that money is spent on the right issues. As a result, political decision makers demand civil servants to prepare policy with clearly set goals and measurable outcomes. Same is demanded then from arts and culture organisations receiving public support.

This is where going gets tough for culture. The cultural field is maybe able to outline the impacts of budget cuts on the cultural work itself but simply unable to link the proposed changes to societal priorities. Although there’s been incredible improvement in cultural policy during the last decades – as expressed in the meeting by the Swedish grand old man of cultural policy **Karl-Johan Kleberg** –, culture is largely still considered as a luxury item easy to scrap when the economy takes a bump. The attention given to culture from the 1990s onwards by the creative economy debate is an exception to the rule.

The push for evidence-based policy making can be identified also from the Council of Europe’s Parliamentary Assembly’s recent recommendation "The right of everyone to take part in cultural life". The Parliamentary Assembly invited CultureWatchEurope "to establish a set of indicators on the participation of different groups, in particular youth in cultural life and to monitor developments in this field in the framework of the programme on "Democratic governance through educational, culture and youth policies".

This was the challenge on the table for the Helsinki meeting. The cultural field needs a better story. Cultural practitioners need to be able to state how we as people – and we as *a people* – will do better if we invest in culture. What are the right indicators to demonstrate worrying developments and successes worth celebrating? How exactly does culture make life worth living?

The participants of the Helsinki meeting were convinced that this is only a matter of finding the correct indicators. There was a strong shared understanding that access to culture helps us understand where we come from and where we could go. In the words of American cultural researcher Bill Ivey, access to culture allows us to live *expressive lives*. Without access to culture we are limited in exercising many of our other rights. In many ways culture is a gatekeeper and the bedrock of good life. Some participants even dared to say that culture does not need democracy, but the development of democracy requires culture.

The challenge at hand now is to prove this.

Evidence for change

The Helsinki meeting participants were clear that more influential cultural advocacy requires demystifying cultural policy and practices. For culture to thrive, it needs more friends. Cultural practitioners need to open up more what they do and why. Policy makers need to build a better evidence base for culture. Researchers need to gather better data with stronger explanatory power as well as use existing research and data more effectively. Culture needs to up its game.

This will not be an easy exercise. Arts and culture is not a production line with predefined procedures and outcomes. Culture's impact on the wellbeing of the individual or the community is mostly not immediate. For instance the effects of arts education are usually seen 5–15 years later. The impact of the creative classes on neighbourhood gentrification, for example, takes usually at least a decade. Culture is neither a quick fix nor necessarily a positive one. The cultural field is broad, complex and full of surprises, dramatic failures and extraordinary revelations.

But this complexity is also a great possibility. Culture has for long been what politics in general is turning into: wicked, multi-dimensional, constantly changing and unpredictable. By building a body of evidence in an ambitious manner, cultural field could actually be a front-runner in finally counting what truly counts. The problems of using GDP as a progress indicator have been proven already in the 1960s. By taking a comprehensive and ambitious approach, arts and culture could be the first field of policy-making to manage combining subjective and objective tools. Arts and culture could be the first field to grasp the complexity and diversity of happiness and well-being without neglecting questions of economic and societal growth.

As preparation for the meeting, former research coordinator **Vladimir Bina** from the Dutch Ministry of Education, Culture and Science had been commissioned to make a proposal for a set of indicators. Bina stressed that in order to make the indicators realistic to build in reasonable time, they had to be based on existing data sets. According to Bina, there were currently 19 national surveys on cultural participation. While this is not even half of the Council of Europe member states and the surveys vary in methodology and questions covered, it is still a good start. In addition to the national data, Bina based his suggestion on using Eurostat´s Information Society Statistics, the European Audiovisual Observatory's data on media habits, the OECD´s Education at a Glance and two comparative indexes from the Council of Europe/ERICarts Compendium of Cultural Policies and Trends: a price index for cultural consumer goods (CUPIX) and one for public arts services.

As a result, he suggested six main indicators:

1. Visits to performing arts, music and popular culture at least once in the last 12 months
2. Visits to cultural heritage sites at least once in the last 12 months
3. Practicing arts for leisure twice a month or more often
4. Reading books for leisure at least once in the last 12 months
5. Watching television on a weekday (with a differentiation between commercial and public broadcasting)
6. Internet use during the last three months

Next to these Bina suggested separate indexes on youth, seniors and equality. He also suggested monitoring access to culture based on educational attainment.

The proposal was praised for its realistic and manageable approach. However, it did not come as a surprise that data-driven policy heated up the debate in the Helsinki meeting. The Helsinki meeting clearly wished to push further than utilisation of current indicators.

Throughout the day the list on what should be measured and what not kept growing, twisting and turning. **Monika Griefahn** from the Institute for Media Environment Culture made a valuable point about adding arts education into the indicators. On The Move's **Elena Di Federico** mentioned that there is great confusion on the way internet usage can and should be measured. She questioned whether it is even possible anymore to differentiate consumption and creation. **David Fajolles** of DEPS underlined that we already face a great risk of asking things that relate in no way to young people's ways of participating in culture. Robert Palmer reminded that culture's intrinsic value will always be more difficult to prove than the impact on economic growth or personal wellbeing. "Not to mention the democratic potential", he added. Commenting on the concerns expressed, the moderator of the event – **Chris Torch** of Intercult – even asked whether it would make sense to put emphasis on observing tendencies rather than calculating current usage. In his presentation, Director **Jukka Liedes** from the Ministry of Culture and Education of Finland outlined six key pitfalls of evidence-based policy:

1. Interpretation of data: it is necessary to convert data into information
2. Operationalising the indicators: the results need to be evaluated against broader socio-political targets and time-consistency
3. Different contexts: local traditions and specificities need to be acknowledged
4. Causal relationships: it is not always possible to distinguish the impacts of cultural policy measures from those of all other factors. In culture the impacts are often not broader than the pre-determined objectives
5. Composite indicators and indexes: transparency of composite indexes is crucial
6. Availability of reliable information: there is often lack of reliable evidence or systematic data collection

It is clear that the hurdles are high and mighty. But that is not a good enough reason not to do anything at all. Director **Andreas Wiesand** of ERICarts and former research coordinator Vladimir Bina from the Dutch Ministry of Education, Culture and Science both quoted the late Mark Schuster in reminding that to be able to create any comparisons, we always need to make compromises. Any evidence is better than what we have now. It is clear that we can never measure everything that matters. Therefore the cultural field needs to make sure that data and indicators are supported by analysis, national contexts and stories. Data alone does not lead to better policy.

The call for evidence will not go away. Therefore it is urgently needed that the cultural field itself takes the driving seat in the development.

Understanding participation

"We still have a complete inability to understand the notion of participation."
- Robert Palmer, Council of Europe

The history of cultural policy in many European countries follows similar lines. Cultural institutions and civic arts education systems were initially created to civilise the uncivilised – basically to educate on taste and refinement. The "production model" was most often broadening spectatorship for culture. This resulted in dramatic increases in the number of cultural institutions.

Culture in both historical and contemporary terms is involved also in processes of nation building. Culture was seen as a key tool in creating national unity and identity. In many countries artists and artistic institutions played a crucial role in crafting the national symbols and rituals.

The process of nation-building has, for good or ill, resulted in the development and consolidation of national educational and cultural infrastructures. Europeans are now more educated than ever in the continent's history. The European cultural infrastructure is well developed but, precisely due to its history, highly national. And yes, even in the context of ambitions for European integration, Europeans cling strongly to their national identities. As an example, there has been strong opposition amongst some of the European Union member states to broaden the mandate of the EU in education and culture where the principle of subsidiarity holds strongly.

But as these national projects have reached their goals, the clientele has changed. As a result of first industrialisation and then automatisation, Europeans now have more free time than ever. Simultaneously the information society and freedom of movement have made it possible to compare and consume culture across national borders. Consumer culture and democratic development have taught us that our opinions matter and we deserve to be heard. As a result, we are witnessing an ever-growing willingness to go beyond pure spectatorship. Europeans wish to take part and use culture as a tool for their personal identity projects, lifestyles, often employment and building social capital. We're witnessing radical growth in fields like digital sharing, urban culture and fashion. Cultural participation cannot be dictated anymore by the elites.

It is still too early to understand the true effects of this change. It is safe to say that our cultural infrastructure is still very much built around the broadcast-and-educate model. If the participants of the Helsinki meeting were clear in something, it was in giving a strong mandate to push for more exploratory European research on participation. We still know so very little on why and how people participate in culture and – even more importantly – how does it affect them. We are quite aware that culture's true impact is seen usually only after a long time but we are still acutely lacking in both the skills and evidence base for proving this. Culture needs better ways to explain and demonstrate what happens to you after participating in culture.

The participants felt that by broadening the view from attendance and participation to the effects of participation, we could also see clearer connections to democratic development. At its best culture can help us in setting our priorities, challenging preconceptions, opening up our imagination and nudging us to act. Elena Di Federico of On the Move described participation as "a kind of core competence and behavioural attitude in confronting choices". According to Dii Federico, people´s *holistic participation capacity* defines not only their participation in culture but in society as a whole. In that way participation in arts and culture can be assessed as one of the building blocks for richer, more expressive lives – and democratic participation.

She also reminded us that conducting research on those currently participating is not sufficient. Without conducting research also on those not participating – and on the reasons why they do not participate –, we easily end up making vast generalisations on them. We tend to create images of the non-participating people as victims or outcasts. We easily assume – without evidence – that non-participation has to do with a lack of means, while it can also be an active decision or choice. By doing this, we end up taking away the agency of the ones not participating and as a result also fail to understand the road to broader cultural participation.

Even if calling for more research is often a powerful way to postpone action, on the question of participation the need is very real. To understand non-participation is at least equally important as understanding participation, and might require us to reconsider the categories we use. Finally, "understanding" is more than just "measuring" and implies a combination of qualitative and quantitative approaches. Cultural practitioners and policy makers need to understand better how much non-participation is a question of taste and how much a question of access. How much are the obstacles really cultural and how much financial? Through methods like time use surveys we can achieve a greater understanding of where culture fits and could fit in people's routines and weekly rhythms.

Through exploratory research on participation and non-participation, we would also be able to understand what we ought to measure. It is clear that we need to be able to combine the view points of society, of the individual and of the author. Assessment needs to be a tool that broadens, not narrows the remit of culture.

Indicators for monitoring pre-defined objectives

As was pointed out earlier, at times of uncertainty people wish to hold on to what they know. Uncertainty also pushes us to know and predict more. This increases the demand for facts and figures in politics. We need to understand and evaluate the expected effects of the decisions taken.

Evidence-based policy requires a comprehensive base of knowledge ranging from spending reviews and participation rates to demographic changes and trend analysis. Objectivity and transparency of the policy process – created by solid evidence – is a way to gain the trust of stakeholders as well as that of the general public. Reliable and comparable data allows us to evaluate whether the objectives set in strategies are actually fulfilled. Variation in the data then allows policymakers and cultural operators to identify differences and analyse the reasons.

The Helsinki meeting stressed the need to accompany quantitative information with qualitative studies and contextual information. As an example of the need of contextualisation, **Susanne Keuchel** from the German Zentrum für Kulturforschung mentioned taking levels and history of immigration into account when comparing participation rates. German studies demonstrate that there is a significant difference in the ways first-generation and third-generation immigrants relate to culture. When first-generation immigrants generally appreciate more practical welfare services, third-generation appreciates more the emotional aspects like culture. The same goes for taking national traditions and customs into account. Estonian participation in music for example, could be easily misinterpreted without acknowledging the strong history of singing festivals. Contextual knowledge allows one to actually turn pure, even reliable data into meaningful insights.
Knowledge sharing on cultural participation is something where Europeans can really achieve a win-win situation. This has already been proven by Council of Europe's work on the Compendium of Cultural Policies and Trends. And as many countries already gather consistent data on participation, it makes even more sense to strive for greater harmonisation of the methodologies and questionnaires used. We are more when we know more.

Evidence-based policy making is not easy in the field of culture where there is a two-way spillover effect with the rest of the society. In addition, culture has intrinsic value that cannot be narrowed down to economic value or participation rates. There is a strong tradition in Europe in supporting arts for art's sake. So while pushing for greater evidence-based policy making, the cultural field needs to be clear that there is still need for supporting artistic work on a public good basis. Several speakers reminded us that policy needs to be driven also by values. Culture will and should always remain intrinsically also as a question of belief in what is fair and good.

Indicators for change

"Maybe what we should measure is how many sleepless nights people have had for a good book, how many millilitres of tears they cried due to a movie or how many marriages are a result of a certain song playing at the right time."
- Stojan Pelko, former Secretary of State for Culture, Slovenia

"Our definition of culture is not ready."
- Colin Mercer

The participants of the Helsinki meeting would not have spent a lovely summer day indoors if they would not believe in the power of culture. As one of the participants explained, without participation in cultural life we find ourselves dispossessed of our past and without ambitions for the future. According to **Joseph Falzon** of Council of Europe's Parliamentary Assembly, lack of cultural rights leads to difficulties in exercising our other rights.

This is exactly where the passion to develop a better evidence base should start. Culture should be boldly linked to the big questions of our times.

Better evidence is needed to test and challenge many current assumptions. Data does not translate directly into policy – nor should it – but it makes us rethink. Data helps us activate the more deliberative and logical part of our brain. It helps us make a difference between our personal insights and those of the general population. This is of utmost importance in a field as diverse as culture.

As an example of data as a tool for change, Vladimir Bina demonstrated both in his text and his talk how Bourdieu´s way of linking class and cultural taste to each other is not an up-to-date description of our cultural consumption. According to Bina, we see a growing divide into cultural omnivores and univores. In the past popular culture was consumed by the masses and high culture by the highly educated. Now the highly educated are consuming both. However, participation data would suggest that the same broadening of cultural consumption cannot be identified amongst the less educated groups. Similarly Susanne Keuchel from the German Zentrum für Kulturforschung explained how their research suggests that cultural education through schools is not entirely without problems. Without access to culture through their family or their peers, children end up seeing arts and culture as part of educational system and therefore feel less inclined to participate in culture as a form of leisure. These are just some examples of research and participation data findings that can easily be seen to have policy implications.

Largely the push for evidence is a question of trust – also within the cultural field itself. As **Annamari Laaksonen** of IFACCA pointed out, many arts organisations feel that collecting data is a form of control. In order to build a solid body of evidence for advocacy, cultural practitioners need to be able to trust the goals and working methods of both advocates and researchers. This calls for a greater amount of exchange between researchers, policy makers and artists. Cultural advocacy groups need to be able to select key indicators that truly have explanatory power and potential for policy impact. Practitioners need to be consulted when conclusions are drawn and indicators selected. Simultaneously the arts field needs to accept that better data will highlight also uncomfortable and inefficient aspects of current practices.

Helsinki participation research process

In his paper in preparation of the Helsinki meetings, Andreas Wiesand suggested a roadmap for the development of European cultural indicators. Wiesand's proposal strived for a European Cultural Participation Consortium, which would carry out a biannual, European cultural participation survey. His proposal for the so-called *Helsinki Participation Research Process (HPRP)* was strongly endorsed by the participants of the meeting.

Like many of the other researchers, Wiesand also felt that there is already a lot to build upon. The Council of Europe has currently 47 member states, of which 42 already take part in the Compendium of Cultural Policies and Trends in Europe. This is a good basis. The development of European cultural indicators should be started as a coalition of the willing while keeping doors open for others to join when they wish to do so. As examples of datasets which could be used, he mentioned

- Time use surveys
- Infrastructure data
- Comparative attendance statistics
- Production figures on creative goods and services
- Statistics on the use and production of "new media"

Reaching comparability requires collaboration, negotiation, agreement, and a level of harmonisation. Current data – both in terms of questions and methods – is far from uniform.

Therefore the development requires three issues:

1. Indication that national governments are willing to pursue more unified data collection methods
2. Realistic roadmap leading to European indicators
3. National partners providing context and additional information to back up the data

The Helsinki Participation Research Process proposes the following structure:

1. Naming a coordination body for the process
2. Identifying the current data and assessing its validity and comparability
3. Finding national partners for carrying out the surveys as well as providing country-specific analysis
4. Launching the development process at the Ministerial meeting in Moscow in Spring 2013
5. Meeting with the interested parties to develop tools that can be taken into use and tested quickly
6. Piloting the developed tools and indicators
7. Meeting after the first test round and improving the tools
8. Broadening the group of countries and partners and starting to design required structures
9. Running a second test with a larger number of countries
10. Establishing European Cultural Participation Consortium
11. Running European surveys biannually

The eagerness to start the development was demonstrated by the number of parties expressing their willingness to play a role in the Helsinki Participation Research Process. Next to Council of Europe, possible partners mentioned for the development were the European Commission, Eurostat and DEPS (Department of Studies and Future Trends, French Ministry of Culture and Communications).

Engaging in the Helsinki Participation Research Process requires that the cultural field, its stakeholder and operators, from creators to consumers, permits trial and error. This is needed to go beyond measuring inputs or attendance. Excellent examples of more progressive research methods are for instance the German Kulturbarometer and ethnographic research on young people's participation in Poland. Identifying these kind of best practices helps in setting ambitions high whilst having a sense of comfort that the goals can actually be achieved. Helsinki participants wished to stress that the process and development should put special emphasis on hard-to-reach groups such as youth, the elderly and the disabled and other socially excluded and marginalised groups.

The measures need to focus on the social returns on investment and extend beyond the traditional forms of culture. The Helsinki Participation Research Process ought to build a solid evidence base not only for cultural creation but for understanding culture as a tool for happiness, democracy, economic growth and equality.

Concluding notes

The Helsinki meeting gave a strong mandate to the development of indicators. The expert participants clearly comprehend that this is a ´make or break´ moment for culture. The alliances built and strategies chosen now largely define the ways government and citizens will understand culture as a tool for good life.

Therefore one needs to be able to be truly strategic – utilising the current political landscape while keeping focus on the big picture. The good news is that no one else can do as much good – or harm – to culture as cultural practitioners themselves by choosing the wrong bedfellows. By accepting to narrow culture into a tool for largely medicalised and reactionary social policy or unsustainable economic growth, one would end up losing many aspects of culture as a tool for happiness and democracy. We truly need to count what counts.

The Helsinki Participation Research Process calls for self-confidence. Culture cannot and should not isolate itself from societal developments. Quite the opposite, it should tackle the wicked problems of our time head on. Climate change and the economic crisis are questioning our entire way of living. Global power is radically redistributed and we see ever clearer the rise of different economic and social models. We cannot take our liberties or our levels of wellbeing for granted. Simultaneously Europe has a moral obligation to lead the way in shifting our consumption towards services and more collaboratory

practices. These are all issues where culture can really play a role in building the trust required for a more fair and sustainable social contract.

Culture needs to be at the tables where the future of Europe is negotiated. We cannot afford to let culture slip into something we cannot afford. Culture needs to assist people in adopting the skills and confidence needed in the age of uncertainties. This is largely about understanding the core parameters of good life and broadening our imagination on what is possible. The Helsinki participants were confident that culture has the potential for this.

Sharing is in the essence of arts and culture. European cultural policy needs to be in the forefront in opening up both data and the tools of creation to a larger amount of communities and people. Openness is the best remedy for uncertainty. European arts and culture is only strengthened by more thorough and detailed sharing of good practices and policies. Therefore the Helsinki Participation Research Process should strongly endorse the open data movement's principles on making the gathered data easily accessible to researchers, journalists and activists across the continent and beyond, especially through advances in the digital environment such as cloud computing and crowd-sourcing of data. As has been proven numerous times by the open data movement, only by opening the data we can truly understand its potential.

However, sharing and open data movements are answers not bold enough considering the present challenges, **Joost Smiers**, Professor of Political Science at the Utrecht School of the Arts, claimed. Speaking about participation we may observe that in the Internet millions of people contribute many more millions of images, pieces of music, and texts. The material is both original work as well as derived from other sources. However, this abundance of creativity does not influence public cultural life in any meaningful way.

According to Smiers, cultural life should be the collective and enormously diverse field of cultural expressions from professionals and ordinary citizens that are in a constant interchange with each other. In order to reach this, we should not be afraid to review both competition policies and copyright systems in light of cultural participation and access. A levelled playing field would mean an improved status for many more artists and a greater variety for citizens to choose from. Thus, they would not be only actively participating in cultural life: it would be theirs.

In the end, it all boils down to why we need culture and cultural co-operation. As Monika Griefahn eloquently put it in her remarks, culture's core component is creating emotion and helping to deal with the other, the strange, the unfamiliar – the different. This empathy for the different is not only the European but the global challenge of our time. Culture is the most powerful tool for this. Now we just need the evidence to back this up. Let's get going.

II. Participants' reflections

A. Culture for sustainable democracy in the digital age

Stojan Pelko: Introduction

My dear friends and colleagues,

When some of us got together on the shores of Lake Bled last November, this is how we worded part of the introduction to the "statement" that we issued:

"The crisis has deep practical, ethical and philosophical challenges for European culture and for those who work in, support and value it. Failure to respond is not acceptable: it would be an abdication of responsibility and a confession of irrelevance" (from the CultureWatchEurope Think Tank's statement, Bled, November 2011).

In order to introduce this theme I would like to present to you one dimension of it: not what culture can do for our digital age, nor even what the digital age can do for our culture - **but what we might do for our culture in our age**. It's a raw and deliberately provocative question – but isn't that what participation is all about?

I recently read an interview with the Swedish man who founded the Pirate Party. He said that every movement starts with activists and their protest, then come thinkers who conceptualise it and form it into a real movement, and after that comes the third step, political representation.

Aren't we in a way in a situation of wanting to be all three at once, i.e. activists inside our own organisations? Thinkers devising our own actions? Representatives of our own thoughts and actions? The digital age makes it possible to – or at least creates that illusion that you can – literally change things through the power of thought. But then you realise that if you don't have all three things (reflection, representation and action), you might well occupy the territory, but somebody else will take the power, or, on the other hand, that no power has any authority if it cannot rely on our virtual thoughts.

My point is that, instead of worshipping Google's spring or summer revolutions, we might have some work to do at home in what could be described as Europe's autumn or its winter palace. So I'll use my five minutes to explain to you how our host CultureWatchEurope can start to bark and bite and become Europe's watchdog against all kind of anti-cultural villains. In other words, a **cultural Greenpeace**. We shall see if this has anything to do with our age – and if it is digital or not.

In Brussels one Wednesday (as it happens, it was 6 June), somebody said: "Hey, yesterday I heard a great idea about a cultural Greenpeace". Chris Torch would know what I'm talking about, because he was there on the Tuesday. It may even have been his idea. We heard it from Mr Sucha, a director within the European Commission, the following day, the Wednesday – and we immediately started to spread the news, passing it on to Danish Minister for Culture Uffe Elbaek. Another day later, on the Thursday, I was in Jutland, at the Heart museum in Herning, where I shared it with NGOs and art activists. Luca de Bergamo (Culture Action Europe) joined in, as did Niels Riegholt (Danish Centre for Arts and Interculture). Another day later, on the Friday, I met Bob Palmer in Paris and told him the whole story.

Why have I started by detailing my diary? What is digital about it? Nothing - but that's precisely my point. Because it was after meeting four or five real live people round a table, face to face, eye to eye, that the digital became the key tool.

I noted ten key points, and it was through e-mail and on the web that the content started to grow, the list of people grew longer and longer, and the initiative became **a kind of commonwealth**, ready to generate real impact, create real institutions, mobilise real people. “Common” in English is “gemein” in German, and in our language this concept applies to the part of the woods where you can go and look for something that you want without trespassing on private property. Another thing is that when people in my country “go to the woods”, that expression once meant that they wanted to join the resistance during World War II. So common woods are a subject I would like us to broach, consider, represent and activate. We could have “world wide woods”.

Why? Because the biggest lesson that the World Wide Web has taught me is that solutions also need to be **worldwide.** Some very wise old men and women have said so, in the context of the International Ethical, Scientific and Political Collegium.

> “To the extent that the great crises of the 21st century are planetary, men and women around the world must acknowledge their multiple interdependencies (between continents, nations and individuals). Disasters have happened and disasters are yet to come: at the crossroads of emergencies, it is now time for humanity to become aware of its common destiny. This is no butterfly effect, but the realisation, grave and strong, that our common home is in danger of collapsing and that our salvation can only be collective. (…) National interests can only be protected by means of joint measures whereas, only too frequently, local self-interests transform the international scene into a forum of sordid bargaining. (...) To remedy this problem, non-hegemonic organisational models, both integrated and pluralist, should be established. (…) The first step towards a global community, a pre-condition for the metamorphosis providing for a new type of world-society whose unity would nurture the diversity of states and cultures, is to have state and non-state actors, individuals and organisations, endorse a new, universal principle resulting from **interdependence**, which is the principle of **planetary inter-solidarity**.” (from the “Global Solidarity, Global Responsibility” appeal issued by the Collegium International, whose members include Edgar Morin, Michel Rocard, Richard von Weizsäcker, Milan Kučan, Stéphane Hessel, Fernando Henrique Cardoso, Peter Sloterdijk, etc.).

So, when somebody mentions “peace” to you, you should assume that they are referring to P.I.S. – **Planetary Inter-Solidarity.** Every “New Wave” started with three or four people getting together. But we then immediately moved on from Bob, Vladimir, Luca and Niels to talk about the Council of Europe and its CultureWatchEurope initiative and the European Commission and its Directorate General for Education and Culture and Culture Action Europe.

What are we going to do? At first, there will be only two ways of publicly criticising or acclaiming the best and worst practices and acts in the cultural field: **the wall of shame and the hall of fame**. The task force will be responsible for assessing all the protests received, detecting potential damage through our own field initiatives and expressing clear judgments as to whether the wall (of shame) or the hall (of fame) is the appropriate place.

And who are the bad guys (and girls)? Who will be potential targets of the CultureWatchEurope ghostbusters? Many things, events and people spring immediately to mind, offering the best evidence of the urgent need for such an initiative. Demolishing a heritage church in Bosnia or the centre of Bucharest, shutting down public dance venues or doing away with an entire culture ministry by making it part of an unmanageable mega-structure, making hostile political speeches in parliament or promoting nationalistic music with openly pro-fascist lines, cutting cultural budgets by 25 % or shifting whole groups of public workers into uncertain status – all these and many more (because there are more of us) are just waiting for our arrows to fly in their direction.

The virtual is now what is most real. From the very beginning there should be a clear awareness that the first stage of the initiative is purely virtual: can we create real impact just through on-line statements? Yes, if we can combine these with real-time and real-life interventions and spillover effects through the media.
And I'll finish with a quote from Team Culture 2012: “If politics is the art of the possible, then art is the politics of the impossible”.

Joost Smiers: Digitisation and cultural democracy, an (as yet) unfulfilled promise

Digitally more active citizens?

We have been surrounded by, and dependent on, digital information and communication technologies for at least two decades and they have now lost their novelty, so this is the right moment to discuss a question that has been burning in our minds for some time: have these new digital information and communication technologies made us more active citizens as far as cultural expression is concerned? Was this not the promise and expectation when we were first confronted with all those endless possibilities that the digital world would offer us? Most of us had become passive consumers of what the entertainment industry and advertising media served up, but it was thought that digitisation would result in a radical change in this laid-back attitude, However, I am not so sure that this actually happened.

However, I must confess, numerous, amateurs, play a musical instrument, alone, in a band, or in an orchestra, they sing in a choir, write poems or short stories, dance, paint, design, act in theatre or musical performances, take photographs, and make films, mostly not helped, or hindered by new digital tools. It is as if they do not find these new inventions useful for the performance and exertion of their creative pleasure. Basically, this is not a problem. Thus, I must correct myself. These cultural amateurs are not passive citizens; it is just the opposite, one may say. They are very active.

This observation sets us thinking. To start with, why do all those millions of people apparently feel that they can manage very well without the attraction of the new challenges? When I consider the diversity of creative opportunities available via the new media, I am amazed that the amateur world has so little appetite to try them out. Is using these new tools either too complicated or still too expensive? Perhaps, but I am not inclined to think that is the real reason, which might in fact be that amateurs generally copy the examples provided by the professional art world. They are also given training and guidance by professional artists. It is significant that, if digital and electronic media have been used by professional artists, the tendency is to refer to their work as experimental. However, an experiment is the exception and not the rule.

Let me reflect a bit more on those cultural amateurs. As mentioned, substantial parts of our population express themselves via creative means. So I wonder, why this seems to be a world apart from the general entertainment and visual environment that surrounds them daily? Think about the background music in the shopping malls, the blockbuster films, the music channels, the huge amount of advertisements. Consider the fact that those amateurs hardly ever, proudly, go out in the public space with their work. It stays inside the walls of their homes or neighbourhood centres. It is as if they refuse to find their work more interesting and more worthwhile than what the large scale commercial media offer.

Isn’t it a bit schizophrenic: millions of people create and perform simply for the pleasure it contributes to being themselves, which provides other intensities, feelings of belonging, and aesthetic meanings than what the publicly available and dominant media spread around in the public space, on television, and in the entertainment centres they regularly visit. They are active in their own surroundings, but as citizens they behave, in general, as passive consumers in regard to what the commercial media offers them. Yes, this is schizophrenic; can we explain why this is so? This is what I will try to do in this text. Then, we have to think about the cultural ambiance that surrounds us nearly every moment of the day. This has been, to a great extent, structured and influenced by the ongoing and overwhelming market dominance of a few cultural, entertainment and information conglomerates, that exercise their power by having extensive intellectual property rights, and the control over production facilities, distribution channels, and marketing. We must discuss those phenomena extensively, and see how they keep us from being culturally active citizens.

Sampling miles of footage but no unleashing of digital artistic creativity

Before attempting to analyse existing market structures, I have to acknowledge that many people use the digital media to distribute content that they have sampled themselves, most of it involving existing

music and images amounting to millions of hours and miles of footage. Those expressions of creativity would be expected to make the culture industries' offerings completely redundant. Why should millions of people still be interested in, and open their wallets to pay for, entertainment from the cultural conglomerates that has been produced on an industrial scale in standard formats when they can enjoy creations that are much more fascinating – or, indeed, are not so fascinating? Is it mostly the work of well-meaning individuals – quick and dirty, but no substance? Is there not a lack of reasoned criticism that distinguishes between crass rubbish and works that make sense? If there really were any cultural substance on the YouTubes of this world, I would assume that most of those involved in providing it find the glamorous world of industrial scale entertainment dull and not worth paying any attention to, let alone spending money on.

However, when we look around, the aforementioned entertainment and advertising media are still very much alive and are doing economically better than many other branches of industry today. And, it must be said, the most astonishing fact is that only a few companies currently control the entire distribution of artistic fare on the internet, where market consolidation is even more present than in the old analogue world. Nevertheless, the public are not running away in large numbers. Apparently, having the freedom to be culturally in charge is not what most people are interested in. Digitisation may hold out the promise that a radical change, with very many passive consumers becoming culturally active citizens, can be brought about, but this does not seem to be happening.

As already intimated, most artists do not stray outside those areas from which they derive their experience, and there is no unleashing of professional digital artistic creativity. Nor are artists beginning to take over the creative public mental space hitherto dominated by a handful of cultural conglomerates. Professional artists could do this if they changed their attitudes. They could fascinate individuals from different classes and backgrounds with digital creations if they only wanted to do so and were prepared to educate themselves in the areas concerned. No doubt people would find those creations more attractive and fascinating than those claimed by the culture industry to be great art. Am I exaggerating? I think not. When I have seen this happening, I realised that all the perceived or real barriers keeping many people away from non-industrial arts no longer existed.

At present, however, this is nowhere near becoming a reality. Why not? Is it not the case that such works are currently neglected by the big cultural industries because of the ephemeral aspect characteristic of digitisation of the possibilities offered? Their business model involves products with a fixed form that can be milked for decades rather than the kind of creations that exist for a moment and then disappear from view, perhaps turning up in completely different shapes in unexpected places. This ephemeral, highly interesting and promising aspect of digitisation has no chance in the context of big business. As long as the cultural landscapes in our societies stay under the control of a handful of market dominating conglomerates, I expect the challenging opportunities that digitised artistic expression has to offer to remain underused.

After all, it is those conglomerates that control the flow of money in the culture industry and persuade us to agree to what they find acceptable and enjoyable. Is this not the reason why there are no genuine artistic developments in the field of electronic arts that reach out to large and diverse audiences and buyers? The market-dominant culture industries influence what we find attractive and occupy our cultural mental space. Seen from this perspective, the tremendous cultural efforts of amateurs, the millions of sampled creations on the internet and the great works of art created and performed by artists who draw on centuries-old experience and styles do not seem to matter. Much less, as noted above, expecting an unleashing of digitised artistic creativity.

Accordingly, the challenge is to construct relationships that no longer involve market domination and a virtual monopoly on taking decisions on what we are to see, hear and read – relationships where there is a much greater chance of a large number of artists not only being able to express their views but also to communicate and resonate with many different audiences and buyers, and where professionals and amateurs no longer hesitate to enjoy the challenge of digitised art. This means a level playing field where many different forms of artistic expression are brought to audiences who feel they have their own choices to make about artistic and cultural matters and are no longer steered in one particular direction

by cultural businesses that have so far dominated the market and whose extensive marketing activities have distorted competition.

In order to understand what problem has to be solved to bring about substantial cultural democracy and properly functioning cultural participation – as well as to provide an opportunity for ephemeral digital artistic expression – a substantial proportion of this analysis needs to be about how the giants of the culture industry have managed to establish and, so far, maintain their unearned position of dominance, followed by a discussion of what can be done about it.

In this context, it is impossible to avoid referring to the intellectual property rights that, combined with control over cultural production and distribution as well as extensive marketing facilities, give the few companies that dominate the market a very big say, in fact too big a say, over how we experience our cultural communication and what we make of it (too little from the point of view of democracy). It is also necessary to state why genuine digital opportunities for artistic creation and performance are underused, one reason simply being that the market-dominant culture businesses are afraid that their products (their word for cultural expression) protected by intellectual property rights, such as copyright, will be stolen. Every digital product can easily be "stolen", changed, or adapted, which is the last thing that these companies, which insist on full control over their "property", want to see. Unexpected outbursts of digital creativity are accordingly not in their interests, but from the point of view of democracy they should, and could, be in ours.

The privatisation of our common cultures

Why are intellectual property rights, such as copyright, and, for example, patents a serious problem for what we are trying to achieve, namely cultural democracy and a reasonable income for most artists and their small and medium-sized enterprises instead of only extremely large incomes for a few "stars"? After all, the little research done into artists' copyrights shows that "a very small proportion of artists are able to make a living from their copyrights". (Chiscenco 2009: 134) This makes Ruth Towse conclude that "copyright generates more rhetoric than money for the majority of composers and performers in the music industry". (Towse 2004: 64)

The concept of intellectual property rights hinges on the word property, for which there is some evidence for putting the two together. However, this is less obvious than it appears, for two reasons. Firstly, the concept of property itself is as slippery as an eel. Property is the relation between two or more individuals or institutions with respect to an object or item. The crucial question for defining the concept of property, then, is who may exclude the other from its use. We may agree that since the advent of neoliberalism the right to exclude, and thus also privatise, something that used to be held in common has become a generally accepted substantial right. There is no reason to believe that this is the most reasonable outcome of the continuing social struggle about who is entitled to appropriate the means of production, for example. (Kapczynski 2010: 29)

On the other hand, we are faced with situations in which property relations are virtually unregulated, such as places where there are no land registries, no clear land titles, no provisions for the proper enforcement of long-term contracts and so on. (Heller 2008: 155) Countries in which this is the case will have a hard time developing functioning economies. In short, there may be too many or too few property claims or various situations in between. At the same time, it might be clear that in relation to an item of property no two persons or institutions can claim to be the legitimate owners at the same. This might happen but it could result in considerable conflict.

It is fascinating to note that, basically, such a conflict of interests cannot exist with regard to artistic expression or any kind of knowledge. This is the second reason why using the concept of property, and practice in the context of intellectual creations and inventions is beside the mark. Those expressions of the human mind are non-rivalrous: if person A uses a certain piece of knowledge, or sings a melody, then person B can do so too, and the knowledge and the melody do not become less important and A does not possess less than before. The knowledge and artistic expression stay precisely the same and remain at A's disposal.

During the last two centuries this basic reality has been disregarded, at least in the Western world, for several, perhaps understandable, reasons. Who will invest in the development of a new piece of knowledge or artistic expression if someone else may commercialise it the next day? However, economists, like Adam Smith "have carefully documented the problems of monopoly. Because there are no countervailing market forces, government-enforced monopolies are particularly dangerous. Intellectual property is one type of government-enforced monopoly." (Boldrin 2008, ch. 1, p. 5) Adam Smith, but also Jeremy Bentham, John Stuart Mill, and Edmund Burke, for example, thus opposed it "as unnecessary and damaging to competition and claimed that there were other ways to stimulate creativity and artistic innovation. That view was still being expressed in the 1960s by the few economists writing on this subject." (Towse 2004: 54) Therefore, at the end of this essay proposals will be presented of these other ways to stimulate the development of artistic innovation, especially the active use of digital expression.

Thinking about intellectual property rights in the digital context

When we think about intellectual property rights, an overwhelming number of arguments and facts make us reflect on why they do not serve the purposes we might have in mind, such as promoting digital creations that are, virtually by definition, ephemeral.

Intellectual property rights can be considered as providing protection for investments, which is understandable. However, there are some disadvantages to be noted too. Carlos M. Correa observes that there are many reasons to believe that intellectual property right protection will benefit large firms the most. "Such firms are the best positioned (technically and financially) to acquire intellectual property rights and to enforce them both domestically and in foreign markets. They account for the majority of patent applications and grants." (Correa 2004: 220,1) As an instrument, they are not very helpful for small and medium-sized enterprises, nor in the cultural sectors, and are certainly not appropriate for the development of digital artistic creations.

This means that big companies have established very considerable protection for their investments and accordingly can and will invest very large amounts, for instance to launch stars, bestsellers and blockbusters. By doing this, they push the smaller, cultural, enterprises aside and consign them to the margins of the markets. These are the companies that act as guarantors for the development of diverse artistic expression and ultimately ensure that digitisation can really come into its own. At the same time, these big companies dominate markets in terms of production, distribution and, certainly, marketing on such scales that distort competition. In his analysis, Ronald Bettig says that "copyright and patent laws, most often enacted and enforced by the state, legitimized the concentration of ownership of inventions, art, and literature in the hands of the expanding capitalist class." (Bettig 1996: 17)

If this were the kind of society we aspire to, that would be no problem. If real competition between companies and a broad diversity of producers and content were the purpose, then the system of intellectual property rights fails. It supports massive investments in the production of a few global music stars and blockbuster drugs but limits the chance that most other artists will be heard, seen and read. I will come back to the fact that these huge conglomerates actually freeze our cultures, which is the opposite of what we must have for the development of unexpected and ephemeral digital creations.

Why should decision-making on investments in knowledge and artistic creativity be in private hands and why should intellectual property rights be protected at all, Amy Kapczynski wonders: "But why is private property superior, say, to community-negotiated rules . . . ?" (Kapczynski 2010: 29) Moreover, what should we think, for example, about the productions of Disney, which is itself the greatest champion of intellectual monopoly and has taken everything from the public domain. "The economic argument that these great productions would not have been produced without intellectual monopoly is greatly weakened by the fact that they were." (Boldrin 2008, ch. 2, p. 17)

Disney freely used themes that came from everywhere. However, we are not supposed to use the material from a Disney film and change its message. When it comes to Disney, and other intellectual property rights holders, we allow our cultures to become *frozen*. They are the only ones who may decide how material will be used, or changed, and in what contexts. Is this democratic? Rosemary Coombe

provides an impressive analysis of what is at stake: “Culture is not embedded in abstract concepts that we internalize, but in the materiality of signs and texts over which we struggle and the imprint of those struggles in consciousness. This ongoing negotiation and struggle over meaning is the essence of dialogic practice. Many interpretations of intellectual property laws quash dialogue by affirming the power of corporate actors to monologically control meaning by appealing to an abstract concept of property. Laws of intellectual property privilege monologic forms against dialogic practice and create significant power differentials between social actors engaged in hegemonic struggle.” (Coombe 1998: 86)

Actually, digitisation embodies all the possibilities what Rosemary Coombe so beautifully calls “dialogic practice”. However, the market-dominant culture industries are imprisoning us in frozen cultures. Do not touch our “products”, these industries say: we decide how they will work and we decide that they will stay the same as they are forever. This is at odds with the fluidity held out as a promise by widespread digitisation.

We all know that James Watt improved the steam engine, but what most of us do not know is that in his partnership with Boulton he vigorously enforced his patent against infringers and improvers. This held up new developments for around two decades and it was only with the expiry of his patent in 1799 that the flood of pent-up innovation was released. The evidence suggests that Watt’s efforts to use the legal system to inhibit competition set back the industrial revolution by a decade or two. (Pollock 2006: 5; Boldrin 2008, ch. 1, p. 3) With this and many other examples in mind, James Boyle concludes that “an author-centered regime is frequently economically irrational. It does not even serve the goals it is supposed to. An author-centered-regime can actually *slow down* scientific progress, *diminish* the opportunities for creativity, and *curtail* the availability of new products”. (Boyle 1996: 119) This is in fact what we may observe with regard to the development of electronic artistic expression and the active citizen participation it promises.

In order to justify exclusive claims to knowledge and artistic expression, something like the function of an author had to be constructed. This is supposed to be the person who invents and creates and is mainly driven by his or her own ability to be original. However, is it really the case that someone can be so original that it is justifiable to give him or her the exclusive right to the use of a work and everything that looks like it and to do so for many decades,? A court recently ruled that even an unrecognisable one-and-a-half-second sound clip was copyright-protected and permission was required before the clip could be sampled. (Heller 2008: 14) Of course, this is an aberration. However, the daily reality is that the public domain is inadequately considered and rarely conceptually developed in juridical contexts. No one represents the public domain or acts as its guardian. (Coombe 1998: 97,8)

At the same time, we may be aware that the creator of innovation also always borrows ideas and information from others. (Drahos 2002: 2) The intellectual property system, and its author function, can pretend to have a measure of legitimacy as long as we are blind to the importance of the commons for the development of new knowledge and creativity and deny that there are substantial sources from predecessors that contribute to the creation and invention. One person always creates on the shoulders of others.

This should make the drafters of intellectual property laws less inflexible, but the opposite is the case. Amy Kapczynski again: “In countries such as the United States, for example, intellectual property rights have become broader (covering more kinds of information), deeper (giving right holders greater powers), and more punitive (imposing greater penalties on infringers). Supplemental measures have also been introduced to increase the technological control of rights holders and to counter the way digital technologies facilitate copying.” She calls this shift a second enclosure movement. (Kapczynski 2010: 24)

The headline of an article in the International Herald Tribune (18 August 2011) indicates quite shockingly what is actually happening: *Patent deals are the rage, but innovation might be a victim*. The article states that Google was willing to pay $12.5 billion for Motorola Mobility in no small part because of its stockpile of 17,000 patents. In June 2011, Apple and Microsoft teamed up with four other companies to pay $4.5 billion for the 6,000 patents held by the bankrupt Canadian telecommunications

maker Nortel Networks. “This patent gold rush has a darker side”, the analysis goes. “It is diverting money for innovation from industries crucial to the economic future of the United States. So the very innovation patents were intended to encourage suffers in patent wars. The result is that it now pays to sue over patents as a routine business practice.””

It should not be surprising that, where intellectual property rights represent considerable value, piracy and counterfeiting are rife. What industries ask the state to do is defend their private interests and enforce their intellectual property rights. “Property rights that cannot be enforced are worth little. Enforcement requires the participation of civil courts and specialist tribunals. Increasingly, criminal law enforcement agencies have begun to play a much greater role in enforcement as states have moved down the path of criminalizing infringement of IPRs.” (Drahos 2010: 201) Actually, the states with large numbers of intellectual property claims are preparing the so-called Anti-Counterfeiting Trade Agreement (ACTA), the purpose of which is to introduce a global enforcement agenda.

Moíses Naím is not optimistic that enforcement of intellectual property rights will have a great chance of succeeding and that the fight against piracy and counterfeiting (as well against soft and hard drugs) can be won, on either an industrial or an individual scale. Not because of a lack of motivation on the part of the intellection property owners but because the illegal producers, traders, forgers and exchangers of artistic material and medical drugs are many times more motivated. Digitisation therefore helps them enormously. He states quite plainly that we do not have the resources to fight all supposed and real evils and have to prioritise the deployment of our tracing mechanisms and legal and penal systems. He therefore sets out two principles as guidelines. First of all, the economic value of illegal trading has to be drastically reduced: “Drive out the value from an economic activity, and its prevalence will diminish accordingly.” The second principle is to reduce social harm.

When setting priories, it is clear that the criminal traffic in women, children and human organs has to be combated, as does corruption, illicit earnings and illegal arms trading. These activities tear into the fabric and culture of a society. He concludes that the fight against piracy and counterfeiting (as well against soft and hard drugs) will clearly have to be given up at the same time as the instrument of intellectual property rights. However, when there is no value to be reaped, illegal activities no longer make sense. He advises developing different structures and relations in markets where intellectual property rights are no longer necessary. (Naím 2005: 252)

Perhaps the most delicate question to discuss is whether artists, and other inventors, deserve a moral right in their work. It was only late in the nineteenth and subsequently in the twentieth century that the (romantic) idea developed in continental Europe that artists should be the only people to decide on the use of their work and that the integrity of the work – and their personhood as authors – should be respected.

One might be sceptical about placing artists upon such a pedestal. “It is entirely possible that in a given society very elevated ideas can be entertained concerning art even though that art is conceived as an art of imitation in which technical virtuosity, indeed erudition, constitutes the preponderant element, and not as an expression of the authorial personality.” (Saunders 1992: 98) Here, Saunders seems to be saying how digital arts develop. It should also be noted that even the concept of copyright, not to mention moral right(s), are not mentioned in the 1948 United Nations Universal Declaration of Human Rights. Article 27.2 provides: “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” but does not state how this should be done.

When we start to consider how out of date the concept of moral right is – according to the wishes of the artist and, especially, the culture industry, a work should not be touched and should stay frozen – we realise that digitisation puts an end to it and helps us to take the last step in leaving behind the idea that a work is sacred and should stay in its original form forever. According to Chris Anderson, “(t)he traditional line between producers and consumers has blurred. Consumers are also producers. Some create from scratch; others modify the works of others, literally or figuratively remixing it. In the blog world, we talk about ‘the former audience” – readers who have shifted from passive consumers to active producers, commenting and blogging right back at the mainstream media.” (Anderson 2006: 83)

In our book *Imagine there's no copyright and no cultural conglomerates too ...*, Marieke van Schijndel and I brought up an issue that occupies the minds of many artists: If we decide that moral rights – in addition to exploitation rights – are unjustifiable, then we are still left with one question: should artists have to stand by and watch their work being adapted or changed without having any say in it? In fact, there is no choice, and this will naturally be an extreme culture shock for some people, although it will not be felt as such in most cultures where copyright, and therefore moral rights too, have never taken root. Incidentally, we have no reason to suppose that large numbers of people will start grabbing hold of artistic works and treating them inappropriately.

It is not unthinkable that an artist might see his or her work emerge in a context that only evokes revulsion, which can never have been the intention. In such a case, the work is being used for a purpose that he or she passionately rejects or loathes, for example. Copyright offered protection from unpleasant situations like that. No permission had been requested, so it was easy for a court to conclude that the copyright had been infringed. But what can be done now that, in our opinion, copyright is no longer viable? There are a number of instruments in the legal toolkit that we feel are even more appropriate for meeting the artist's legitimate demand not to be dragged through the dirt. Here, we are referring to defamation of character and, in particular, wrongful and unlawful acts. More important, and effective, than going to court is the public debate on what adaptations are acceptable and what changes damage the integrity of a work.

Market domination prevents active citizen participation

The arguments for why the system of intellectual property rights is not appropriate in the digital twenty-first century are overwhelming – I doubt that it was actually fair and fit for the purpose of previous centuries. This is a topic for economic historians but it has regrettably been rarely on their research agendas up to now. However, intellectual property rights have contributed considerably to the construction of global markets, as we know them at present, and the power relations in those markets. It is not an inevitable outcome of some global processes that this system with major deficiencies has come into being.

To understand this better, we should bear in mind that there is a second mechanism that enables unequal power relations to continue to exist, a lack of diversity of producers on global markets and the resulting digital blindness. In the context of the field of music – but this is also true for other areas of artistic expression – Oxana Chiscenco summarises what actually happens in global markets: "Higher consolidation and the resulting market clout affords major record companies to acquire more copyrights, which in turn gives them more market power to buy even more copyrights, and the circle continues." (Chiscenco 2009: 127)

We accordingly refer to market domination by a handful of companies with a stronghold on the exploitation of extensive intellectual property rights in the cultural, information, medical and agricultural sectors of our societies. What problem lies in having so few companies whose size means they really matter? What issues should be discussed?

These entertainment companies exert an enormous influence on the choices we make that reflect our cultural preferences, but let us also not forget the news we are given – or indeed are not given – on the drugs that our doctors and we ourselves think are beneficial for our health and on the kind of food we buy. It is the selections made by the culture and other market-dominant industries and sustained by extensive market campaigns that we are offered. Influence is clearly always exerted but it makes a huge difference if there are a large number of companies that produce, distribute and promote cultural expression, news, drugs or food because this substantially limits that influence as one firm is just one among many others. Furthermore, at the receiving end we change from being mostly passive consumers who have to wait and see what is on offer into more active citizens who really have to do some conscious work in making choices.

Many years ago we might have dreamed that the forthcoming digitisation would radically change market conditions in favour of the much greater diversity of companies that can play the game without being

pushed aside by a few big players, but the opposite is the case. For instance, in the field of music, “the independents’ market share has actually dropped in the *digital* age. The lack of growth in this market share, which affords very cheap technology for making and selling music, alerts one to wonder whether independents can provide an effective competition to majors in the promising digital age”. (Chiscenco 2009: 87) In fact, they cannot.

The structure of the music market has changed significantly. Control of the production of cultural expression – records in the case of music – used to be crucial, whereas in the digital age control of its distribution is the decisive factor. Here, we find only three or four very big companies that dominate the digital arena. In the end, an American Senator, Richard Blumenthal, a Democrat representing Connecticut and a member of the antitrust subcommittee, started to feel that there was something alarming happening before our eyes: speaking about one of the few giants that dominate the digital field, he said,: ‘Google is a great American success story, but its size, position and power in the marketplace have raised concerns about its business practices and raised the question of what responsibilities come with that power.’ (*In Google antitrust inquiry, echoes of Microsoft*, International Herald Tribune, 19 September 2011)

One would expect that competition authorities, supported by strict competition law, would have intervened. In the United States – more than in Europe, I believe – this happened from time to time in just a few cases until Ronald Reagan became president. “Key antitrust enforcement positions were filled by individuals directly identified with, or openly sympathetic to, the Chicago school view that, within broad bounds, high market concentration has few negative consequences and that mergers tend in the vast majority of cases to be efficiency increasing and seldom competition reducing.” (Scherer 1989: 90) This example was followed without hesitation in Europe.

With regard to news and information, Frank Blethen and Ryan Blethen, for example, conclude that we have paid a high price for this sunny optimism. In enabling concentrated control over the United States information system, “the U.S. government has abandoned its obligation – a responsibility that is embedded in the Constitution and was intended by the nation’s founders – to protect free speech, a rich variety of voices and to ensure broad access to independently gathered and vetted news and information.” (Blethen 2011: 198) In Europe, it is not much different.

I now come to an aspect that has amazed me for many years. Apparently, we have in our societies a desire for markets to be open enough for newcomers and at the same time for no company to dominate the scene with regard to prices or quality, for example. This has been implemented through competition policy and US antitrust legislation. The aim is to establish level playing fields. In different countries this aspiration has been covered by separate legislation (the difference between competition policies and antitrust policies is not just the words used), but in general the same elements can be found everywhere: a company should not gain market dominance by overt collusion, and predatory behaviour should not be tolerated. Moreover, mergers should be considered from the point of view of whether they will result in a new market-dominant entity. In most cases, the panoply of legal instruments is available to intervene in order to (re)establish competitive market relations. Whether they will be used, depends on the political will and situation: are competition authorities and policies lax or does the conviction exist that establishing level playing fields is a crucial social task?

Now the aspect that has amazed me the most: it might happen that a company becomes market dominant but does not collude with others, does not behave badly and does not merge with another. We may praise the owners of such a company because they seem to be good entrepreneurs, but this is just one side of the story. The other is that we, as members of society, could find it unacceptable for any company to dominate markets, especially in such sensitive fields as culture, news, drugs and agricultural produce, and it does not matter how it became so strong.

The simple fact that they can set standards on markets, influence consumers (the citizens) and make business life more difficult for many other, smaller companies is an issue ignored in most studies on competition or antitrust policy, let alone practical policy guidelines. As if it is a confession of faith, many authors claim that market power as such is not the problem and does not lead to anti-competitive behaviour. They do not intend “bashing big business”. (Chiscenco 2009: 13) In my opinion, this is

beside the point. I may admire good entrepreneurs, and I really do, but there are other factors to be taken into account too. M. A. Utton seems to be aware of the problem: he points out that “skill, foresight and industry” may result in market dominance but ultimately concludes that “(i)t would be foolish to use antitrust to punish the efficient and innovative”. (Utton 2003: 43)

Crucial in his analysis is the word “punish”. However, if society were to find it in its interests for no companies to be market dominant and made it crystal clear where the borderline is, then nobody would be punished. Can taxation be said to be a punishment? The answer is yes, since it influences the possibility for a company to be profitable and do all it wants to do. However, taxation is not unexpected and is, hopefully, accepted as a fact of life and of doing business. Limiting the size of companies for the greater goal of achieving really effective and functioning level playing fields should not come unexpected for any company as such are the rules of the game. Being an entrepreneur does not involve operating in a vacuum but is a useful activity that takes place in social contexts where citizens also have their own interests and, consequently, demands.

As we are no longer used to readily accepting that we as members of society may have a big say in how to structure markets, we pretend that we do not know how to have that say and seem afraid to try to do so. To increase our awareness, I will make extensive reference to Joseph Stiglitz’ recent statement about banks, in which many of my reflections can be recognised. It is an example that can easily be transposed to the avoidance of market-dominant positions in the cultural field. Stiglitz observes that there is an unhealthy dynamic taking place: “the big banks have a competitive advantage over others, not based on real economic strength but because of distortions that arise from the implicit government guarantee”. His analysis is that those banks “are not responsible for whatever dynamism there is in the U.S. economy. The much-vaunted synergies of bringing together various parts of the financial industry have been a phantasm; more apparent are the managerial failures and the conflicts of interest. In short, there is little to lose, and much to gain, by breaking up these behemoths. Their commingled activities – insurance companies, investment banking, anything that is not absolutely essential to the core function of commercial banking – need to be spun off.”

What should be done? In his opinion, “a three-pronged attack is needed: breaking up the too-big-to-fail institutions, strongly restricting the activities in which remaining large institutions can be engaged, and calibrating deposit insurance and capital adequacy restrictions to ‘level the playing field’” The restrictions on their activities may result in low returns for the big banks – but that is as it should be. “The high returns that they earned in the past were the result of risk-taking at the expense of American taxpayers.” (Stiglitz 2010: 166,7) The discussion will clearly be about what size banks may be in his philosophy without distorting the achievement of level playing fields, and therefore in our case how big cultural businesses may be or, better, how relatively small or medium-sized.

More important here is that Joseph Stiglitz counters the argument that the Federal Reserve and the Secretary of the Treasury did not have the legal authority to intervene in, for example, the failure of Lehman Brothers: “they had ample opportunity to go to Congress and ask for it”. (Stiglitz 2010: 167) For our situation of market-dominant culture industries, it is relevant to note that Articles 81, 82 and 83 of the European Constitutional Treaty already provide for the possibility of breaking up market-dominant companies into many pieces that have done no wrong or merged but simply grown too big. What matters is that awareness of this potential measure should be refreshed.

If we had achieved level playing fields – where there is no system of intellectual property rights and no company has in any way a dominant position – what would be the consequence for employment, for example? In the first place, we have to remember that the current huge cultural conglomerates are not in business to create employment but to please stock markets and therefore have to capture the largest market share possible and create intellectual property portfolios with which they can establish strong market positions. (Schurman 2010: 40; Finkelstein 2010: 59) However, it is realistic to expect that small and medium-sized enterprises, at any rate in cultural fields, will create many jobs, including at the local level.

It is not to be expected that marketing will play the same role under the new circumstances that it does in the contemporary world. After all, there will no longer be any companies with the financial clout, and

intellectual property protection, to spend huge amounts of money on advertising. Their relatively smaller size, will lead them to serve more focused markets. This also makes it less necessary to have a massive presence in the public domain with costly advertising campaigns.

A bright, digital, future

Having analysed why we should abolish the system of intellectual property rights and why we should revitalise competition and antitrust policies (in order to establish level playing fields), it is time to try to predict what market relations in cultural sectors would look like if we implemented these considerable paradigm shifts, although it should not be forgotten that in any case digitisation changes market structures. The analysis that I present here has been based on my work *Imagine there's no copyright and no cultural conglomerates too ….*, written with Marieke van Schijndel.

No one will in fact be surprised that completely new cultural relations will emerge with the proposed changes in culture markets. Several very important results of those interventions can be counted:

The *first* effect one might expect from the proposed radical restructuring of culture markets is that, under these new conditions – investments are no longer protected by copyright –, the rationale for cultural conglomerates to make substantial investments in blockbusters, bestsellers, and stars is lost (actually, it is unlikely that this kind of cultural giant will continue to exist after the introduction of the market regulations we have proposed). After all, by making creative adaptation and transformation respectable again – these are unique challenges for digital active citizen participation –, and by abolishing the present system of copyright, the economic incentives to produce on the present scale will diminish. If we were to commit ourselves to the abolition of copyright and the employment of a truly consistently implemented cultural competition policy, we would bring about an earthquake in culture markets in favour of the diversity of cultural creations and performances, with many more expressed using digital tools than at present.

Very big corporations would never again reach such an inordinate size and achieve the market domination they have today, so the effect would be that no single company would be able to significantly manipulate the cultural playing field. At the same time, cultural conglomerates would, through the abolition of copyright, lose their grip on the range of cultural products with which they determine the outlook of our cultural lives to an ever-increasing extent. They would have to give up their control over huge sections of the culture markets.

This has far-reaching consequences for the way different publics relate to cultural productions. This is the *second* effect we might expect. Up to now, the public's guide to making choices has been what the cultural conglomerates' marketing efforts have mainly offered them to ensure they do not miss a blockbuster film, a star, or a best-selling book. However, these conglomerates – and their major marketing strategies – will no longer exist in the situation we propose and public attention will cease to be steered in only one direction as a result.

This is a cultural gain, and one much bigger than we can ever imagine. The public will redevelop their curiosity, which will be their main guide once the marketing of cultural giants no longer exists to influence their tastes. Curiosity is an extremely valuable characteristic of human beings and makes reflective citizens capable of thinking for themselves. Moreover, it will become more and more self-evident that amateurs and professionals will interactively react to each other's creations and performances, using the most unpredictable digital tools of creation and communication.

When copyright is abolished and the present cultural conglomerates are substantially smaller in size – that is, when they are normal-sized companies –, a level playing field will be established in which a great deal of artistic expression can find its way to buyers, readers, users and audiences. This is the *third* effect of our proposals. There will once again be a scope in culture markets for a variety of entrepreneurs, who will consequently no longer be ousted from public attention by blockbuster films, bestseller books and music, visual arts or design stars. Actively responding and participating, a host of artists will be able to find audiences for their creations and performances in a normal market.

If copyright were no longer to exist, works would belong to the public domain from the moment of their creation or performance. However, this does not mean that creators, performers and other cultural entrepreneurs would be unable to make a living from their work and make it profitable. In order to understand this process, we must bear in mind that market relations would also change fundamentally.

What would these new markets look like and, more specifically, how will many more than a few cultural entrepreneurs make their money? We should be aware that the term cultural entrepreneur includes artists, producers and people who commission work – in short, everyone prepared to bear the risks involved in a cultural enterprise or activity.

This brings us to the *fourth* result, namely what might be expected from the complete reorganisation of culture markets that we propose. The quintessence of our argument can be summarised in the following questions: *is it likely* that the work of an artist and his or her producer or client will be used by others without payment or proper recognition? Is it likely that another cultural entrepreneur will immediately use a work once it has come on the market? Without copyright this would in principle be possible, but we should also realise that there will no longer be any one single company with a market-dominant position, and there will no longer be even *one* "other" company that might think a recently published and well-received work could easily be "stolen" (NB: if there is no copyright, then no stealing takes place either) or used for free-riding purposes. Rather, there are likely to be thirty, forty or fifty other companies that all think alike. If this reality is recognised, it becomes less likely, or even unlikely, that another company will make the effort and invest money to launch an already published work on the market.

Is there any reason to fear that someone other than the original creator and risk-bearer could run off with items of artistic expression that now belong to the public domain? As indicated above, we believe it will not come to that. Investments might hopelessly fail when a number of parties try to take a gamble, and all parties are exposed to similar hazards. The prospect that many others will almost simultaneously be willing to re-offer a published work to a range of different audiences will in most cases be enough of a disincentive to remarket a work first marketed by someone else. In this case, it is conceivable that the first marketer – the first initiator and risk-bearer – will remain the only party (or one of the few parties) that can continue to exploit the work, even if it belongs to the public domain, without being "hindered" by competitors.

The only real risk is that another company might occupy such a strong position in the culture market that it can easily distribute and promote the work without being hindered in the slightest by the original exploiter or creator of the work or other market players. Such a monopolist, or oligopolist, can reach and seduce audiences with great ease without any competition from other equally strong market players. It is therefore essential, as has been said before, that culture markets are regulated in such a way that *there is no single party that dominates the market to the extent that it can obtain works from everywhere undisturbed and turn them into profit without restriction*.

Michele Boldrin and David K. Levine describe, rather amusingly, how the Record Industry Association of America (RIAA) constantly reminds us on its anti-piracy website that "(t)he thieves ... go straight to the top and steal the gold", which would mean economic ruin for the record company. However, this argument makes no business sense. "Picking only winners means waiting until it is clear who is a winner. Well, try it: try getting somewhere by imitating the leaders only after you are certain they are the leaders. Try ruining the poor pop star by pirating her tunes only once you are certain they are big hits! Excuse us, we thought that 'being a hit' meant 'having sold millions of copies'. Try competing in a real industry by imitating winners only when they have already won and you have left them plenty of time to make huge profits, establish and consolidate their position – and probably not leaving much of the market for you – the sleek imitator." (Boldrin 2008, ch. 2, p. 15)

The substantial gains to be made after we have implemented our proposals concerning the abolition of copyright and the establishment of a level playing field reside in the fact that the public domain of artistic creativity and knowledge will be restored, which is the *fifth* effect of the changes we propose for culture market relations. It will no longer be possible to privately appropriate works that in actuality derive from the public domain. We may highly appreciate a new work, however it should remain accessible for further creations, appropriations, participation, and for critique, and also for changes and amendments.

Public debate, and thus active citizenship, will then determine whether alterations are respectful and whether the original work commands this respect. If public debate does not materialise, it is a loss for democracy.

Overcoming the digital and many other divides

There are six divides that might put at risk the realisation of democratic debate and confrontation, including in the digital field. I call them the digital, the punitive, the democratic, the information, the society-related and the critical divide.

The *digital* divide concerns the indisputable fact that many people are excluded from the use of digital tools, mostly because they are poor – and more poor people are now emerging – or feel uncomfortable with this technology. Using the internet is no longer a luxury that we can take or leave. Rather, access to it is essential for human communication and for obtaining information. The solution will not be to let people who cannot afford them have computers and internet connections free of charge as that would not increase the incentive to use them effectively. Under certain conditions, tax reductions for poor people might be more helpful. A better solution could be to make computers and internet access available at neighbourhood centres or, for instance, in retirement homes. What is even more important is that those places provide the opportunity for people to be given training in using the internet, both as recipients of information and as active participants. Experience teaches us that when people have cleared the first hurdles there is no stopping them.

People can be excluded in another way as well from the use of internet. This is what I call the *punitive* divide. In more and more countries of the world, industries are trying to convince the authorities that people and organisations that "violate" copyright and trademark legislation should be punished by cutting their internet connections. At the beginning of December 2011, the US Congress is discussing a bill that would give the US administration the power to censor the world wide web. Comparable "three strikes and you're out" legislation has been passed in France and other countries. However, both the European Parliament and the French Constitutional Court have declared that a person's internet connection may only be cut following a court ruling. It has been proclaimed that internet access is a fundamental human right and should not be simply restricted by means of an administrative measure.

The *democratic* divide prevents people from fully participating in democratic decision-making and all the steps related to it. It is shocking to observe that there are many situations in which the internet is still not used in ways that could foster public debate. In its October 2011 issue, the French monthly *Le Monde Diplomatique* contained a four-page supplement reporting on the challenges of, and experiences with, participatory democracy. It is remarkable that not a single word was devoted to what the use of digital tools could contribute to widespread and effective participation in democratic processes. The democratic divide can also come about when so-called net neutrality is abandoned. There is currently a strong tendency for people and companies that are well-off or have more influence than others to obtain faster connections, to the disadvantage of the majority of citizens, who are not in such a privileged position.

The *information* divide came about through WikiLeaks and was like a bolt from the blue in the social consciousness. There are now more and more people who feel they should blow the whistle on abuses about which they have inside knowledge and which would otherwise never become public and, therefore, not be discussed, brought, before the courts and/or stopped. There are currently many facts and data on developments that should be laid open for debate but are nevertheless kept quiet or under the table. Whistleblowers cannot tolerate this and take the risk of bringing matters into the open.

WikiLeaks – whatever one may think about how it operates – has made it clear that societies need such courageous people. It teaches us that digitisation can help to facilitate the efforts of whistleblowers to a hitherto unthinkable degree. At the same, however, it raises awareness of the fact that these individuals deserve protection and safe accommodation, and we are only at the start of establishing what the criteria for providing such protection should be. Who would be, worldwide, the competent authorities to judge this and be able to ensure such safety? How can it be guaranteed that the identity of whistleblowers will be kept secret? The United Nations should be the forum where all these questions are put on the agenda. However, it is unlikely that this will lead to any progress in the foreseeable future,

so it is crucial for the Council of Europe to be the platform where these issues are given serious attention.

The *society-related* divide is about past and present tensions, misunderstandings and even violent acts that prevent people from neighbouring societies from living together in virtual harmony. Digitisation can, for instance, enable stereotypes to be reduced but it may also result in their becoming very strong. These processes may be disorganised but they may also be intentionally very well organised and structured. An example of such confusing phenomena has been studied by the Korean anthropologist Hyojin Kim in the context of how young generations from China, Japan and Korea use internet sites to communicate their prejudices openly about each other, expressing their thoughts on any subject without them being filtered. Translation machines help to speed up the time taken for hate texts and songs, for instance, to cross borders and contribute to the production of further tensions between countries, including at official levels. To make matters more confusing, for many young people the production of such hate messages and prejudices "kills time" and constitutes fun and enjoyment but nothing serious. Hyojin Kim calls this "pop-nationalism".

But, moods can suddenly change. She describes an event that took place in Korea on September 27, 2011, during a soccer match between Korea and Japan. A Korean supporter held up a banner on which was written: "We welcome the big earthquake in Japan". If this was the outcome of all the hate mails and songs …. it worked as a shock and produced shame and official apologies from the Korean site. The majority of comments and replies from Korean "netizens" were strongly critical of the Korean supporter's behaviour. 'In actuality, many Korean and Chinese nationals expressed sympathy for the suffering Japanese following the Japanese earthquake . . .' Hyojin Kim concludes that communications on the internet are endowed with a certain element of diversion. However, 'the moment of self-purification, which emerges within the sphere filled with all kinds of parody and diversion and where racial and national prejudices can more easily be expressed than in any other space, or what we can refer to as the movement of sympathy for others' suffering, can be regarded as the untapped potential of the internet.' (in the Proceedings of the 1st World Humanities Forum, Busan, Korea, 24 – 26 November 2011, pp. 521 – 532).

This analysis leads us to the last divide, what I call the *critical* divide. With this Korean example it becomes clear how important it is to have feedback from observers who critically describe and evaluate what happens on the internet. At least one may say that most of the communication circulating is confusing and sometimes rather contradictory. How to make sense of it? And even more importantly, how to help people to understand what is happening and to take a critical stance? This is an enormous challenge for the next decade. We must **avoid** that substantial parts of our population do not benefit from the results of critical studies and observations and therefore do not learn to deal responsibly in their communication methods on the internet. Otherwise, a critical divide made up of many people that do not understand the consequences of their actions on the internet may result.

Concerning artistic expression on the internet, independent and well-informed critics must once again play an important role here. It is only by testing and analyzing the work of artists that we can get a real sense of value versus mediocrity. Actually, cultural conglomerates lose a monopoloy over broad cultural areas since artist's images, etc. are available to all, and there are no limitations on the creative adaptation of art.

Amazement: do we tolerate democratic digital stagnation?

I can imagine that some people still feel ill at ease with my suggestions on the policy of competition – proposing that market domination of cultural enterprises should be cut up into many pieces– and the abolition of the system of intellectual property rights. Indeed, it is not difficult to imagine that markets without dominating forces can exist. However, decades of neoliberalism have had an effect. Indeed, it might be hard to believe that it is not necessary that cultural expressions should be mainly produced and owned by a few huge enterprises. Perhaps fear of an uncertain economic and cultural future is the underlying reason.

What is amazing however, is that many people do not grasp the fact that digitization has completely changed our current reality. The cost to society due to forces keeping the cultural digital field frozen, owned and controlled by a few companies that are not at all interested in the creation and performance of diverse artistic expressions, is enormous. The loss of active citizen participation alone, when it is more than ever possible is highly regrettable. The only worry of these major companies is how stock markets will react to their activities and events and how the rumours about stars and their behaviour will affect the market. Let's remember how James Watt postponed the development of the industrial revolution for a couple of decades: having patents on his inventions hindered others from creating new inventions.

The conclusion might well be: do we tolerate the fact that such stagnation will happen again, now in the cultural field where the possibilities for diversity, for active citizen participation, and for interactive communication are abundant, supported by the not so new digital information and communication technologies?

Recommendations

1. An explosion of digitized communications and artistic expressions, this is what one finds on the internet, more often than not using works of well known stars. Regrettably, one seldom finds expressions of truly original creativity. One may wonder, are we aware of the character of the expressions that circulate in the digital arenas, do we have the capacity to sort out what does and doesn't make sense? Why are the expressions that we sometimes confront so confusing? Are we able to distinguish the deeper layers that carry the meaning? In order to find our way in this bewildering and joyful digital environment we, as citizens and as a society as a whole, desperately need critical support to help us categorize, understand in a more profound way what we see, hear and read, to judge for ourselves, and to make our own choices.

From a democratic perspective, it is strongly recommended that relevant university departments, media journals, newspapers, and NGO's give their academics, journalists, students and activists ample room for research and investigation journalism concerning what happens in this fluid, volatile, and many times also orchestrated digital arena.

2. We do not know the future. What we know for sure, however, is that through digitisation cultural communications will differ considerably from what we experience at present. In order to make this communication more democratic, in its many aspects, and for many artists more profitable, I have outlined that we should implement a couple of paradigm shifts – using competition and anti-trust policies to make market domination of cultural conglomerates substantially smaller, and finish the system of intellectual property rights.

In this text, and more in detail in my *Imagine there's no copyright and no cultural conglomerates too ….* , written together with Marieke van Schijndel, I have described according to our analysis, what market relations will look like after the implementation of such considerable paradigm shifts. However, it is highly recommended that University economic departments, law departments regarding sections on competition or anti-trust policy, and policy think tanks, take up the challenging task to predict, also quantitatively and more precisely, how market relations will react as a consequence of the proposed changes. Indeed, we cannot predict the future, but we can prepare ourselves, intellectually and practically, for more democratic cultural relations.

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Jan Malinowski: Culture is not about "culture"[3]

Introduction

Culture is an enabler for democracy and human rights. There is a need for the democratisation of participation in culture. Powering creativity and innovation should be part of cultural (and education) policy for democratic, social and economic sustainability. After the internet revolutions on private and mass communication, internet will change participation in culture (creation), and will also profoundly affect education and politics[4]; these revolutions are still pending. Council of Europe values should be promoted and preserved during those changes. This should be inscribed in the implementation of the Council of Europe Internet Governance Strategy and its culture component[5]. There should be a strategic approach to cultural policies and related democracy and participation policies. The link between cultural policy and economic growth and sustainability should be established and consequences should be drawn.

Culture is not about "culture"

Culture is not about traditionally understood cultural products, goods and services.

Take YouTube as an example. It is a huge repository of audiovisual content; 72 hours of video are uploaded every minute. There are over 800 million unique visitors with 3 billion hours of video watched each month. In 2011, YouTube had more than 1 trillion views or around 140 views for every person on Earth.[6] These statistics are made up of big hits as well as audiovisual content that secures few viewings. Among its varied audiovisual content there are many reputed cultural products.

It would appear that the top YouTube video of all time[7] is Justin Bieber's Baby with an amazing 750 million views, then comes Jennifer Lopez's On the Floor (560 million views) and Shakira's Waka Waka (480 million views) followed very closely by Lady Gaga's Bad Romance.

Charlie bit my finger – again! comes sixth with 459 million views and again tenth with a further 348 million views. Charlie bit my finger – again! might be the most popular video with an astonishing 800 million views. In addition to multiple postings, there are many remakes. I saw this video when Susan Boyle's I Dreamed a Dream from the television programme Britain's Got Talent broke the 100 million mark in just a few days (taking account of multiple postings).

Is this culture or, as some would claim, is it second rate entertainment? Who can tell? When will it be possible to answer? How does it compare to accepted cultural products (which are also often found in YouTube) and to some renowned composers whose works were initially regarded as second rate entertainment?

Culture cannot be defined by the consumption of, or by some form of participation in, traditional cultural products, goods and services. It cannot be linked to the production of such products, goods and services either. The collective realisation or acceptance of what is culture is time lagged, considerably so. Like history, the question is settled well after the events.

Culture's "here and now" is mostly about industry, understood in broad terms, i.e. purposeful

[3] Disclaimer: the views expressed here are only those of the author and should, in no way, be regarded as representing those of the Council of Europe or any of its organs, bodies or services. This piece is mostly based on interventions during the session "Culture for Sustainable Democracy in the Digital Age".

[4] This assertion has been inspired in part by conferences given by Professors Žiga Turk and John Keane in the framework of the Council of Europe Democracy Debates.

[5] Council of Europe Internet Governance Strategy 2012-2015, in particular Part V. Maximising the Internet's potential to promote democracy and cultural diversity.

[6] Source: YouTube.com

[7] Source: Richard MacManus @ ReadWriteWeb.com – figures as of 25 July 2010; given that they do not take account of multiple postings, the actual views for any one piece can be considerably higher.

application to a task, mostly coupled with arrangements to reward the effort. In retrospect, this is the situation often observed around patronage arrangements. They remain fundamentally the same, although they have evolved to now prevalent collective or syndicated models for both funding and consumption.

Cultural policy should not be about "culture"

If culture is not about "culture", understood as generally accepted cultural products, goods and services, then cultural policy should not be about "culture".

Culture is a by-product or derivative of the process of creation and innovation. Taken together, in all its forms and expressions, culture brought us here, where we are now, in Europe, and democracy, and economic and social development. And it has triggered development elsewhere.

The world is what it is because of culture. Culture is necessary for democracy, for development and for their sustainability.

It is therefore vital to revitalise and democratise cultural production and participation including as a means of ensuring sustainability. This goes for economic stability and development, for education, for wellbeing, for social stability and cohesion, and for democracy.

What should then be the new rationale for cultural policy?

The answer is embedded in the following: commercialisation of culture does not serve creativity or diversity of cultural expressions; 90% of cultural policy expenditure benefits 10% of the population; creativity has moved from the margins to the centre of production, understood as wealth generating processes (in particular industrial production).[8]

Consequently, cultural policy should make an impasse, a partial impasse at least, on the parallel notions of culture's professional and mainstream actors, activities, products, goods and services. Instead, it should focus on creative processes and vigorously promote creativity.[9] For culture policy to be effective, it will have to free itself from regulatory tensions and regulatory competition; it will have to free itself from the influence of interest groups.

Further, cultural policy will have to look for new sources of funding and justify its resources. One source of (untapped) funding may be identified there where the new wealth-generating cultural transactions take place.

Democratisation of cultural participation

"We need freedom of cultural inquiry, expression and circulation" and "research and development [should be] at the heart of policy".[10]

The new rationale for culture policy should not look at participation just in terms of access and consumption. The aim should be to promote widespread participation also, or mostly, as regards production. And this, in terms of creativity and innovation generally, with less emphasis on traditional cultural products, goods and services (given that cultural policy should not be about "culture").

Cultural policy should seek to unleash creativity and innovation. This requires freeing culture form straight jackets. Cultural policy should be the energiser, the creative power of research and development. This objective makes cultural policy overlap greatly with education policy. And it should bring it to the heart of economic development policies.

[8] Various sources, including inspiration from the proceedings of the Bled, Slovenia, 11.11.11 CultureWatchEurope event and lectures by Patrick Cohendet and Laurent Simon.
[9] See fundamental principle 2 of the Bled CultureWatchEurope statement: "We need culture to do the creative and imaginative work that is its unique capacity".
[10] Fundamental principles 3 and 5 of the Bled CultureWatchEurope statement.

Children's spontaneity and creativity should not be stifled by dogmas. Schooling and both formal and informal education from small age should be designed to nurture creativity and innovation. Only a culture of disruptive creativity will make Europe sustainable and will make Europe competitive again, and will make the world sustainable.

For example, most schools' curricula focus at best on teaching how to use software, but don't attempt to empower children to write programmes[11]. That is, children are mostly taught the dogma, not to be creative. Cultural policy should embrace fully the digital future. At present and at best, this is relegated to extracurricular informal education of a chosen few.

In addition to youth, emphasis should also be placed on the collective intelligence. With today's communication technologies, this is an unlimited resource that can connect problems to solutions. Cultural policy and its actors should be the visionary middleground that can make it happen. This calls for the appropriation of culture. Crowdsource culture. There should be a massive "occupy culture" movement, trumping statistics, changing rather than mapping trends.

Wikipedia illustrates the success of these developments. Jimmy Wales, Wikipedia's founder has extrapolated these phenomena, predicting that Hollywood is likely to share the same fate as Encyclopedia Britannica, as a result of impending collaborative storytelling and filmmaking.[12]

Concrete measures

1. Review education curricula as well as the approach to education itself. The objective should be to provide the skills future adults really need, with a premium on provoking the appetite for the creativity Europe needs to be sustainable and competitive.

2. Release into the public domain all forms of content on which new waves of creators can build. In December 2011, European Commission Vice-President Kroes evoked the economic stimulus that would result from unlocking and making freely accessible the goldmine which is the data held by Europe's public institutions. A comparable cultural goldmine are public service broadcasters' archives across Europe. The objective could be to digitalise or allow the digitalisation of cultural products and goods and make them widely available for re-use.[13]

This proposal is not exempt from difficulties, e.g. the funding needed for the digitalisation or copyright related issues. However, they are not insurmountable.

3. Related to the preceding point, free content from copyright constraints. Intellectual property law was designed for a past reality and was subsequently captured by intermediaries and gatekeepers. At present, there is a risk that it serves as a tool for colonising new spaces (the Internet). This is not in the interest of culture, the diversity of cultural expressions and, more possibly outdated business models.[14]

4. In turn, the above measures require acknowledging that policy is often influenced by regulatory tensions (interest groups and lobbies) and regulatory competition (resulting from the action of those groups). It would therefore be desirable to identify and map the actual entities and groups behind policy making which have a bearing on culture with a view to liberating cultural policies from undue influences.

5. Explore new ways of rewarding creators, innovators and producers of (new) culture products, goods and services and of promoting their work.

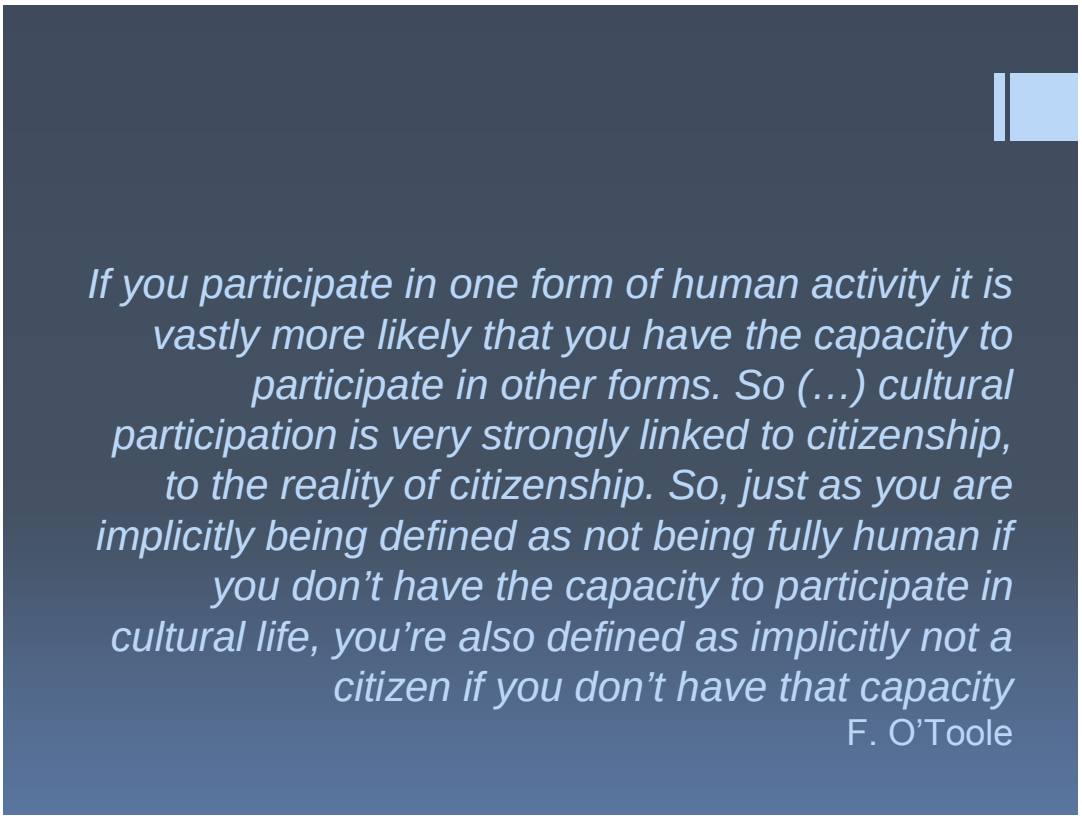
[11] Inspired by the keynote of Eric Schmidt, Google's CEO, at the 2011 Edinburgh Festival, MacTaggart Lecture.
[12] Cf. Jimmy Wales' keynote at an April 2012 Internet Society's INET conference in Geneva.
[13] See also the EU Digital Agenda for Europe and Council of Europe Committee of Ministers' Recommendation on measures to promote the public service value of the Internet.
[14] Inspired by comments of the Council of Europe Steering Committee on Media and New Communication Services (CDMC) on the Parliamentary Assembly Recommendation 1906 (2010) on rethinking creative rights for the Internet age.

6. Identify new sources for funding cultural policies, for example by identifying the new revenuegenerating culture-related transactions with a view to recovering part of the income while ensuring that creativity and innovation are not hampered. In case taxing the transaction itself might have an adverse effect of cultural traffic, it may be advisable to impose a levy on indicators that reveal cultural traffic without affecting it.
To exemplify what this could mean one could moot levies on culture-related travel (e.g. like airport or hotel occupancy taxes). From a European perspective, one could observe new culture-related transactions revealed by: 70% of YouTube traffic comes from outside the US; YouTube is located in 43 countries with 60 languages (what is Europe's share in this?); Google represents almost 7% of all Internet traffic. How much of Google's or Facebook's wealth is generated in Europe or by European cultural activity (participation, production and consumption)? Where is that income taxed and how is the recovered taxation used?

7. The above should be supported by solid economic data. Consequently, research should be conducted, in particular through economic / mathematical modelling to assess the likely impact of policies on employment, creation of wealth, etc. resulting from the measures suggested under points 1 (education – impact on employment and creation of wealth over the next few decades), 2 and 3 (releasing content and revisiting copyright - cost / benefit in the short, mid and long term) and 6 (cost / benefit analysis of funding policies by taxing new forms of cultural activities or indicators).

B. From statistics to indicators - could we arrive at a European cultural participation index?

Elena Di Federico: Measuring cultural participation: a state of the art



1

- 1. “Cultural”, “participation”
- 2. Measuring cultural participation: a global overview
- 3. A few key points

2

“Cultural”…

Culture:

- A matter of everyday life, integral to the enjoyment of a fulfilling life experience
- Associated with a number of values → identity formation
- Improves the quality of life, the perception of personal health
- A conscious act

3

…"participation"

- Taking part (in/to)
- Attendance / participation; Creative / receptive participation
- Attending / receiving, performance / production of amateurs, interaction
- Participation VS consumption
- Degree of involvement and creative control
- Actual level of engagement
- Participation in social and political activities

4

Cultural participation

- Participation is a kind of core competence and behavioural attitude in confronting choices, in taking something into account in critical terms and deciding whether to take part or not, according to the specific situation.
- Participation as a whole can encompass civil life, political issues, cultural activities, religious ceremonies, sports and leisure…Cultural participation may be considered as a specific element of this "holistic participation capacity" and a way of strengthening it.
- Cultural participation requires general and basic participation skills and, at the same time, it is able to feed back on those skills of empowerment, development and cultivation of them in an organic process.

5

Measuring cultural participation: a global overview

6

- Taking part in the Arts 2010 – United Kingdom
- I cittadini e il tempo libero 2006 – Italy
- Survey of Public Participation in the Arts 2008 – United States
- General Social Survey of China (2003 Urban Questionnaire)
- Survey of Leisure Activities (Japan) – comparison 2001-2008*
- Latinobarometro
- The frequency and determinants of participation in selected cultural forms - Szczecin (Poland)
- Les pratiques culturelles des Français 2008
- Cultural Experience Survey 2002 – New Zealand
- Cultural Statistics Eurostat 2011
- Encuesta Nacional de Prácticas y Consumos Culturales 2004 – Mexico
- Encuesta de Consumo Cultural y Uso del Tiempo Libre 2004/2005 – Chile
- Encuesta Nacional de Cultura 2002 - Colombia
- Imaginarios y Consumo Cultural. Segundo informe nacional sobre consumo cultural e imaginarios 2009 – Uruguay
- Consumo Cultural 2010 – Venezuela
- A profile of the cultural and heritage activities of Canadians in 2005
- CEI2010: Philadelphia Cultural Engagement Index – USA (Great Philadelphia)
- Culture and the Arts Survey 2007 – USA (Philadelphia)
- The Diversity of Cultural Participation: Findings of a National Survey 2004 – USA*
- Arts, Culture and the Social Health of the nation 2005 – USA
- Public Attitudes on Art 2000 – Hong Kong
- Population Survey on The Arts 2009 - Singapore
- Great Lakes Arts, Culture, and Heritage Participation Survey Report 2007 - Canada
- Patterns in Culture Consumption and Participation 2000 – Canada
- Uganda National Household Survey 2009/2010
- Encuesta de Consumo Cultural 2008 – Colombia
- O hábito de lazer cultural do brasileiro 2010 – Brasil

7

Measuring cultural participation

Most frequently measured issues:

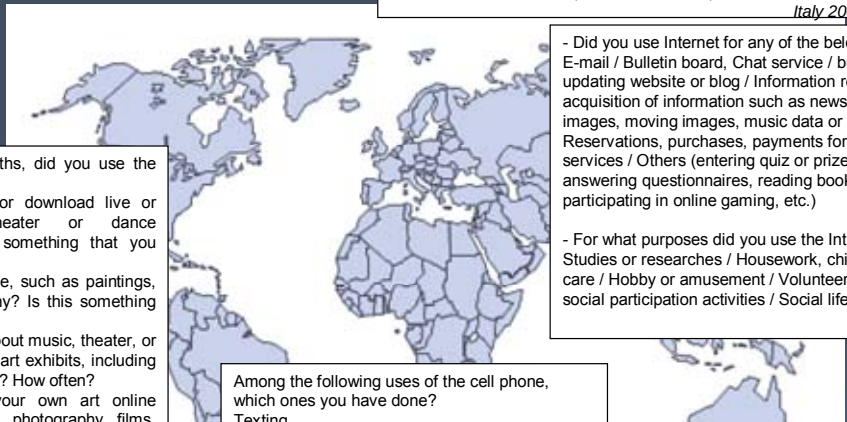
- Frequency, rates, patterns of participation
- Use of Internet, new technologies and other media

8

Use of Internet

How do you read the newspapers on-line? (multiple choice)
- Read only titles in home page - Read the articles in home page - Reading the news (updated in real time) - Read on-line the paper version (for newspapers published also in paper) - Read also articles not published in home page - Read/Take part to forums/newsletter - Use the archive - Read/Watch also multimedia contributions (audio, video, flash)

Italy 2006



- Did you use Internet for any of the below?
E-mail / Bulletin board, Chat service / building or updating website or blog / Information retrieval and acquisition of information such as news / Acquisition of images, moving images, music data or software / Reservations, purchases, payments for goods or services / Others (entering quiz or prize contests, answering questionnaires, reading books or participating in online gaming, etc.)

- For what purposes did you use the Internet?
Studies or researches / Housework, childcare or other care / Hobby or amusement / Volunteer activities or social participation activities / Social life / Other

Japan 2006

During the last 12 months, did you use the Internet
- to watch, listen to, or download live or recorded music, theater or dance performances? Is this something that you usually do?
- to view visual art online, such as paintings, sculpture, or photography? Is this something that you usually do?
- to obtain information about music, theater, or dance performances, or art exhibits, including purchasing tickets online? How often?
- to create or post your own art online including design, music, photography, films, video, or creative writing? How often?

During the last 12 months did you watch or listen to any recorded or live broadcasted arts performances on your television, radio, or on your computer, including watching or listening on portable media devices such as an I-Pod, cell phone, or portable DVD player? *[list of arts performances follows]*

USA 2009

Among the following uses of the cell phone, which ones you have done?
Texting
Telephone calls for work
Taking and sending photographs
Listening to music
Doing International phone calls
Listening to the radio
Sending / Receiving e-mails
Calling public services
Using Internet
Texting Public Services
Watching videos / tv

Venezuela 2010

1 viewed a movie clip?
2 listened to popular music?
3 viewed any Māori ancestral taonga?
4 viewed any other artworks?
5 visited any library website?
6 visited any archive website?
7 None of these

New Zealand 2002

9

Measuring cultural participation

Most frequently measured issues:

- Frequency, rates, patterns of participation
- Use of Internet, new technologies and other media
- Social cohesion / socializing activities
- Amateur / Home-based activities / Self-care

10

Socializing activities

Did you participate in any of the following events in the past year?
A special religion or holiday service
A parade or festival that celebrates your cultural heritage
Black History Months events
Chinese New Year
Cinco de Mayo Celebration
New Year's Day Parade (Ex. Mummer's Day Parade)
Independence Day Parade
Odunde Day

How important to you are each of the following (from 1 – not at all important to 7- very important)?

- Strengthening family relationships
- Making new friends and expanding your social network
- Being evolved in social and environmental causes
- Voicing your political views

Do you socialize with your neighbors on a regular basis?
Do you attend religious service on a regular basis?
Do you do any volunteer job on a regular basis?
Does anyone in your family have a library card?

USA (Great Philadelphia 2010)

- How frequently do you organize cultural or artistic meetings or circles in your home?
Frequently / Sometimes / Rarely / Never

- How frequently do you go to community events and festivals?
Frequently / Sometimes / Rarely / Never

- What are the places where you usually take part in cultural and artistic activities?

Home, Parks and squares, Work, Educational Center, Parrish, Public Library, Fairs, Cultural, Center, Community Center, Mall, Theatres, Social Club, Other places

Colombia 2002

Do you celebrate the following Chinese traditional festivals or western festivals (for example: eat traditional foods in a specific festival, etc.)? [LIST FOLLOWS]

Most people often discuss important matters with others. There "others" may include your spouse, family members, relatives, colleagues, classmates, neighbours, friends and other people. In the past half year, with who did you discuss any matter important to you? Please tell me all of those people's surnames or shortened names.

(Interviewer: Please specify five people who are the most important to the respondent and record them in turn in the first row of the followed table in the order of their importance to the respondent, also record the total number of people the respondent named: _____. Note: if the respondent name more than five names, record the actual number)

What did you mainly discuss with him/her?
1) have specific matters to handle
2) Emotional problems or problems related to life, work or other aspects of social life
3) Both

[for each person named the survey records: His/her relationship to the respondent, gender, age, educational level, occupation, work unit type, possible managerial work, how frequently the respondent chatted with him/her or entertain together in the last year, how much acquaintance the respondents has with him/her]

China 2003

11

Amateur activities

During the last 3 years, have you been engaged in any performing arts, such as theater, dance, or music?

During the last 3 years, have you been engaged in any visual arts, such as drawing, painting, printmaking, writing, textiles, photography, and/or sculpture?

During the last 3 years, have you engaged in any art-related or cultural disciplines; architecture; landscape architecture; fashion, graphic, interior or industrial design; historic preservation or restoration; genealogy; or archaeology?

Canada (Great Lakes States) 2007

- Aesthetics, shopping, markets: going to the hairdresser's, beauty saloon, sauna, massages etc.
- Visiting markets, shopping (except for buying food)
- Shopping (including window shopping)

Italy 2009

Have you engaged in any of these hobbies or amusement activities? (some of the hobbies listed)
Playing musical instruments / Chorus or vocal music / Japanese dancing / Western dancing or social dancing / Calligraphy / Japanese flower arrangement / Japanese tea ceremony / Dress making, sewing / Knitting or embroidering / Cooking or making cakes / Gardening / Do-it-yourself carpentry / Painting or carving / Ceramic art or industrial art / Photography and printing / Writing poems, Japanese poems, haikus or novels

Japan 2006

During the last 12 months did you:
Play an instrument, sing or write any music?
Write stories, poetry or any kind of literary work
Take pictures, videos or do any other audiovisual work?
Do any painting, drawing or sculpture?
Do any artistic or creative handwork (designing clothes, pottery, ceramics, crafts, etc.?
Dance or participate in choreography or any other exhibition?
Work in a theatre play?

Chile 2004

Arts Activities Engaged in Past 1 Year:
-Read a novel
-Buy a work of art or craft
-Play musical instruments
-Write stories, articles or poetry
-Textile crafts such as embroidery or knitting
-Paint, draw, print-making, sculpture
-Photography
-Participate in singing or a choir
-Participate in drama
-Participate in dance or ballet
-Do filming in video

Singapore 2002

12

Measuring cultural participation

Most frequently measured issues:

- Frequency, rates, patterns of participation
- Use of Internet, new technologies and other media
- Social cohesion / socializing activities
- Home-based activities
- Reasons for participating / perception of the arts / ownership
- Obstacles to participation

13

Perception of the arts

How important to you are each of the following (from 1 – not at all important to 7- very important)?
- Developing your creativity
- Discovering new artists and new works of arts
- Having a spiritual life
- Feeling the extremities of emotion through art
- Adopting new technologies as quickly as possible

USA (Great Philadelphia, 2010)

How important is culture to you personally? (not at all – not very – fairly – very important)

Eurobarometer 2011

- How much interested are you in culture or cultural activities?

No interested at all / Very little interested / Interested / Very Interested

- In your opinion what is culture good for?

It allows a better cohabitation
Learning different skills
Having fun
To reinforce national identity
To develop our consciousness
To develop our character and personality
Other

Mexico 2004

Participation in artistic activities enhances creativity and independent thinking. Do you agree?

More artistic and cultural activities will enhance our city image and overall competitiveness.
Do you agree?

Partially Agree / Agree / Do not Agree / No idea / Hard To say / No comment

Hong Kong 2000

Select up to two reasons why you do any of the activities we have mentioned before:
Because you a better development as a person
Because you find beauty in it
Because you have more things to talk about
Because you find these activities amusing
Because you learn new ways of living and thinking
Because you feel happy
Because these activities allow you to escape from things
Because you like to keep yourself informed

Chile 2004

Attitudes towards the Arts:
- Exposure to the arts broadens my mind and encourages me to be more creative
- Arts event and activities have enriched the quality of my life
- Attending / Participating in arts events and activities that reflect Singapore's culture enhances my sense of belonging to Singapore

Singapore 2009

14

Reasons for non participation

What are the barriers, if any, that prevent you from attending to cultural events?
-It costs too much
- The programme or event does not appeal to me
- It is too difficult to go there (e.g. traffic, difficult parking, inconvenient are of town)
- It is difficult to find the time to attend
- I cannot find anyone to go with, my friends or family are not interested
- I'd rather spend my leisure time in other way
- The hours are inconvenient
- People who are ignorant of performance etiquette
- I don't like getting dress up and feel I have to
- Safety concerns
- I find it hard to connect with art performances
- It is unwelcoming to children
- The organization is not welcoming
- I have not enjoyed my prior experiences
- I cannot find childcare
- Cultural events make me feel uncomfortable
- Other
- None

USA (Philadelphia) 2007

(for respondents who did not go to the cinema)
For which reasons you didn't go to the cinema in the last 12 months?
-Prefers watching films at the TV
-Reasons of age or health
-Doesn't like cinema, prefers other free time activities
-There are no cinemas nearby
-Going to the cinema is too expensive
-Has not enough free time
-Prefers watching films on DVDs or VHS
-Family reasons
-Has nobody to go with
-The programmes are not interesting

Italy 2006

Reasons for non participation in the last 12 month:

I'm not interested or I don't like it / Lack of time / I live faraway from the places where the activities take place / Lack of money / Health problems or physical disability / Didn't know these activities even existed / Lack of cultural offer in the place I live

Colombia 2008

Sometimes people find it difficult to access culture or take part in cultural activities. Which of the following, if any, are the main barriers for you? (multiple choice)

Lack of time / Too expensive / Lack of interest / Lack of information / Limited choice or poor quality of cultural activities in your area / Lack of knowledge or cultural background / None / Other / Don't know

Eurobarometer 2011

Top 3 reasons for lower attendance:
1. I have less time. I have other commitments.
2. Due to economic recession, I have less time to attend arts events and activities
3. Due to economic recession, I do not feel like attending arts events and activities as much as before

Singapore 2009

Reasons for not attending:
1. Difficult to find time
2. Not interested in the arts
3. Do not know much about the arts
4. Arts events are more expensive than other social / leisure activities
5. Not much publicity

Singapore 2002

15

Measuring cultural participation

Surrounding issues:

- The border between amateur and professional practices
- Arts training / education
- Setting for cultural practices and location of the respondents
- Traditional practices
- Specificities related to ethnically-marked differences
- Cultural rights, human rights and democracy
- Economic dimension of cultural participation
- Cross-country comparison
- …

16

A few key points

- Need to take into account the social, human, geographical context in which cultural participation happens: a challenge for cross-country comparison
- Intelligent use of cultural participation statistics can provide material to support a cross-sectoral approach at the national and international levels
- Need for measuring and **understanding** = need for **qualitative information** (not just quantitative)
- Understanding **non participation** is equally important than understanding participation (and cross-country comparison is desirable)

Empirical Studies „Cultural Participation"
Projects und Germany and Europe …

Centre for Cultural Research /
Zentrum für Kulturforschung (ZfKf)
Prof. Dr. Susanne Keuchel

Empirical Measurements
on cultural participation

Cultural participation can be measured …

	Population surveys	Visitor-/Structure-Statistic
Direct ...		
⇨ *by visit*	X	X
⇨ *by interest*	X	
Indirect ...		
⇨ *by investment in cultural infrastructure*		X
⇨ *by investment to promote the cultural interest…*	(x)	X

… Cultural educational measures (project example is following)

Possibilities and problems using *visitor-/structure statistics*

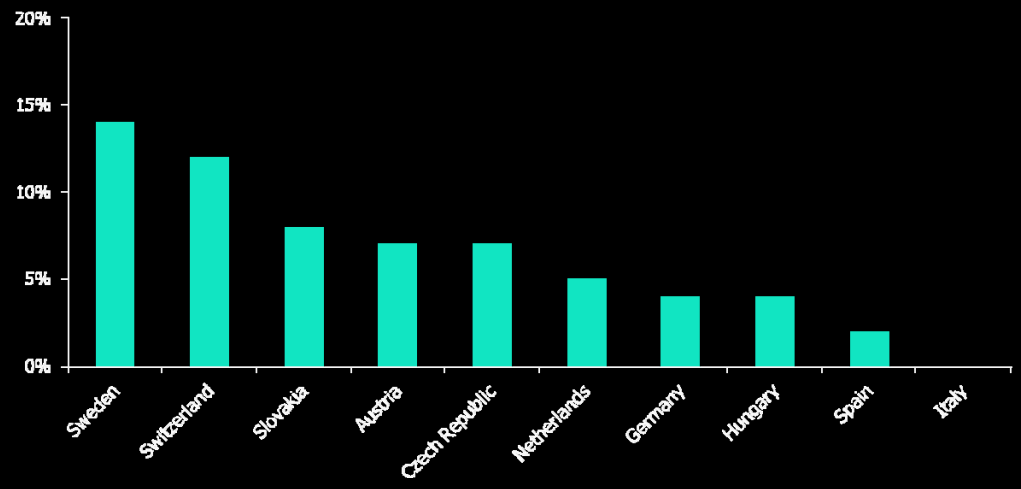
Problems of visitor-/structure statistics

By international comparison and interpretation

A) Incomparable criteria / infrastructure
B) Different circumstances
C) Limited validity
(cultural visits and interests are non-identical)

Share of music school students in the population 2008

Statistic of the European Music School Union Statistic Internet Base – ESIB



Comparability is only provided, if musical education in all countries is restricted to (public) music schools, that are member of the union and not for example systematically grounded in the curriculum of school

Germany:
As a result of a survey half of the leisure time piano players visits a private music school or teacher. Private music schools and freelance teachers are not represented by the EMU

Problems of incomparable infrastructure are not only on international, but also national level, especially in Germany …

→ **Recent ZfKf-Study "mapping//arts-education**

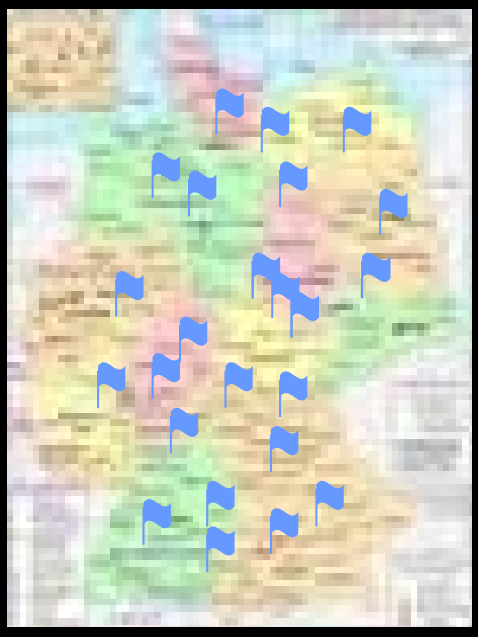
Questions like ..

- How many players are currently active in arts education?
- How much money is spent for arts education?
- How much are school expenditures for arts education?
- How much is spent on arts education in early childhood?

… can not be answered for Germany!

Main handicaps to find here solutions

The federalism, many actors and cross sectional task



Different arts educational programs:

- NRW-Program Culture and school
- Every child an instrument
- TuSCH – Theatre and school …

Even different school subjects

- Literature
- Drama etc. …

In the states

And even different school systems

Half day school
All day school …

mapping//kulturelle-bildung (mapping//arts-education)

for the Foundation Mercator

Stiftung Mercator

1. Measuring the field of arts education in a quantitative way

2. Mapping the actors in the field of arts education in Germany

15.11.2012

Centre for Cultural Research/
Prof. Dr. Susanne Keuchel

Develop a relational database,

to make it possible to collect data on art educational programs, existing in the different states, and work them out from different points of view:

- **Financial partners** (public, private, state, foundation etc.)
- **Target groups** (preschool children, (highly) talented, migrants etc.)
- **Organisation partners** (societies/associations, orchestras etc.)
- **Cultural sectors** (theatre, literature, music etc.)
- **Involved staff** (students, teachers, educators etc.)
- **Involved locations** (in-school, out-of-school, music schools, libraries etc.)
- **Reach** (local, state, federal etc.)

15.11.2012

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Prof. Dr. Susanne Keuchel

One Example – An intermediate result

Financial investment in arts education 2009 differentiated by their location

	Arts educational programs /measures 2009		Grants (n=133) 2009		Expenditures per target group (n=79) 2009
	abs.	%	abs.	%	average
Curricular (or art subjects)	124	19 %	18.937.287 €	64 %	154,19 €
Extracurricular all-day	34	5 %	3.539.750 €	12 %	91,73 €
Extracurricular half-day	38	6 %	4.607.865 €	16 %	103,89 €
School only as location	124	19 %	3.079.090 €	10 %	122,58 €
Extra-school	389	59 %	11.628.702 €	39 %	22,88 €
Total	*661*	*100%*	*29.574.079 €*	*100%*	*77,78 €*

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The project mapping//kulturelle-bildung

cooperates with the European project "Arts Education Monitoring"

15.11.2012 Centre for Cultural Research/ Prof. Dr. Susanne Keuchel

Arts Education Monitoring System

Financed by the European Commission Culture Program

Contract period: 2011-2012

Coordinator: Educult, Michal Wimmer, Austria

Partners:
England (CCE and Bop Consulting), Hungary (Budapest Observatory), Spain (Interarts) and Germany (Centre for cultural research)

Associated Partners: Ericarts, IFFACA and CutureActionEurope

First phase:

A national investigation (with quantitative data, if available)
on the current situation and developement of the art educational sector focused on cultural institutions

Comparative analysis of the national reports

Second phase:

A deeper investigation (also qualitative)
>> If necessary because of data lack: proposals for new surveys

About possibilities and problems of ***Population surveys***

KULTURBAROMETER

is a nation-wide, representative German survey of ZfKf addressing different cultural themes and sectors

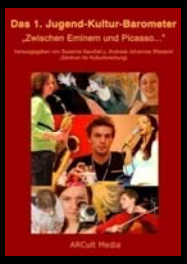
1973	*First survey on the status of the artists and public participation in the arts*
1975-1990	*Other sporadic surveys*
1991	*With the 1. "KulturBarometer", a new series is established (first focus on East-West comparisons)*
…	
2011	*9. KulturBarometer*

KULTURBAROMETER-SPECIAL SURVEYS

German representative surveys covering different target groups (cultural interest, activities, attitudes, 'cultural biographies' etc.)

2004 *1. Youth Culture Barometer*

Target group: Young people in the age of >14 to <25 years



2006 *Culture Barometer 50+*

Target group: People in the age of 50 and older

2010/11 *2. Youth Culture Barometer*

Target group: Young people in the age of 14 to 24 years

2011 *Intercultural Barometer*

Target group: Population with and without migration background (14 years and older)

Problems
of population surveys

A) Incomparable criteria / infrastructure
B) Different circumstances
C) Limited validity
(cultural visits and interests are non-identical)

At least one cultural activity
of the European citizen within 12 months

Participation Rates for Selected Activities: Analysis by Age

Note: Ranked according to percentage point difference (15-24)-(55+)

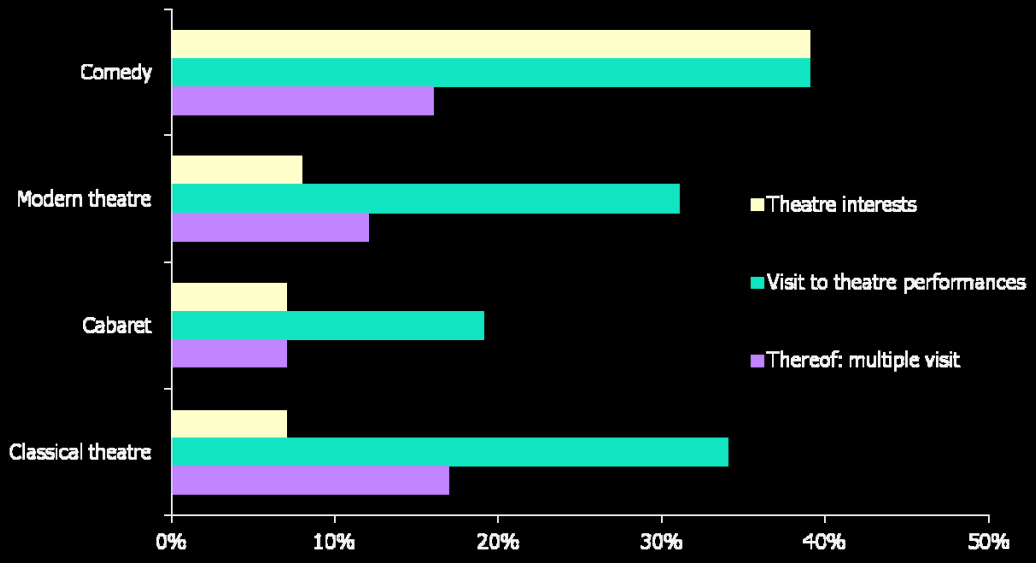
	15-24	25-39	40-54	55 +	Difference: youngest-oldest
Cinema	82%	66%	53%	24%	+58
Sport	61%	47%	45%	22%	+39
Public library	55%	38%	33%	24%	+31
Concert	52%	43%	37%	27%	+25
Book	82%	72%	74%	63%	+19
Historical monuments	61%	59%	59%	45%	+16
Museums/ galleries	48%	42%	45%	34%	+14
Theatre	35%	32%	33%	27%	+8

Special Eurobarometer 278: European Cultural Values 2007

- Cultural participation highest amongst the youngest, educated and urbanised respondents -

Interest and visit to the theatre

Of the 14- to 24-year-old in Germany 2011 (2.Youth Culture Barometer)



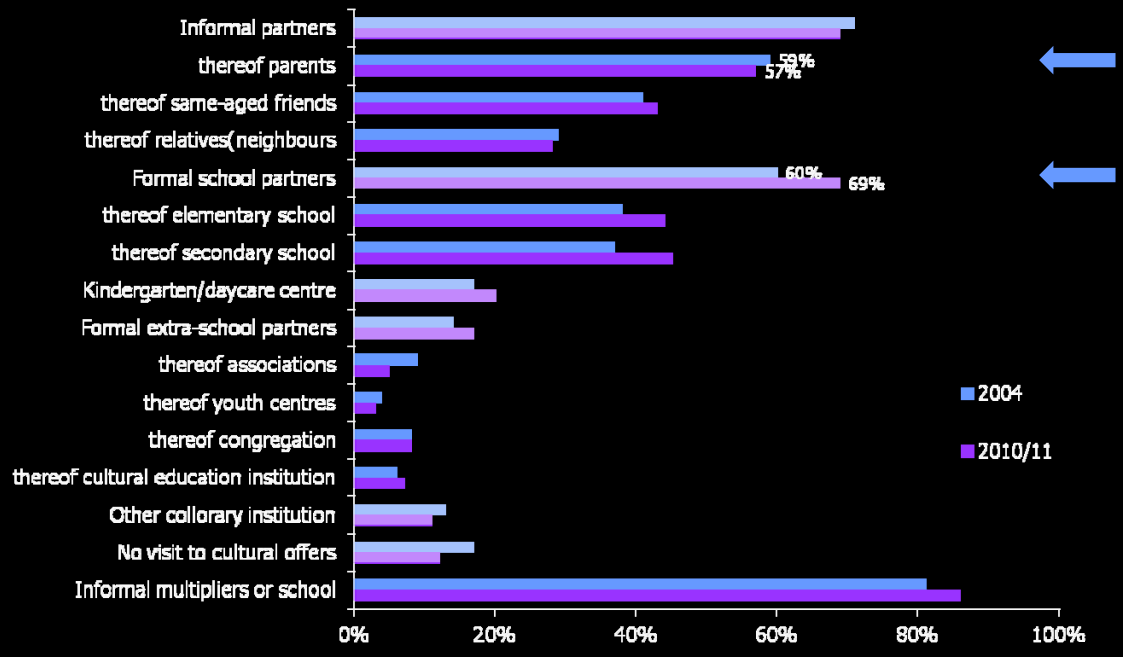
Interest and visit are not identical in the cultural field, especially for young target groups

15.11.2012

Centre for Cultural Research/
Prof. Dr. Susanne Keuchel

Attendant of the 14- to 24-year old people

By cultural visits



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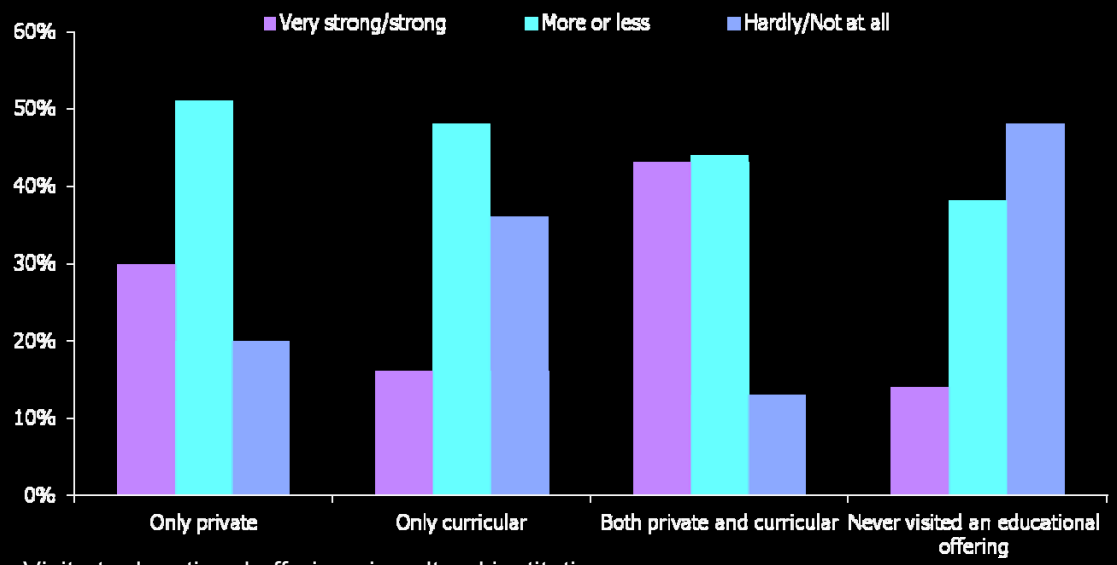
Visit at educational offerings of the 14- to 24-year-old

In cultural institutions differentiated by current cultural interest



Visit at educational offerings in cultural institutions …

Young people who made culture experience with school and out of school,
are actually much more interested in culture as people who have only experience with school.

For developing international surveys
it could be useful – like the european project AEM –

first to analyse national instruments and the country-specific infrastructure

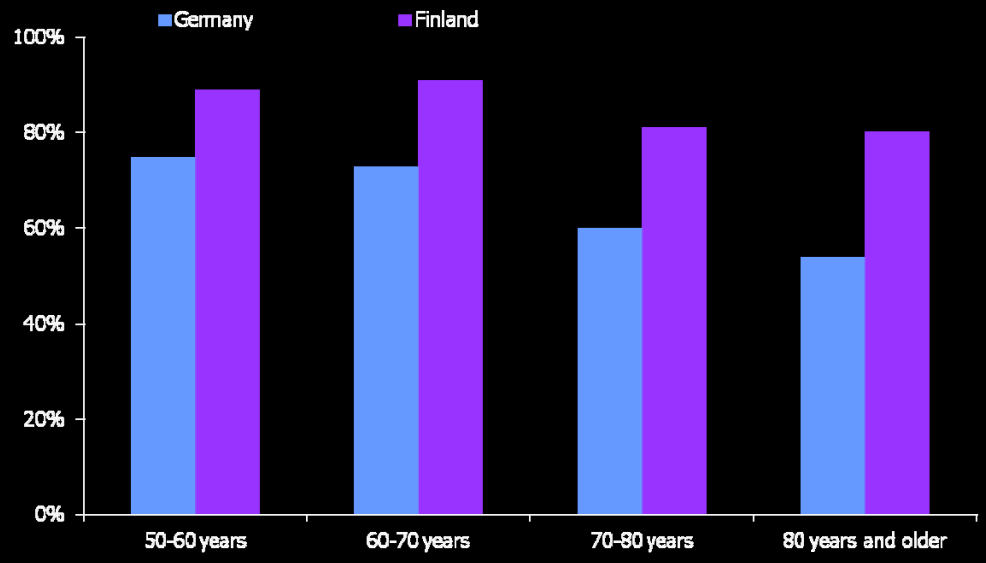
second to refine a common instrument
that is applicable on the different country-specific situations like it was done in the

CultureBarometer 50+
in a cooperation with Finland and Germany

Attitude to arts-related lifelong learning

in the older population (50+) in Finnland and Germany

AGREE: „Artistic skills (such as playing an instrument) can still be acquired at an older age“



For an observation of cultural participation not only a differentiation of target groups can be useful, but also the impact of societal phenomena like e.g. …

… migration

"Interculture-Barometer" with focus on migration …

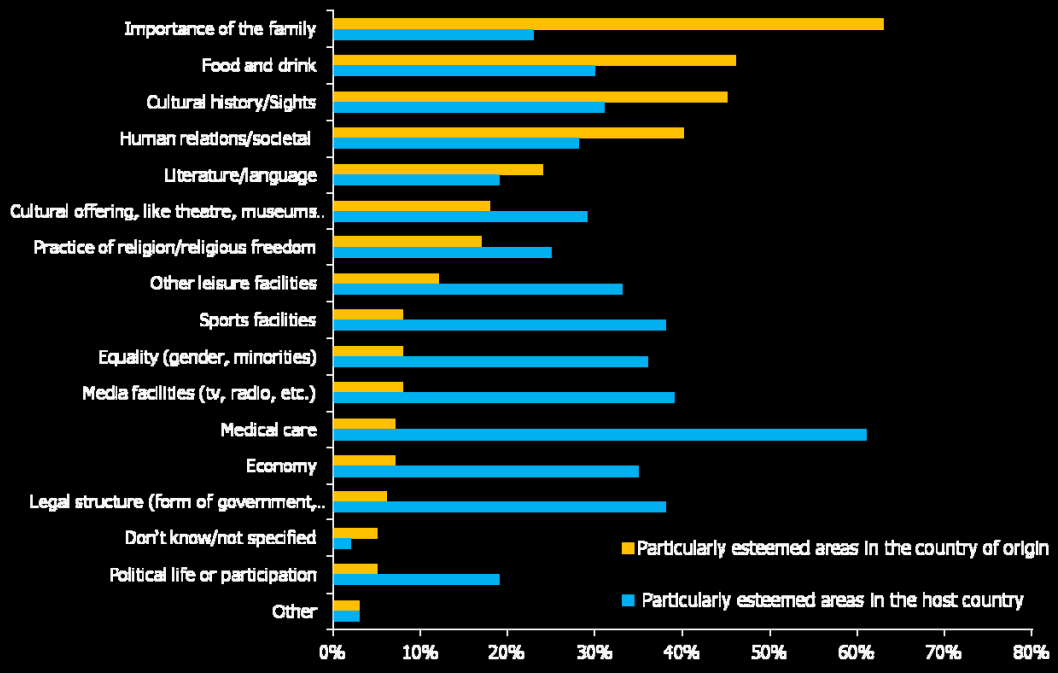
How does an increase of immigration change the cultural interest of the population?

Will Turkish interprets and works for example become more popular in Germany because of immigration?

Do immigrants sing Turkish, German folk songs or American pop songs?

Particularly appreciated areas

Of the country of origin and the host country within the migrant population



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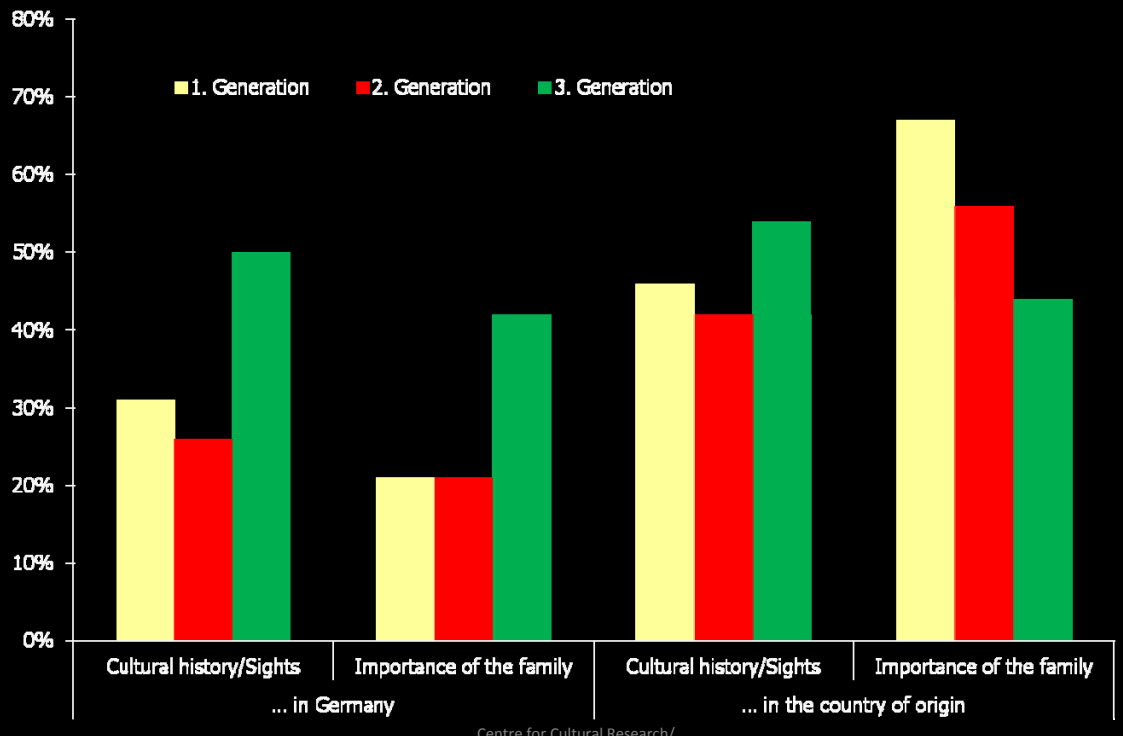
Particularly appreciated areas

In Germany and the country of origin within the different generations of migration



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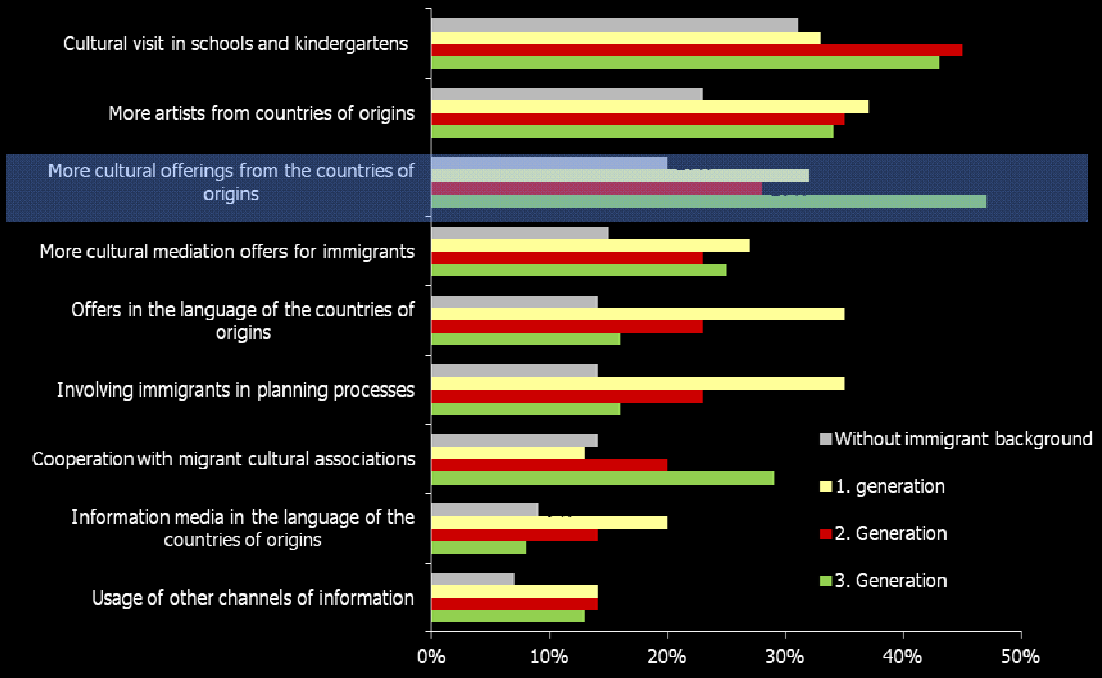
Arrangements to reach migrant target groups

For classical cultural institutions

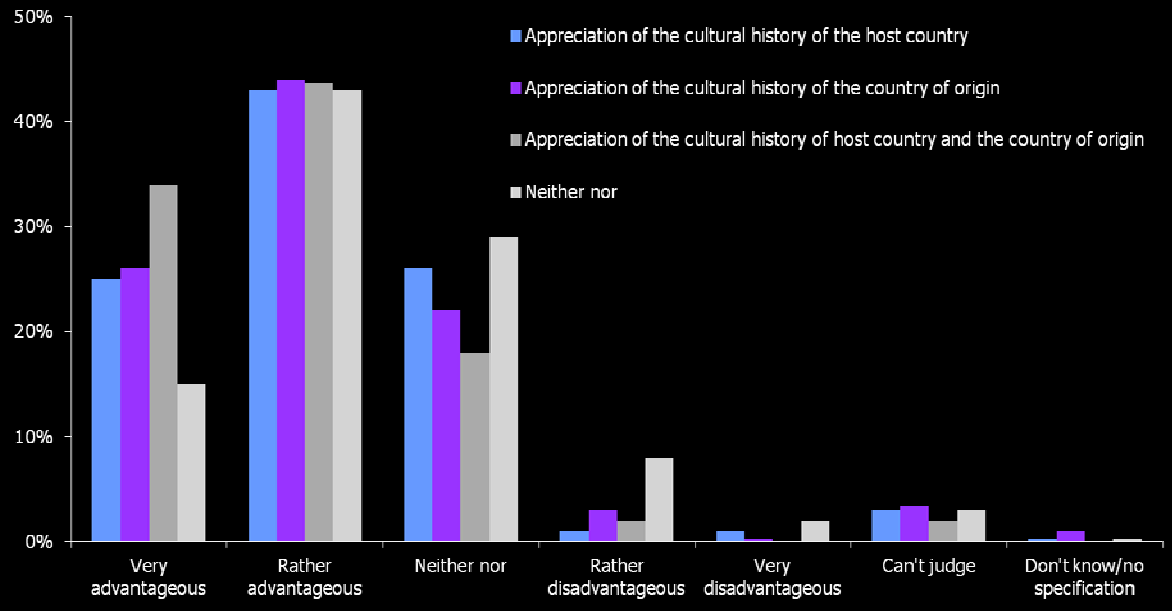


"I am split as well, I have both cultures. This is also because of the personal, how one assimilates it, respectively in what kind of cliché one was born. There are several factors that play an important role. From my perspective, I can say yes! … Another form of culture indeed, virtually something new. Neither nor are we.

Young, in Germany living Turk, 2. generation

Estimation of the own migrant experience

Regarding to the appreciation of cultural history



How can one not only measure

„*Cultural Access and Participation*“

but also establish a basis research for findings how you support these processes?

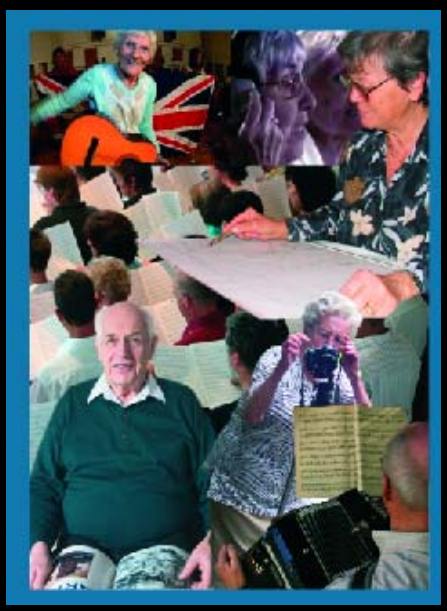
We need ..

⇨Differentiated perspectives
(interrelate questions, differentiate target groups analyses)

⇨Development of interrogations, that are applicable
to different infrastructures and circumstances
a good way for do so:
first on a national and then
in country teams on a bi- and international level

⇨Support more international comparability in order to
estimate impact and sucess of
different national cultural structure models

Thank you very much for your attention!



Vladimír Bína: a Proposal for Indicators on Cultural Participation and Access to Culture

Introduction

Council of Europe has a long tradition of concern with participation in cultural life and access to culture. Resolutions, declarations and conventions adopted by the Council and its bodies have always stressed the importance of cultural democracy, equality and diversity.
The recent recommendation of the Parliamentary Assembly "The right of everyone to take part in cultural life" [15] is no exception: nomen est omen. The document contains proposals for co-operation with international organisations, such as UNESCO and the European Union, guidelines for policy makers in the Member States, and recommendations for the policy of the Council itself. The Assembly makes a recommendation to: "instruct the CultureWatchEurope Platform to establish a set of indicators on the participation of different groups, in particular youth, in cultural life and to monitor developments in this field in the framework of the programme on "Democratic governance through educational, culture and youth policies". (Paragraph 13.7). This proposal is an attempt to design a coherent set of such indicators.

Points of departure

There is a wide range of activities which are considered as cultural practices all over Europe. The questionnaires of national surveys on cultural participation usually contain dozens of questions about different cultural practices. As a consequence it makes little sense to make indicators for all practices. Moreover, there is no real need for a comprehensive set of indicators. The preference for a certain art or a certain form of culture is rarely an isolated phenomenon. Cultural practices usually correlate with each other, establishing a pattern of cultural participation. The audience of opera, for instance is mostly also interested in performing arts in general and in classical music in particular. Many opera lovers also show more than average interest in other arts and cultural heritage. They visit museums and historic cities at home and abroad, watch programmes about art on television etc. Useful indicators refer to practices which are fairly commonplace across Europe and distinctive from other forms of culture. It makes, for instance, no sense to make an indicator for listening to (every kind of) music, as almost everybody does.

The strength of an indicator depends on the quality of the data. The most important data source on cultural participation is a sample survey that yields results that are (statistically) representative for the population of a country. Such surveys are expensive. It would, therefore, be rather unrealistic to propose an all-European survey on cultural participation to secure fully comparable data for the indicators. As a consequence, the indicators can only be based on the data from available national surveys, which are not always comparable. Moreover, not all European countries have surveys on cultural participation. An inventory carried out in the framework of the so called ESSnet on Culture project among the Member States of European Union and associated countries listed 19 national surveys. Therefore we cannot expect all 47 Member States of the Council of Europe –or the 42 that participate in the Compendium of Cultural Policies and Trends in Europe – to have national surveys with relevant data.

In addition to the surveys other data sources can be used for the indicators. Researchers of the European Audiovisual Observatory in Strasbourg collect and analyse inter alia data on media habits. Eurostat carries out an ongoing survey for Information Society Statistics that covers internet and ICT use in 32 European countries. The authors of the Compendium are publishing a number of comparative tables and indexes. Two of these indexes are particularly suitable for measuring access to culture: CUPIX (Cultural Price Index on Goods and Services) and PASP (Public Arts Service Prices). Other data, such as figures from the annual OECD publication Education at a Glance, can also be used.

Cultural practices are closely related to demographic characteristics, such as age, gender and educational attainment. As the demographic composition of the population in different European countries varies **considerably, comparison between all of the countries** has a very limited value.

[15] Adopted on 24 January 2012

Indicators of cultural participation must therefore take background variables – at least gender, age and education level – into account.
The indicators should be as simple as possible. However, I am aware of the fact that a proper study of the relation between cultural participation and demographic variables requires a multivariate statistical analysis. The relationship between cultural practices and a particular characteristic can indeed be spurious. For instance: young people all over Europe are better educated than older people. As cultural participation strongly correlates with educational attainment, the divergence in cultural practices between younger and older people can be partly due to the difference in education level and not in age. To carry out a multivariate analysis one must have access to the microdata (individual response data) of the national surveys. Such analysis would require the collaboration of the owners of the data and of statisticians or social scientists and would be prohibitively expensive.

The commentary laid out above indicates that the authors of the national reports for the Compendium of Cultural Policies and Trends in Europe should provide the data for the indicators for their own countries.

A List of Indicators and indexes
Cultural participation
I1. Visits to performing arts, music and popular culture
I2. Visits to cultural heritage
I3. Practicing arts for leisure
I4. Reading books and newspapers
I5. Watching television
I6. Internet use
X1. Youth index
X2. Senior index
X3. Equality index
Access to culture
A1. Educational attainment
A2. Cultural price index on goods and services
A3. Public arts service prices index

Descriptions and explanations
Indicators of cultural participation

The relation between social class and culture is a classic sociological theme. *La distinction* of Pierre Bourdieu is probably the most famous study in this connection.[16] In this book, Bourdieu presented a critical theory on cultural capital social reproduction. According to him cultural capital is the pivotal element in the social stratification of contemporary Western European societies. Cultural practices are an important part of this capital. Preference for and knowledge of 'high-brow' culture – such as classical music, visual arts or literature – is an important asset for those who to keep or reach high social status. Bourdieu saw a strong connection between the cultural preferences or 'taste' and the class position of the individuals.

As the nature of cultural capital has changed considerably since the publication of *La distinction*, Bourdieu's triple distinction between 'le goût de liberté' (bourgeoisie), 'le goût modeste' (middle class) and 'le goût de nécessité' (working class) is no longer sufficient. Cultural participation of the higher educated and more affluent part of the population became broader: "It comprises not only more "high-brow" culture, but also more "middle-brow" and more "low-brow" culture, while the consumption of individuals in lower social strata tends to be largely restricted to more popular cultural forms. The crucial distinction, therefore, is not between elite and mass but rather between cultural omnivores and cultural univores".[17] Social research shows that nowadays higher educated visitors tend to be overrepresented at the manifestations of popular culture, such as rock concerts. The development of arts audiences

[16] Bourdieu, P. La distinction. Critique social du jugement. Paris: Minuit, 1979.
[17] Chan, T.W. and J.T. Goldthorpe The Social Stratification of Theatre, Dance and Cinema Attendance. Cultural Trends, 14(2005): 193-212.

'from snob to omnivore' has, of course, also impacted on the indicators.[18] As the different genres of popular culture mostly belong to performing arts, music, film and audiovisual media (including the internet), we will need relevant indicators for these genres. If possible the indicators should not only give a figure for cultural participation in a certain domain of culture, but also make a distinction between 'high-brow' and popular culture.

Usually a distinction is made between three kinds of cultural practices:

1 Visiting cultural venues, manifestations and institutions;
2 Practicing arts for leisure;
3 Media habits (reading; listening to audio media; watching audiovisual media, using computer and internet).

Below, I propose two indicators for visiting, one for practicing and three for media habits.

Indicator 1

Visits to performing arts, music and popular culture, at least once in the last 12 months (in percent)*[19]*

	Total	Performing arts and classical music	Popular culture
All	%	%	%
Gender			
Male	%	%	%
Female	%	%	%
Age			
15-24 years	%	%	%
25-34 years	%	%	%
35-44 years	%	%	%
45-54 years	%	%	%
55-64 years	%	%	%
65 years and on	%	%	%
Education level			
Low (ISCED 1+2)	%	%	%
Medium (ISCED 3+4)	%	%	%
High (ISCED 5-6)	%	%	%

Source: National surveys on cultural participation

I1. Performing arts refer to visits to theatre plays, opera, ballet and modern dance as well as concerts of classical music.

Popular culture refers to visits to musicals, cabarets and stand-up comedies, movies, concerts of other than classical music (rock or pop, rap, hip-hop, folk, world music etc) as well as visits to feasts and parties with music (dance, urban and other events including performances of disc jockeys) and other performers.

We cannot expect that all national surveys will cover all genres mentioned in this or the following indicators. Questionnaires of some national surveys – for instance in France, in the Netherlands, in Spain, and in Flanders – contain an extended list of genres, while others – for instance in Denmark – only distinguish between theatre visits and between visits to concerts of classical music and 'rhythmical'

[18] Robert Peterson was the first to describe this development. See his articles: Peterson, R.A. Understanding audience segmentation: From elite and mass to omnivore and univore. Poetics, 21(1992), No 4: 243-258. and Peterson, R.A., and R. Kern Changing Highbrow Taste: From Snob to Omnivore**.** American Sociological Review, 61**(1996)**, No. 5: 900-907.

[19] I am using the classification of the ESSnet on Culture. The 2009 UNESCO Framework for Cultural Statistics includes performing arts and music in the domain Performance and Celebration. However neither ESSnet nor UNESCO distinguishes popular culture as a separate category.

music. The authors of the Compendium who will provide the figures for the indicators should therefore specify what is included in each category.

The distinction between performing arts and classical music at the one hand, and popular culture on the other makes it possible to discern a pattern in cultural practices. The majority of the audience for culture all over Europe will probably consists of omnivores who have both 'high-brow' and popular forms of culture on their menu and alternate between them. Nevertheless, it is interesting to compare the composition of the menu of similar audiences in different European countries. A comparison of cultural participation in six European countries, for instance, revealed important differences between a high educated Dutch audience and its peers in other countries. Pop and rock music seem to be the main dish of the highly educated Dutch, while the high educated elsewhere seem to retain their preference for the more traditional forms of art and culture, such as theatre plays. [20]

Visits to performing arts, popular culture and music are, of course, not the only kind of cultural practices. Comparatively speaking, these visits are rare. Most people listen to the music they prefer almost every day, but go to concerts no more than few times a year. The same is true for other practices, such as watching films on television or internet and visiting cinemas. Nevertheless we can expect visits to reflect the cultural preferences of the audience. Visitor to dance or urban parties may not listen to classical music very often; dance may not be very popular among the audience of classical music concerts. Moreover, including watching and listening to recorded performances and music and films on television or internet would considerably weaken the strength of the indicator. As almost everybody watch and listen to such recordings, the percentages would come near to hundred, making the indicator useless.

Popular culture is not restricted to performances or music. There are also popular alternatives in the domain of cultural heritage. Visits to zoological gardens, as well as visits to amusement parks and theme parks (such as Disneyland in France, Legoland in Denmark or Madurodam in the Netherlands) can be seen as substitutes for visiting museums and monuments. Some national surveys – for instance the Finish, the French, the Italian, the Spanish and the Dutch – have figures on visits to zoo's, amusement and theme parks. As such visits are usually not considered as cultural practices they will not be counted as heritage visits, but presented in a separate column. Although not all countries that will participate in the indicators project will have such figures it would be nevertheless interesting to be able to compare heritage visits with such family outings.

I2. Cultural heritage refers to visits of museums, galleries, exhibitions, historic sites (old quarters of cities and villages etc), monumental and/or famous buildings and archaeological sites.

Indicator 2

Visits to cultural heritage at least once in the last 12 months (in percent)

	Cultural heritage	Zoo's, amusement and theme parks
All	%	%
Gender		
Male	%	%
Female	%	%
Age		
15-24 years	%	%
25-34 years	%	%
35-44 years	%	%
45-54 years	%	%
55-64 years	%	%
65 years and on	%	%
Education level		
Low (ISCED 1+2)	%	%
Medium (ISCED 3+4)	%	%
High (ISCED 5-6)	%	%

[20] Bína, V. 'Een blik over de grens', ('Looking across the border') T.IJdens, M. van Hoorn, A. van den Broek and T. Hiemstra (Eds) Jaarboek actieve cultuurparticipatie 2010. Bijdragen over kennis en beleid.
Utrecht: Fonds voor Cultuurparticipatie, 2010. Pp. 152-165.

Source: National surveys on cultural participation

I3. Practicing the arts in the leisure time is an important pursuit for many people. They sing, act, paint, write, dance, make music, photos, videos, films etc. Most national surveys contain figures on these amateur practices. As these surveys usually don't provide information about the content of these practices, it is not viable to distinguish between 'high-brow' and 'popular' practices. However, it is possible to judge the seriousness of the pursuits as practitioners who take lessons and/or are member of ensembles, groups or clubs appear to be more attached to their artistic hobby than those who do not. The membership mentioned in the table doesn't only refer to a formal membership, but also includes any practice in a group context.

Indicator 3
Practicing arts for leisure twice a month or more often (in percent[21])

	Amateur practices	Of which lessons and/or membership
All	%	%
Gender		
Male	%	%
Female	%	%
Age		
15-24 years	%	%
25-34 years	%	%
35-44 years	%	%
45-54 years	%	%
55-64 years	%	%
65 years and on	%	%
Education level		
Low (ISCED 1+2)	%	%
Medium (ISCED 3+4)	%	%
High (ISCED 5-6)	%	%

Source: National surveys on cultural participation

Practicing arts for leisure refers to acting, singing, playing a musical instrument, dancing, painting, drawing, making graphical works, making photos, films or videos as an artistic hobby (thus excluding family and holiday photos, films and videos), sculpture, making pottery, glass, jewel or textile works, writing poetry, prose, fiction or non-fiction in leisure time.

The ascent of information and communication technologies creates almost limitless opportunities for presentation of arts works and performances. Not only professional and amateur artists, but everyone can upload his or her work or performance to websites like You Tube or Flickr. Moreover, the rise of internet brought about new activities that can be considered as artistic leisure practices such as designing websites, games or publishing blogs. I will include these in the indicators on media habits.

I4. I propose three indicators for media habits: reading, watching television and using the internet. We should not forget than different ICT devices for can be used for all media: desk- and laptops, notebooks, tablets or 'smart' phones. One can now read a book or a newspaper on a tablet nowadays and watch a television broadcast on a smart phone or vice versa.

Although many national surveys distinguish different kinds of books people read, it is it is difficult to differentiate between between 'true' literature and popular lecture. Even literary critics often disagree about the literary merits of a book, and similar issues apply to the daily press. There is a difference between 'quality' and 'popular' newspapers in most European countries, but it is impossible to draw the exact point of separation.

[21] The reference period must be different in this indicator. It makes a little sense to call somebody who sings or paints once a year an amateur artist.

Indicator 4

Reading books for leisure (at least once in the last 12 months) and newspapers (at least once a week)

	Reading books and newspapers*
All	%
Gender	
Male	%
Female	%
Age	
15-24 years	%
25-34 years	%
35-44 years	%
45-54 years	%
55-64 years	%
65 years and on	%
Education level	
Low (ISCED 1+2)	%
Medium (ISCED 3+4)	%
High (ISCED 5-6)	%

*Including E-books and online newspapers
Source: National surveys on cultural participation

I5. Apart from a few specialized channels, all television broadcasters offer entertainment and amusement in their programmes. However the share of entertainment – soap series, reality shows, games, quizzes etc – in programming of commercial broadcasters is usually considerably higher, than in programming of public broadcasters.

Indicator 5

Watching television on a week day (average number of minutes)

	Total	Of which Public broadcasters	Of which Commercial broadcasters
All	minutes	minutes	minutes
Gender			
Male	minutes	minutes	minutes
Female	minutes	minutes	minutes
Age			
15-24 years	minutes	minutes	minutes
25-34 years	minutes	minutes	minutes
35-44 years	minutes	minutes	minutes
45-54 years	minutes	minutes	minutes
55-64 years	minutes	minutes	minutes
65 years and on	minutes	minutes	minutes
Education level			
Low (ISCED 1+2)	minutes	minutes	minutes
Medium (ISCED 3+4)	minutes	minutes	minutes
High (ISCED 5-6)	minutes	minutes	minutes

Source: European Audiovisual Observatory

I6. The annual survey of the Eurostat on ICT usage in household and by individuals can be used for an indicator of internet use. This survey is carried out in 32 European countries: EU countries plus Iceland, Norway Croatia, FYR Macedonia and Turkey. Although this survey doesn't provide detailed information on cultural uses of the internet, it remains the best source available. As this is an ongoing survey, the figures can be updated every year. This is important, given the rapidly developing nature of the field.

Indicator 6
Internet use during the last three months (in percent)

	Downloading games, films, music	Uploading self-created content	Creating websites or blogs	Visiting social networks
All	%	%	%	%
Gender				
Male	%	%	%	%
Female	%	%	%	%
Age				
15-24 years	%	%	%	%
25-34 years	%	%	%	%
35-44 years	%	%	%	%
45-54 years	%	%	%	%
55-64 years	%	%	%	%
65 years and on	%	%	%	%
Education level				
Low (ISCED 1+2)	%	%	%	%
Medium (ISCED 3+4)	%	%	%	%
High (ISCED 5-6)	%	%	%	%

Source: Community survey on ICT usage in households and by individuals. ICT surveys in countries not participating in this survey, if available.

Self-created content can consist of text, music, photos, videos, programmes etc and can be uploaded to a website for sharing it with others. Breakdowns of socio-demographic variables – inter alia gender, age and educational level – are available at the Eurostat.

Participation of minorities

A substantial part of the population of many European countries consists of immigrants, their children and grandchildren. The resulting social changes have presented a major challenge, integration of ethnic and cultural minorities in the 'main stream' society is a major challenge for policy makers across Europe. Participation in cultural activities can contribute to social cohesion and integration and thus foster the integration. Unfortunately only a few national surveys on cultural participation provide figures on cultural practices of minorities. Moreover even if they do, such figures are seldom representative for the minorities as a whole, as migrants who don't have a sufficient command of the national language are excluded. While the background variables that effect cultural practices – notably age and educational attainment – have the same effect on minority and majority population, research conducted in the Netherlands suggests that 'ethnicity still matters in understanding cultural practices'. Minority populations and especially the Turks and the Moroccans lagged behind the Dutch with regard to their participation in 'high-brow' or 'canonized' culture and, in somewhat lesser degree, also to popular culture. We don't know if this pattern also applies in other countries [22], for instance Turks in Germany. Due to the lack of reliable, comparable data it is impossible to present figures on cultural participation of minorities.

As difficult as it may be, including minorities in the surveys on cultural participation should be the priority for national policy makers all over Europe.

Indexes

Differences between national surveys are considerable. Some of the surveys are dedicated to cultural practices only, while others cover all leisure time activities, or the use of service and amenities. The periodicity of the surveys also varies; from every year to once in 10 years. It goes without saying that the patterns of cultural participation can change over time, so the figures from 10 or 5 years ago may not be longer valid. As already said the coverage of cultural practices diverges from country to country. This is

[22] Broek, A. van den***, Comparing Cultural Consumption of Ethic Groups in the Netherlands.*** Paper presented at The 8th Conference of European Sociological Association. Glasgow September, 3-6 2007. ***http://www.uis.unesco.org/culture/Documents/Broek.pdf.***

even true for similar practices. For example: some questionnaires differentiate between museum visits at home and abroad, whilst others only record museum visits in own country or don't mention the country. Sampling methods and data collection modes differ as well.

Due to to these differences the figures of national surveys are not really comparable. Nevertheless they are useful to assess the realization of policy priorities of the Council of Europe: fostering cultural participation of young people and democratization of culture. The effect of age on cultural practices is not as yet determined in international comparisons, and the effect of educational attainment only to some degree. Such comparison is needed to keep track of generational-cohort changes in cultural practices and to evaluate effectivity of actions to foster cultural participation.

X1. To assess cultural participation of the young, one can calculate the ratio between the percentage of the age group 15-24 year old on indicators proposed above and the overall percentage of the population in every participating country. Comparing the outcomes will result in a rank list of the countries that could be called the Youth index.

X2. Time series of cultural participation surveys in some European countries suggest that the public of 'high-brow' culture is becoming older over the last decades: the 'greying' of the audience. Therefore the same calculation could be used for age group 55-64 year old. The resulting rank list could be called the Senior index.[23]

Most European countries support cultural services and amenities from public funds. This raises the question about distributive justice. To what extent do the citizens who are less affluent, benefit from these provisions which are paid for from the tax payers – thus also their - money? Are they better off than similar groups in other countries, or not?

Unfortunately not all national surveys contain data on the income of the respondents. Even if they do, such data is not always reliable due to factors like missing values, among other things. However, as educational attainment is the most important element of income and social class in contemporary meritocratic society, these questions can be answered by comparing categories with different educational level.

X3. Following a proposal of Victoria Ateca we can calculate an equality score for the indicators proposed above. [24] This score is the distance between the most and the least educated groups divided by overall percentage. Thus % ISCED 5-6 – % ISCED 1-2 / % all. The rank list of the scores will result in an equality index.

The calculation can be illustrated by using the figures from the aforementioned study of cultural participation in six European countries.[25]

[23] I am following the suggestion of Andreas Wiesand. As the upper age limits vary per country, it is not possible to use the age group 65 years old and on. Moreover, most national surveys show a decline of cultural activities in this group, probably due to growing health problems.
[24] Victoria Ateca made this proposal in her comment on the outline of this paper.
[25] See footnote 19

Visits to museum, at least once in last 12 months in %

	All	ISCED 1-2	ISCED 5-6
Netherlands	41	19	58
Flanders	44	20	67
England	42	23	58
France	30	15	72
Spain	31	19	64
Sweden	53	37	74

The calculation results in the following equality scores

	All	ISCED 1-2	ISCED 5-6	Equality score
Netherlands	41	19	58	0,951
Flanders	44	20	67	1.089
England	42	23	58	0.833
France	30	15	72	1,9
Spain	31	19	64	1.45
Sweden	53	37	74	0.698

Lower scores reflect more egalitarian participation. Thus: in this example museum participation is the most equal in Sweden and the least equal in France.
Summing up the scores on the six indicators and dividing it by six, we can easily calculate an overall youth index, senior index and equality index

Access to culture

Different material and immaterial obstacles can hinder access to culture for certain groups in society. A policy paper of the former Minister of Culture of the Flemish community in Belgium, Bert Anciaux, lists five kinds of such obstacles or barriers.[26]
Information barriers. Missing, insufficient or ambiguous information about cultural manifestation.
Practical barriers. Inconvenient location, timing or opening hours of the event or the venue.
Financial barriers. The tickets are too expensive for those with a small purse.
Social barriers. Cultural offerings don't reach certain parts of the population, especially social disadvantaged groups.
Cultural barriers. Potential public lacks knowledge and/or competency needed to enjoy and appreciate certain cultural offerings.

There is, of course, a close connection between social and cultural barriers. Members of socially disadvantaged groups usually lack 'high-brow' cultural competencies. Culture is a matter of 'acquired taste', to quote the former State Secretary for Culture in the Netherlands, Rick van der Ploeg. Cultural socialization at home and cultural education in and outside the school, are the main ways to obtain such competencies. There are, as far as I know, no comparative figures available on cultural education in Europe. However, educational level is, once again, an important determinant of cultural upbringing and education. Children of highly educated parents tend to have more opportunities to engage at home with different arts and cultural offerings than the children of low educated parents. Moreover as already said, highly educated people tend to have a more versatile repertoire of cultural practices than people who have enjoyed less education.

The annual OECD publication Education at a Glance contains figures on educational attainment in the Member States. [27] If completed with figures from other European countries educational attainment could serve as one of the indicators for access to culture. It is for instance clear such access is more difficult for the population of Turkey (where 52 % of men and 66% of women aged 25-64 have primary education only) than for the population of Switzerland (where the corresponding percentages are 3 and 4).

[26] Decreet houdende de bevordering van de participatie aan cultuur, jeudwerk en sport. http://www.fov.be/IMG/pdf/Memorieparticipatiedecreet_1_.pdf.
[27] See Annex 2 for the educational attainment of the labour force (25-64 years old)

Practical barriers and information are defined by the manifestation or the venue itself and are thus not suited for comparison.

To indicate financial barriers we can use two price indexes developed by the authors of the Compendium on Cultural Policies and Trends in Europe CUPIX (Cultural Price Index on Goods and Services) and PASP (Public Arts Service Prices). Both indicators are useful, especially if the PPP's (Purchasing Power Parities) are taken in account:

CUPIX - Cultural Price Index on Goods and Services, 2010
Cultural Industries Consumer Prices (CICP) in EUR and % in relation to OECD Purchasing Power Parity (PPP)

Country	CD's	Books	Film	CUPIX CICP Median (Cultural Industries Consumer Prices)	Relation to CICP MEDIAN 13.01 EUR=100%	Score: Median Price divided by % PPP	Rank	OECD PPP ** recreation and culture (=100%)
United Kingdom	5.89	11.95	5.89	7.91	61%	0.07	1-2	114%
Ukraine	6.50	12.50	6.50	8.50	65%	0.22	29-30	38%
Switzerland	31.76	28.80	12.58	24.38	187%	0.18	26	134%
Sweden	18.00	-	6.40	12.20	94%			130%
Spain	18.18	22.50	7.20	15.96	123%	0.14	16-19	111%
Slovenia	8.00	34.90	7.50	16.80	129%	0.17	22-25	101%
Slovakia	20.00	15.00	5.00	13.33	102%	0.17	22-25	79%
Serbia	5.00	8.90	3.90	5.93	46%	0.09	3	64%
San Marino	17.50	27.00	5.00	16.50	127%	0.15	20-21	112%
Russia	20.00	9.00	11.20	13.40	103%	0.19	27-28	72%
Romania	15.00	13.00	5.00	11.00	85%	0.19	27-28	57%
Portugal	14.99	22.21	5.95	14.38	111%	0.14	16-19	105%
Poland	12.30	12.00	7.00	10.43	80%	0.13	8-15	78%
Norway	12.00	43.00	9.15	21.38	164%	0.13	8-15	166%
Netherlands	12.99	29.95	9.00	17.31	133%	0.15	20-21	116%
Moldova	13.50	20.00	7.50	13.67	105%	0.35	32	39%
FYR of Macedonia	10.00	10.00	3.00	7.67	59%	0.13	8-15	59%
Lithuania	16.00	11.20	5.00	10.73	82%	0.14	16-19	77%
Latvia	21.11	15.46	5.98	14.18	109%	0.17	22-25	85%
Italy	21.50	19.50	10.00	17.00	131%	0.14	16-19	120%
Ireland	9.99	8.99	10.70	9.89	76%	0.07	1-2	132%
Hungary	15.16	11.50	6.67	11.11	85%	0.13	8-15	82%
Germany	14.99	22.95	7.75	15.23	117%	0.13	8-15	117%
Georgia	4.80	-	5.00	4.90	38%	0.11		44%
France	15.99	21.85	7.00	14.95	115%	0.12	7	126%
Estonia	12.70	16.80	4.10	11.20	86%	0.13	8-15	89%
Denmark	13.41	26.83	12.07	17.44	134%	0.11	6	156%
Croatia	15.90	27.30	4.50	15.90	122%	0.17	22-25	92%
Canada	7.33	12.45	12.82	10.87	84%	0.10	4-5	110%
Bulgaria	22.92	9.23	6.15	12.77	98%	0.22	29-30	58%
Belgium	18.99	19.99	9.00	15.99	123%	0.13	8-15	120%
Azerbaijan	8.20	12.90	7.30	9.47	73%	0.26	31	37%
Austria	16.99	23.60	8.50	16.36	126%	0.13	8-15	122%
Armenia	-	-	2.25	2.25	17%			54%
Albania	3.60	12.25	3.60	6.48	50%	0.10	4-5	63%

Sources: Council of Europe/ERICarts Compendium of Cultural Policies and Trends 2011. ***Prices on cultural industry goods*** were collected by Compendium authors in November 2010.
* ***PPP Comparison***: OECD Statistics 2008.

PASP Public Arts Services Index, 2010
Public Arts Service Prices (PASP) in EUR and % in relation to OECD Purchasing Power Parity (PPP)

Country	Art Museum Tickets	Music Lessons *	Opera Tickets	PASP Median (Public Arts Services Prices)	Relation to PASP MEDIAN 17.66 EUR=100%	Score: Median Price divided by % PPP	Rank	OECD PPP ** recreation and culture (=100%)
Albania	1.13	0.00	1.50	0.88	5%	0.01	1	63%
Armenia	2.00	1.20	4.00	2.40	14%	0.04	2	54%
Austria	9.00	12.00	72.50	31.17	177%	0.25	28-29	122%
Azerbaijan	9.10	0.00	10.00	6.37	36%	0.17	21-22	37%
Belgium	10.00	5.00	80.00	31.67	179%	0.26	30	120%
Bulgaria	5.13	7.69	6.15	6.32	36%	0.11	13	58%
Canada	10.99	41.02	93.03	48.35	274%	0.44	33-34	110%
Croatia	4.10	13.70	11.00	9.60	54%	0.10	12	92%
Denmark	12.74	40.24	60.36	37.78	214%	0.24	27-28	156%
Estonia	5.50	14.00	18.50	12.67	72%	0.21	23	89%
France	12.00	2.30	125.00	46.43	263%	0.37	32	126%
Georgia	0.90	4.00	3.00	2.63	15%	0.06	3	44%
Germany	9.00	25.00	44.50	26.17	148%	0.22	24-25	117%
Hungary	4.33	9.00	27.00	13.44	76%	0.16	18-20	82%
Ireland	7.00	30.00	21.50	19.50	110%	0.15	16-17	132%
Italy	10.00	15.00	32.00	19.00	108%	0.16	18-20	120%
Latvia	3.52	-	11.27	7.40	42%	0.09	9-11	85%
Lithuania	1.70	26.00	25.50	17.73	100%	0.23	26	77%
FYR of Macedonia	1.00	7.25	3.50	3.92	22%	0.07	4-5	59%
Moldova	1.09	2.50	13.50	5.70	32%	0.15	16-17	39%
Netherlands	14.00	17.00	55.00	28.67	162%	0.25	28-29	116%
Norway	0.00	24.00	60.00	28.00	159%	0.17	21-22	166%
Poland	3.50	10.00	8.00	7.17	41%	0.09	9-11	78%
Portugal	5.00	35.00	35.00	25.00	142%	0.24	27-28	105%
Romania	4.50	5.00	5.50	5.00	28%	0.09	9-11	57%
Russia	4.14	4.70	25.94	11.59	66%	0.16	18-20	72%
San Marino	0.00	9.58	18.00	9.19	52%	0.08	6-8	112%
Serbia	3.00	5.50	5.00	4.50	25%	0.07	4-5	64%
Slovakia	3.50	1.50	13.00	6.00	34%	0.08	6-8	79%
Slovenia	5.00	3.50	17.00	8.50	48%	0.08	6-8	101%
Spain	7.00	10.63	72.00	29.88	169%	0.27	31	111%
Sweden	12.80	10.65	29.83	17.76	101%	0.14	15	130%
Switzerland	14.80	58.13	105.50	59.48	337%	0.44	33-34	134%
Ukraine	4.45	3.75	7.00	5.07	29%	0.13	14	38%
United Kingdom	0.00	33.20	42.48	25.23	143%	0.22	24-25	114%

Sources: Council of Europe/ERICarts Compendium of Cultural Policies and Trends 2011. **Prices on public arts services** were collected by Compendium authors in November 2010.
* Lessons at public music schools. When data is not available, figures for private music lessons were used.
** **PPP Comparison**: OECD Statistics 2008.

Even a quick glance at both tables reveals interesting differences. While cultural goods are rather expensive in the former communist countries, public art services are still cheap in comparison with West European countries. This is not without interest as some artists in the former communist countries complain that the prices of these services have become so high that ordinary citizen cannot afford them. That is clearly not the case.

Concluding remarks

About the half of the countries that participate in the Compendium have national survey on participation in cultural activities and publish the results. [28] That makes is worth while to start publishing indicators on cultural participation and access to culture should begin as soon as possible. As already recommended the authors of national profiles should provide the data, while ERICarts should compile the results. While only a minority of countries have ongoing annual surveys the indicators should still be updated annually. The published indicators should include watching television, using internet, educational attainment, CUPIX and PASP which are being published every year. Annual publication of indicators will act as a stimulus to increase the number of countries which carry out a national survey on cultural practices. One should hope that the number of countries that do have such survey will grow in the years to come.

Appendix 1 - National Surveys on Cultural Participation

Belgium: Flanders
Sociaal-culturele verschuivingen in Vlaanderen
Social and cultural changes in Flanders 2011

Belgium : French Community
Les pratiques et consommations culturelles en Communauté française
Practices and cultural consumption in the French Community 2006

Bulgaria
Participation of the population aged 25 - 64 in cultural activities and events 2008
Canada
General Social Survey 2005

Denmark
Danskernes kultur- og fritidsaktiviteter
The Danes' Participation in Cultural and Leisure Activities 2004

England
Taking Part: England's survey of leisure, culture and sport 2011

Estonia
Ajakasutuse uuring
Time use survey 2009-2010

Finland
Vapaa-aikatutkimus
Leisure Survey 2002

France
Les pratiques culturelles des Français à l'ére numérique
Cultural practices of the French in digital age 2008

Germany
Kulturbarometer
Cultural barometer 2010

[28] See Appendix 1

Hungary
Időmérleg 2009-2010
Time use survey 2009-2010

Ireland
The Public and the Arts 2006

Italy
Indagine Multiscopo “I cittadini e il tempo libero”
Multipurpose survey “Citizens and their leisure time” 2006

Luxembourg
Les pratiques culturelles
Cultural practices 2009

Malta
Kultura 2000 : a survey on cultural participation 2000

Netherlands
Aanvullend Voorzieningengebruik Onderzoek (AVO)
Amenities and Services Utilisation Survey (AVO) 2007

Norway
Norsk kulturbarometer
Norwegian Cultural Barometer 2008

Poland
Uczestnictwo ludności w kulturze
Individual participation in culture 2009

Spain
Encuesta de Hábitos y Prácticas Culturales en España
Survey on Cultural Habits and Practices in Spain 2010-2011

Sweden
Levnadsförhållanden i samhället, undersökningar om levnadsförhållanden
National Survey of Living Conditions 2006

Switzerland
Enquête sur la participation aux activités culturelles
Survey on the Participation in Cultural Activities 2009

Turkey
Zaman kullanımı anketi 2006
Time use survey 2006

Appendix 2 - Educational Attainment Labour Force OECD Countries

Education at a Glance 2011: OECD Indicators - © OECD 2011

Indicator A1: To what level have adults studied?

Table A1.1b. (Web only) Educational attainment: Men (2009)

Version 1 - Last updated: 26-Aug-2011

Table A1.1b. (Web only) Educational attainment: Men (2009)

Distribution of 25-64 year-olds, by highest level of education attained

	Pre-primary and primary education	Lower secondary education	Upper secondary education			Post-secondary non-tertiary education	Tertiary education			All levels of education
			ISCED 3C (short programme)	ISCED 3C (long programme)/ ISCED 3A 3B			Type B	Type A	Advanced research programmes	
	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)
OECD										
Australia	7	19	a	21	15	3	9	24	1	100
Austria	x(2)	12	1	53	5	8	9	12	x(8)	100
Belgium	12	18	a	11	26	2	13	18	1	100
Canada	4	10	a	x(5)	26	15	20	25	x(8)	100
Chile	x(2)	30	x(5)	13	33	a	6	18	x(8)	100
Czech Republic	n	5	a	48	30	a	x(8)	16	x(8)	100
Denmark	n	21	1	41	6	n	9	21	1	100
Estonia	1	12	a	5	50	5	8	18	n	100
Finland	9	11	a	a	48	1	11	19	1	100
France	11	18	a	34	10	n	10	16	1	100
Germany	3	9	a	49	3	7	11	17	2	100
Greece	23	13	5	5	23	7	8	16	n	100
Hungary	1	15	a	39	25	2	n	17	n	100
Iceland	2	25	6	15	8	14	2	26	1	100
Ireland	14	17	n	a	22	13	13	20	1	100
Israel	11	9	a	11	28	a	14	26	1	100
Italy	10	36	n	7	33	1	n	13	n	100
Japan	x(5)	x(5)	x(5)	x(5)	55	a	10	34	x(8)	100
Korea	6	9	a	21	19	a	12	27	5	100
Luxembourg	8	6	5	20	18	4	14	19	4	100
Mexico	41	22	a	x(5)	18	a	x(8)	19	x(8)	100
Netherlands	7	18	x(4)	15	22	3	3	31	1	100
New Zealand	x(2)	20	6	11	8	19	13	22	x(8)	100
Norway	1	18	a	35	9	4	3	29	1	100
Poland	x(2)	12	a	40	29	2	x(8)	18	x(8)	100
Portugal	52	21	x(5)	x(5)	15	1	x(8)	11	1	100
Slovak Republic	1	6	x(4)	42	36	x(5)	1	14	n	100
Slovenia	2	13	a	34	32	a	9	8	2	100
Spain	20	29	a	8	15	n	11	18	1	100
Sweden	5	11	a	x(5)	48	8	7	21	x(8)	100
Switzerland	3	6	n	41	4	3	14	25	4	100
Turkey	52	13	a	10	11	a	x(8)	14	x(8)	100
United Kingdom	n	10	13	32	8	n	9	26	2	100
United States	5	8	x(5)	x(5)	49	x(5)	9	29	2	100
	Below upper secondary education		Upper secondary level of education				Tertiary level of education			
OECD average	26		46				28			

EU21 average		25			50			25			
Other G20											
Argentina		m	m	m	m	m	m	m	m	m	m
Brazil		47	15	x(5)	x(5)	29	a	x(8)	10	x(8)	100
China		m	m	m	m	m	m	m	m	m	m
India		m	m	m	m	m	m	m	m	m	m
Indonesia		m	m	m	m	m	m	m	m	m	m
Russian Federation	1	3	8	x(4)	19	19	x(4)	30	19	n	100
Saudi Arabia		m	m	m	m	m	m	m	m	m	m
South Africa		m	m	m	m	m	m	m	m	m	m

Note: Due to discrepancies in the data, averages have not been calculated for each column individually. 1. Year of reference 2002. Source: OECD. See Annex 3 for notes (www.oecd.org/edu/eag2011).

Education at a Glance 2011: OECD Indicators - © OECD 2011

Indicator A1: To what level have adults studied?

Table A1.1c. (Web only) Educational attainment: Women (2009)

Version 1 - Last updated: 26-Aug-2011

Table A1.1c. (Web only) Educational attainment: Women (2009)

Distribution of 25-64 year-olds, by highest level of education attained

	Pre-primary and primary education	Lower secondary education	Upper secondary education			Post-secondary non-tertiary education	Tertiary education			All levels of education
			ISCED 3C (short programme)	ISCED 3C (long programme) /3B	ISCED 3A		Type B	Type A	Advanced research programmes	
	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)
OECD										
Australia	7	24	a	7	17	4	11	28	n	100
Austria	x(2)	22	2	43	6	11	6	10	x(8)	100
Belgium	14	16	a	10	23	2	19	16	n	100
Canada	3	8	a	x(5)	27	8	28	26	x(8)	100
Chile	x(2)	30	x(5)	12	35	a	6	16	x(8)	100
Czech Republic	n	11	a	33	41	n	x(8)	15	x(8)	100
Denmark	1	23	2	31	6	n	6	32	n	100
Estonia	1	8	a	3	37	7	18	27	n	100
Finland	7	8	a	a	41	1	19	24	1	100
France	13	18	a	25	13	n	13	17	1	100
Germany	4	14	a	49	3	8	8	14	1	100
Greece	26	10	1	2	28	9	6	17	n	100
Hungary	2	21	a	21	32	2	1	21	n	100
Iceland	2	28	6	10	14	4	6	30	1	100
Ireland	11	14	n	a	24	12	17	21	n	100
Israel	11	6	a	7	28	a	17	31	1	100
Italy	15	30	1	7	31	1	n	15	n	100
Japan	x(5)	x(5)	x(5)	x(5)	57	a	28	15	x(8)	100
Korea	12	12	a	19	23	a	12	20	2	100
Luxembourg	10	9	7	19	20	2	15	14	3	100
Mexico	46	21	a	x(5)	20	a	x(8)	13	x(8)	100
Netherlands	8	21	x(4)	16	22	3	3	28	n	100
New Zealand	x(2)	21	8	14	9	3	20	24	x(8)	100

Norway	1	19	a	25	12	2	2	39	n	100
Poland	x(2)	12	a	25	33	5	x(8)	24	x(8)	100
Portugal	50	18	x(5)	x(5)	15	1	x(8)	16	1	100
Slovak Republic	1	11	x(4)	29	43	x(5)	1	15	n	100
Slovenia	2	17	a	20	33	a	13	13	2	100
Spain	21	26	a	8	14	n	9	22	n	100
Sweden	5	8	a	x(5)	44	5	11	27	x(8)	100
Switzerland	4	11	2	46	7	3	7	19	2	100
Turkey	66	8	a	6	9	a	x(8)	11	x(8)	100
United Kingdom	n	12	17	27	6	n	11	26	1	100
United States	4	7	x(5)	x(5)	46	x(5)	11	31	1	100
	Below upper secondary education			Upper secondary level of education			Tertiary level of education			
OECD average	28			42			31			
EU21 average	26			45			29			
Other G20										
Argentina	m	m	m	m	m	m	m	m	m	m
Brazil	43	14	x(5)	x(5)	31	a	x(8)	12	x(8)	100
China	m	m	m	m	m	m	m	m	m	m
India	m	m	m	m	m	m	m	m	m	m
Indonesia	m	m	m	m	m	m	m	m	m	m
Russian Federation 1	3	8	x(4)	13	17	x(4)	38	21	n	100
Saudi Arabia	m	m	m	m	m	m	m	m	m	m
South Africa	m	m	m	m	m	m	m	m	m	m

Note: Due to discrepancies in the data, averages have not been calculated for each column individually. 1. Year of reference 2002. Source: OECD. See Annex 3 for notes (www.oecd.org/edu/eag2011).
Please refer to the Reader's Guide for information concerning the symbols replacing missing data.

Andreas Wiesand: Let's start a "Helsinki participation research process" now!

Obviously, there is still some way to go if we want to reach a possible future composite index (or several of them) on cultural participation in Europe, including on the rapid changes taking place due to demography trends and new digital technologies. In line with the paper of Vladimir Bina, and based on my own experience of planning and directing population surveys for more than 40 years, I think that even the more modest goal of participation indicators set by the Council of Europe's Parliamentary Assembly (PACE) can only be achieved if national surveys are not simply made available, but are also being gradually harmonised and complemented by additional information. Some of this information is already available in the "Compendium" system or is being provided by CWE partners, such as the European Audiovisual Observatory.

Surveying only "participation" (if understood in a traditional sense, e.g. attending X times an event or enrolling in an educational programme) is not sufficient to either deliver "intelligence" that is useful for cultural, media and educational policymaking, or to enlighten us with regard to more complex creative processes, including those in the arts or the "creative industries".

Therefore, the results of those surveys need to be digested against the background of information on national or regional traditions and achievements (take, for example, the popular singing traditions in the Baltic region). As well, they need to be compared or complemented with existing statistics, including e.g.

- Infrastructural data (that also highlight accessibility, demographic differences and, again, national specialities, for example the well-developed Nordic library systems);
- Comparative attendance statistics published by international associations (museums, libraries, cinemas, etc.);
- Time use surveys, many of which subscribe already to the Harmonised European Time Use Survey (HETUS) model of Eurostat;
- Production and sales figures in different branches (e.g. in the book or games market); or
- Statistics covering access to and practices in the "new media".

Nevertheless, and if we take a pragmatic approach, gradually closing the current (knowledge) gap of national participation surveys remains a priority task. Probably, as can be seen from the two previous contributions, there is more around that could possibly be used for comparative indexing than we are really aware of – as usual, this may also be a linguistic problem, or how many of you have been aware of the German "KulturBarometer" tradition which has been available for more than 20 years?

Therefore, I propose not to wait any longer and start today a "Helsinki Participation Research Process" consisting of 10 steps:

1. Identify existing (national) cultural participation surveys/statistics and those responsible for them (whether organised by the state, by arts councils or by independent institutes);

2. Assess the content (questionnaires and results) of these surveys in order to find differences and commonalities - based mainly on Vladimir Bina's essentials - leading, if feasible, to an improved draft model of a future participation index (with figures from existing compatible surveys in 3 – 5 countries);

3. Identify potential partners (ministries, arts councils, others) in countries without national surveys as well as institutions providing complementary statistics (EAO, Eurostat, etc.);

4. Invite those identified in 1. and 3. above to a first conference where the results of 2. are presented and a roadmap for future cooperation is approved (led by a group of experts);

5. Develop a flexible surveying tool with "minimum requirements" (a set of similar basic questions to be asked in as many countries as possible - be it in the context of larger, existing participation surveys, most of which are already reported on in the "Compendium", or in the cheaper form of "bus" questions

added to other, more general population surveys in those countries, where this type of research is still missing)

6. Launch a test phase with surveys using these questions in a number of countries (8-10);

7. Evaluate the findings of the test phase and propagate the results in an attractive, easy to digest way (in order to garner support and participation in additional countries) while not excluding needed improvements of the tool, especially as regards more elaborate information on "active" cultural participation or on practices of people with a migration background;

8. Invite to a 2nd conference where the tool is being improved and additional providers of complementary data take part, leading to a "European Cultural Participation Consortium" (ECPC);

9. Carry out and evaluate a second run of surveys with the improved tool (covering more countries), leading to (a) first composite ECPC Index(es);

10. Run regular ECPC-compatible surveys and publish (the) Index(es) bi-annually.

As demonstrated by the HETUS experience (Eurostat-guided time use surveys), this 10-step Helsinki-Process will probably take several years (at least 3-4, to be practical); however, it may produce interesting results even after the first year – our annual CUPIX survey, which we have conducted for 9 years, has proven that a start with only a few countries may still produce meaningful lessons to learn! I'm convinced that, in addition to the ERICarts Institute and the Council of Europe, many of my colleagues who are engaged in the "Compendium" community of practice or in the European Association of Cultural Researchers (ECURES) will contribute their expertise to the necessary national stock-taking; support also from Eurostat should not be excluded.

Of course, carrying out such steps in a scientifically correct, responsible manner will require some extra funds, e.g. for the conferences and the evaluation work, even if the main costs (for the national surveys) are to be absorbed by the participating countries or by the institutions that will conduct the surveys. Such an approach is realistic: Not long ago we organised, together with CUPORE, the first shared German-Finnish survey on cultural participation of people aged over 50 years, which has just been mentioned by Susanne Keuchel (ZfKf). Given the fact that the Council of Europe or CWE will not be in a position to provide the means for covering (all of) the cost-incurring actions, a partnership with the EU, possibly in the format of a "Joint Project", and/or with other interested parties should be envisaged.

Regardless of how this process is organised, it should be guided by a clear focus on contributing to a sound basis for future multi-stakeholder policymaking and comparative research in the wider cultural sphere, achieved through shared efforts by governments and European bodies, statistical offices or companies conducting surveys and national experts from all corners of Europe.

Finally, let me anticipate one important outcome of this exercise: In the end we could be reminded that fostering a mere quantitative growth, e.g. in attendance or sales figures, should not be the ultimate aim of policies in our domain and that, instead, we are all indebted to the creative individual in his or her social environment. This includes helping to open doors towards equitable access to a diverse cultural life, but excludes producing stereotypes regarding the mind-set and behaviour of people in a democratic society.

Andrew Ormston: 'Ha! hold my Brain; be still my beating Heart.' - How to measure the culture we love

Mountfort's famous words are three centuries old and concerned matters other than the formulation of a method to measure culture's impact, but they sum up the challenge of using objective measurement of activities that are so meaningful to us. If we are to make a strong dispassionate case for culture today three key questions lie at the heart of our enterprise:

• what evidence is meaningful;
• what are the relative merits of quantitative and qualitative evidence;
• how can we understand rapidly developing areas of practice?

Our belief in the importance of cultural pursuits is but one in a variety of reasons for establishing a framework of cultural participation indicators that can be used to describe cultural activity across Europe. While the most immediate is to inform action to safeguard and sustain participation in culture as an important human right, evidence of other impacts may prove more significant in securing future cultural investment.

'There is very little comparative data available on the creative and cultural sector. This makes it difficult to pinpoint problems and their scale, and to develop evidence based policies'. Aviva Silver, Head of MEDIA programme, British Library, 2012.

While this quote from a recent Creative Europe briefing event is striking, so was the obvious respect for the MEDIA programme and its Head from a floor composed mostly of film producers and directors. Professional admiration at the interface of practitioner and institution is not an everyday occurrence. It seemed incredible to me that after a 'practitioner' career, where it seemed I was constantly providing data, benchmarking, and completing questionnaires, that there is a shortage of data. But it was the supportive response of the profession that was most striking and a reminder that we need to also consider the practitioner perspective when measuring cultural impact. The siren call of only including what is easy to measure when looking to evidence the impact of culture will distort the picture for policy maker and practitioner alike.

In the UK the target driven years of New Labour government and a rush to cultural instrumentalism (health, regeneration, education and more) created an impressive body of evidence and evaluation. The CASE culture and sport evidence programme 2008 and 2011 is the largest body of evidence yet gathered in England about cultural participation, and is based on David O'Brien's philosophy of using tools and concepts of economics to articulate the benefits of culture, or as one civil servant put it, 'if you treasure it, measure it'. This is also, however, a time when the UK Office of National Statistics doesn't include culture in any of its wellbeing indicators. Evidence does not always connect to policy and decision making.

The Taking Part Survey in England has now run for 7 years as a face to face survey and is the key mechanism for gauging cultural participation and access. The 2011 survey had a sample size of over 10,000 participants and does represent a considerable commitment to monitoring and evaluation in cultural, heritage and sporting participation. There are key indicators for percentages of participants in sport, heritage, museums and galleries, libraries, arts, archives, volunteering, and philanthropy. Each category has a number of sector definitions attached to it, sixteen in the case of the arts category, from theatre to being a member of a book club. As you can imagine this does not always tell us the story we would like to hear.

We also know, that as well as not always giving us good news, even when it does, evidence in itself does not automatically make for good advocacy. For that it has to become embedded as a kind of shorthand, in much the same way that Richard Florida's work became shorthand for the creative city arguments. Sadly the UK's culture evidence apparatus reached maturity just as this era came to an end. Financial pressures and reduced organisational capacity in government, local government, NGOs and

cultural organisations is leading to a reappraisal of what our data evaluates and why. Is evidence useful (making the investment case or identifying good practice,) or a hindrance (substituting compliance for innovation, ticking rather than creating boxes), or even not much more than 'policy decoration'?

My consultancy work is changing as clients are less focused on evidence, and more on ensuring it is translated quickly and powerfully into action. For example my company was recently commissioned to map and review the cultural and creative industries in an English region. Once the evidence was assembled - economic impact, online surveys, consultation, mapping - we provided what Justin O'Connor calls the 'coherent narrative' the persuasive shorthand or story of the evidence.

In 2012 implementation is paramount and the project also had to produce a step by step translation of evidence into structures - what organisation should do what and with whom, as well as the brokerage of investment partnerships to take things forward. The resulting report was a clear call to immediate action under a title 'Right here, Right now'. This was a case of public bodies, and both commercial and not for profit companies, saying 'let's get on with it'.

I think there is a growing feeling that there is changed kind of knowledge exchange at work where professionals straddle intersecting worlds as 'boundary subjects'. The assumed model is – experts providing evidence to policy makers - to make policy that is enacted by institutions making investment decisions - for artistic producers to make work - that audiences then engage with. If this pattern ever did exist, it is probably more jumbled now.

We are also considering a sector where practitioners continuously cross boundaries and disciplines, often in stark contrast to cultural institutions that carefully demarcate their territory. I experienced this in one form as a loud argument with a senior film agency figure in front of a former culture minister about whether film or classical music was less elitist. A musician may feel part of a sector that includes education, digital, advertising and the music of Benjamin Britten. The policy maker or academic may not and we are creating a suite of indicators at a time when many demarcations are falling away, leading to new challenges in capturing data that represents what is going on in the sector.

Established categories and demarcations are under pressure throughout the cultural and creative industries. For example the term 'classical culture' has emerged as a discussion point when considering cultural participation indicators. My practitioner experience has been in cities with a range of classical cultures from around the world, from Ireland to India to China to Western Europe, sharing theatres and concert programmes. While the term classical culture need not present too many problems for cultural indicators, as it can be simply dispensed with, the field of popular culture certainly does. Perhaps projects like Damon Albarn's opera 'Dr Dee' are more difficult to classify: opera, certainly; popular culture, definitely.

Our institutions are also changing. Arts Council England now also speaks for libraries, working across two disparate professional cultures and sets of professionals - the former a mixed economy of commercial, not for profit and patronage, the latter organised around the principal of a universal service and a self help ethos. Times have changed from a decade ago when an inexperienced analyst introduced himself to a meeting of theatre managers by saying - 'we have audience data from every arts organisation in England, all 500 of them'. Well, there were probably 500 within a two mile radius of where we sat, but they didn't appear on his organisation's annual report. This scoping of culture to align with policy instruments is, thankfully, also changing.

Creative Scotland is a national body working for, and across the arts and the creative industries, comfortable with investing in 'the app' as well as the opera, and supporting events like Culture Hack that bring software developers, academics and artists together, even if, as was the case in a recent Glasgow event, the prize winning project was a Shakespeare 'app'. The Creative Scotland approach closely resembles that of the Creative Europe Programme, where the MEDIA and culture programmes are brought together, and a new guarantee loan facility introduced. This consolidation and response to the needs of SMEs isn't because of a market failure in the creative sector, but rather, because of the scale of its impact, employing more people than the car industry, and to quote Aviva Silver again, culture and creativity is 'our way of telling stories and presenting our face to the world'. The cultural and creative

industries are interdependent and their impact requires both calculating the latter's impact on economy and jobs, and the former's on democracy, civil society and wellbeing. Each sector represents one side of the same coin.

When it comes to culture we are grappling with how digital technologies are positioning us all as both consumers and producers of culture, sometimes simultaneously. While Florida and others have pointed to the benefits of arts and creative industries convergence in cities like Montreal, we are, to some extent, holding a tiger by its tail in the hope we can evolve interventions for the future that can be as effective as, say, the MEDIA programme has been to date. Even traditional uses of digital, such as the digital streaming of rehearsals or performances from our ballet companies, presents the challenge of trying to understand a digital experience equivalence to the 'live' one. If they are equivalent, then why subsidise touring theatre?

This brings us to the 'elephant in our concert hall', as Pascal Brunet writes - 'cultural policy is basically investment policy' (1). If cultural investment is going to be more directly tied to culture's value in growing the economy and employment then so will monitoring and evaluation. My touchstone arts development project was the GALLERY 37 apprenticeship programme, recruiting talented young people from the most marginalised urban communities to work intensively with volunteer practitioners from local creative organisations over a five week period, in a specially made tented structure located in a central city squares. The results were comparable to those of higher education, with as many as 90% going on to employment or further training. Arguably this practitioner centred approach is re-emerging now in the focus on creative entrepreneurship. My current work keeps bringing me into the world of Higher Education looking to equip and launch graduates into careers, probably working in small and mid scale enterprises. It seems to me that we have gone through a kind of full circle where once again we are having to trust the artist and 'creative' to make things happen and to transform us in the process. The danger is that a convenient discourse about individual entrepreneurship replaces an appreciation of, and investment in, the central value of culture and the institutions and organisations on which it depends.

Sacco's three phases of culture (2) places these developments in context, beginning with a phase of patronage for the few, on to a cultural industrial revolution, leading in turn to a second phase of expanded audiences and markets for profitable mass cultural production. This phase involves our losing sight of the complex value culture creates, and precedes today's third and even more complicated stage where it becomes difficult to distinguish between producers and users. If we are to do justice to the work of our emerging practitioners, innovating and carving out new markets in damaged economies, we must find a way to capture their impact as well as that of our cultural infrastructure. While this may be just a companion piece of work, assembling the patchwork of creative industries mapping and impact studies that straddle Europe, Sacco is right in pointing out that 'awareness and policy activism at regional and city levels is at the moment far superior than that at the country level'.

We may need to look to the city as a starting point, such as the Impacts 08 research of Liverpool and John Moores Universities, a companion piece to the Liverpool Capital of Culture Programme. Here the evaluation was a holistic attempt to directly tell an evidence based story. The scope of the study included: cultural access and participation; economy and tourism; cultural vibrancy and sustainability; image and perception and governance and delivery process.

This represented a genuine attempt to link evidence and practice more effectively and I think it was successful, probably contributing to the way that the UK has taken these sorts of 'culture as event' initiatives to its bosom. But it is also about the cultural sector, its size and shape, its quality, and its transformative effect; in Brunet's (2) words, 'a cultural policy of people centred investment'.

So what do Europe wide cultural indicators mean to practitioners? Those of us who are, or have been practitioners, are wedded to the transformative qualities of culture. We believe in the power of culture to change lives, often because it changed our own. But Sacco is also right to point out that we are also still wedded a patronage based view of investment, where advocacy far outweighs evidence. Evidence based policy is both about advocacy and about uncomfortable truths. Our search for indicators at a European level must address the following five issues:

• access to culture remains at the heart of the work and varies enormously throughout Europe. Indicators can inform the directing of investment, the filling of gaps, and provide strong advocacy;

• culture is a marginalised sector and indicators can provide evidence of overall impact. By linking cultural and creative industries data we have a picture of a sector that can show the cumulative impact of a sector that includes a large proportion of SMEs. The companies with the flexibility and drive to create growth and to work with major cultural institutions in developing an offer that is attractive, fresh and relevant;

• a jumbled sector where linking evidence to decisions and action is often difficult as the actual impacts of culture and the creative industries are not widely understood or owned. It is almost as if we need a sector business case for Europe. Can we make sense of cultural participation in a way that does not seem academic to decision makers and influencers?;

• a changing sector where we must respond to the challenge of the convergences around digital technologies, production and consumption, classical and popular culture in the picture we paint. If we fail to address these issues evidence will quickly be perceived as archaic;

• a transformative sector. Participation in culture is transformative and that is what it is supposed to do. Is it possible to capture these kind of impacts across Europe in areas of transformation that are relevant such as self confidence, skills, ability to communicate, employability and citizenship.

As a starting point we can continue to refine the formulation of national quantitative data into a succinct and clear picture of where investment is needed. We can then assemble the best qualitative research practice into tools that can be taken up across Europe, and we can also situate research into a useful theoretical frame that helps our understanding of the meaning of the emerging picture, and to develop a narrative that can fully engage with policy makers and practitioners.

References can be found on http://www.eenc.eu/.

1. Culture, a smart investment for European Regions? Pascal Brunet

2. Culture 3.0: A new perspective for the EU 2014-2020 structural funds programming
Pier Luigi Sacco,* on behalf of the European Expert Network on Culture (EENC)**
Produced for the OMC Working Group on Cultural and Creative Industries, April 2011 Background paper for comments in CWE Meeting, Theme 2: From Statistics to Indicators- Can we arrive at a European Cultural Participation Index? Andrew Ormston, Helsinki 30 June 2012

Xabier Landabidea Urresti: Beyond statistics and indicators for access, participation and experience in cultural leisure

I would like to start my presentation by stating quite an obvious fact: to ask ourselves about the paths between indicators and policies is also to ask about the paths between data and knowledge. Facts and statistics must of course be gathered about access and participation in culture, but, and maybe more importantly, this data must be read in order do produce meaning. As my colleague Melika Medici pointed out, data is neutral, and it only gains sense when somebody interprets it. Best indicators are useless unless they can be articulated into an understanding of cultural phenomena that deals with the experience of culture in the everyday life.

It is maybe in this regard that the perspectives of Leisure Studies can best contribute to a reflection on the possible transitions between cultural indicators and policies and between information and knowledge. It is so because leisure itself is a complex phenomenon encompassing and in dialogue with its objective and subjective attributes: neither can be wholly described or explained by its external, practice related measurements, nor can its subjective dimensions be isolated from the objective coordinates where they are situated. Leisure is both a social phenomenon and an area of human experience with intrinsic value, a human right to be acknowledged and a sphere of human existence to be protected, promoted and studied.

To ask why we access or don't access, participate or don't participate in cultural leisure, is to investigate the personal and societal dialogues between the objective and subjective attributes of cultural leisure, both when these dialogues lead to satisfactory, enriching and meaningful forms of implication (civic, individual, collective…) and also when the dialogue is interrupted by obstacles, disinterest or lack of engagement (boredom, lack of interest, disengagement). There are reasons for participating and not participating, as there are for satisfactory and unsatisfactory experiences.

In my opinion, a reflection on the opportunities and menaces of an indicator lead policy making on the cultural sector needs to address these reasons, combining microscopic and macroscopic approaches and quantitative and qualitative methodologies. Statistics need interpretations and indicators need narratives in order to be able to explain, predict and transform reality. We need joint methodologies, able to combine approaches, in order to produce a dynamic and adaptable dialogue between data and meaning. As hard data can orient and illuminate the exploration of motivations, desires and frustrations of citizens (and policy makers), the ethnographic and ideographic research into the particular readings of everyday cultural leisure can help grounding and reorienting statistical information and measurements into personal and collective meaning systems where intrinsic value is produced and perceived. One approach makes visible what the other ignores, which gives us the perfect opportunity to combine and triangulate them.

In that sense, I believe we need processes of (re)evaluation and (re)elaboration of data more urgently than we need standardized and comparable national indexes - although I must admit a European Cultural Participation Index would indeed be a good starting point for this endeavour-. A conversation-process between the objective and subjective dimensions of cultural participation, where the process itself is part of an ongoing conversation between cultural proposals and opportunities and the everyday leisure experiences.

As leisure is said to have three temporal dimensions: before, during and after, so does cultural leisure have three "times": access (before), participation (during) and experience (after). And all three of them have important repercussions for cultural researchers, creators, workers and policy makers. Engaging with the issue of making information practical and usable for cultural policy calls for a concern with these three "times", and with the objective and subjective attributes that configure them. An ongoing dialogue, which of course has a lot of what has been called "democratic", between diverse approaches and agents - including researchers and policy makers but also publics, audiences, citizens, tourists, users…- that may be able to describe, understand, explain, predict and transform the emerging patterns of culture and leisure and their value. We have the best opportunity yet, to continue it.

C. From indicators to cultural policies

Colin Mercer: From Data to Wisdom: building the knowledge base for cultural policy[29]

"*Our biggest problem in cultural policy is not, I would suggest, lack of resources, lack of will, lack of commitment or even lack of policy co-ordination to date. It is, rather, a misconstrual or only partial formulation of the policy object itself: culture*."

Colin Mercer in *Our Creative Diversity*, 1995.

Summary

We need to know more about 'culture' - however we define it in local, regional, national and global contexts - both quantitatively and qualitatively. We need to improve the *quantitative baseline* (cultural statistics and other data) and the *qualitative baseline* (evidence on ' social impacts', the relationship between culture and quality of life, social cohesion and inclusion, etc).

We need more numbers, more facts, more indicators, more benchmarks in both quantitative and qualitative terms. I can summarise my argument by suggesting that we need to move along and up the 'knowledge value chain' from *data* (statistics) to *information* (indicators) to knowledge (benchmarks) to *wisdom* (policy).

This will require a research and knowledge-development culture which *is stakeholder-based* involving both 'top-down' research expertise and 'bottom-up' local knowledge, expertise and ownership. This will require great efforts in 'translation' and application from the best conceptual and theoretical work in the field - in cultural studies, anthropology, development economics, economic, social and cultural geography, social theory - into policy-relevant and policy-enabling forms.

The environment movement has done this, partly by re-inventing the concept of 'environment' (on the basis of a robust and accumulated knowledge and research base), and investing it with a *strategic significance* that it never had before, and partly by developing a common understanding not of what environment 'is' but, rather, of *how it connects and relates* to how we go about our lives, live in our families, run our businesses, consume products and experiences. How, in short this thing called 'the environment' relates to the sustainability of our development objectives and to the quality of our lives. The challenge for us, in the 'cultural movement' is the same. It is not simply (or even) to define 'culture' in a universally acceptable form but, rather, to define its relationship - of tension, conflict, reciprocity - with the broader and bigger-picture issues of economic development, community regeneration, social inclusion, diversity, *convivencia* (learning how to live together) and, ultimately, that elusive but ultimately measurable *quality of life*. When we have done that then we can begin to claim that, for the cultural field, we have brought together indicators, governance and the strategic place of culture in public policy within a unified conceptual horizon within which an enlarged and enriched concept and ambition of citizenship is the central landmark and stake.

Preamble: Citizens

'...statistics ... one of the fundamental branches of the art of government'

Abbé (Henri Baptiste) Grégoire, *Report on Bibliography*, Session of 22 Germinal, Year Two of the One and Indivisible Republic, followed by the Decree of the National Convention (1794)

[29] An earlier version of this paper was presented at the *Accounting for Culture: Examining the Building Blocks of Cultural Citizenship* conference organised by the Department of Canadian Heritage and the University of Ottawa in November 2003.

The Abbé Grégoire, that most enlightened and durable of the legislators of the French Revolution, and effectively the 'father' of modern cultural policy, knew a thing or two. He knew that for government - and governance - in mass and proto-democratic societies, you had to know *how to count*. More importantly, you had to know what to count. In his case this was books, artefacts, monuments, languages, street signs and nomenclature, the symbols and signs of the Republic, its manners and customs. And you had to know *in what context and to what ends* you were counting. In his case this was 'unity of idiom' for the newly formed 'One and Indivisible Republic' and 'unity of the Revolution'. There was a single word for the unit, fulcrum and focus of calculation: ***citizen***.

Cultural policy, that is to say, had – and still has - the *strategic* purpose of forming, maintaining and 'managing' citizens.

Our ambitions two centuries later are perhaps less radical, less revolutionary, less unifying, but there is a common logic to be pursued which underscores the fundamental relationship between 'culture', 'policy' and 'citizenship' and the ways in which we can both identify and evaluate this relationship by means of 'indicators'.

In this paper my aim is, essentially, to map and highlight the conceptual field which does or should inform the work of building a knowledge base for the development of policy-relevant and policy-enabling indicators for cultural citizenship or, properly speaking, *cultural indicators for citizenship*. I do not fully engage here the array of possible indicators and/or operational issues as these are covered in my book *Towards Cultural Citizenship: Tools for Cultural Policy and Development* (Mercer, 2002). Nor do I dwell for too long on the actual definition, currency or resonance of the concept of citizenship itself as that could become too abstract. It is certainly the case, however, and as two Australian authors have argued, that cultural policy in general is one of the least studied but possibly most important domains for understanding what citizenship actually means and how it works. 'Studies of cultural policy', argue Meredyth and Minson (2001: xi-xii), 'are centrally concerned with… modes of neo-liberal governance, which work between public institutions and private lives and at both national and international levels, shaping civic or civil habits, tastes and dispositions in ways that are all the more effective for not being experienced as obtrusive…'.

This being so, and we strongly believe that it is - increasingly so in a globalised world - the question of 'resourcing citizenries' becomes very important and strategic. At the beginning of the 19th century (when cultural policy first became an 'agenda item' for the institutions of governance), as at the beginning of the 21st century (when culture is becoming newly strategic in its connections with industry, with communications, with identity and simply 'living together'), citizenship is what cultural policy is - or should be - about.

The Issues

The key issues to which we need to be attentive in building a knowledge base for cultural policy are several and include, most prominently:

- The lack of clear research paradigms and methodologies for engaging the cultural field.
- The associated lack of a coherent quantitative and qualitative knowledge base to inform policy.
- A low research profile and capacity in public agencies responsible for cultural policy.
- The over-politicisation of policy issues and a tendency to treat research simply as advocacy.
- The non-availability of much privately commissioned research.
- The fact that local government, a key level of government for cultural policy and service delivery, is not research-enabled.
- A long-standing disciplinary and often political 'mismatch' between academic cultural studies and

cultural policy.

- Problems associated with 'methodological nationalism' in a cultural field which is increasingly transnational or sub-national.

- Inequalities in the distribution of research capacities between countries and regions.

Things are, however, beginning to improve, with the development of broader agendas for cultural policy research including the developing cultural/creative industries agenda, the recognition of the need for more work on the social impacts of culture in building human and social capital, developing connections between culture and quality of life and, not least the connection, both historical and contemporary, between culture and *citizenship*. These 'big ticket' policy concerns seem to me to be crucial in hitching culture and cultural policy back into the mainstream where it was first formed at the beginning of the 19th century and where it urgently needs to be re-positioned at the beginning of the 21st century.

The Case and the Propositions

Are cultural indicators of citizenship therefore possible? If they are, and I believe this to be the case, then there are six propositions informing this paper that I want to put forward as follows under the three headings of *Indicators*, *Governance*, and *Rebuilding the Case for Culture*:

Indicators

1. Indicators need to rest on a robust knowledge base, both quantitative and qualitative, which is constantly refreshed by research, both pure and applied. We can call this *cultural mapping*.

2. Statistics are not indicators: they only become such when transformed - or when value is added - through a route map of policy. We can call this *cultural planning*.

Governance

3. Indicators only become 'tools' for policy and governance when they are firmly related to or embedded in a policy framework or strategy from which they gain their meaning and currency. There are no universal cultural indicators independent of these specific and operational contexts of governance.

4. Governance is not the same as government. It describes, rather, our joint and uneven terms of engagement with the complex field of economic, human, social and cultural power relations in which we are all 'stakeholders'. Engagement with the concept and reality of governance means moving beyond the more traditional dichotomies of State and People, Government and Community, etc - a new political rationality, that is...

Rebuilding the Case for Culture

5. Rebuilding the 'case for culture' or, in my terms, *mainstreaming* culture as a central public policy issue, will entail subjecting culture - the cultural field - to the same rigorous forms of research, analysis and assessment as any other policy domain. This will entail - to return to the first proposition - developing indicators or suites of indicators which are integrated - and share a plausible common currency - with economic, social, environmental and other policy domains. Knowledge of the cultural field, that is to say, will need to be able to 'walk and talk' along with its policy neighbours.

6. There are a number of policy catalysts which can enable this work of integration and mobilisation and these include *sustainable development, economic regeneration, social cohesion, cultural diversity* and, especially, the mother of all catalysts - *quality of life.*

Indicators: 'Measuring Culture' or Cultural Mapping?

On the issue of the 'knowledge base' for cultural indicators and its need for constant refreshing by both

conceptual and quantitative research it may be useful to cite a recent example from the USA. The example is that of the Arts and Cultural Indicators in Community Building Project conducted by the Urban Institute in Washington, D.C. This project sought to develop indicators through a better understanding of arts and culture, cultural institutions, artists in inner-city neighbourhoods and community-building contexts, and to assess the existing data collection practices among the community-based and mainstream arts and culture organisations. According to the project's principal researcher - Arnold Love:

- Mainstream definitions of "the arts" exclude the culture and values of many groups that live in the inner city and many expressions of artistic creativity have not been understood as art or culture;

- Arts and culture should not be viewed only as products to be consumed but also as processes and systems that are part of the life of the community;

- Cultural participation should be measured along a "continuum of cultural participation" and not only as audience participation;

- Cultural activities are found in mainstream cultural venues and also in many other community locations; and,

- "Indigenous venues of validation" must be understood by using ethnographic research methods before appropriate indicator categories can be created. (Love, 2001: 96-97).

This example is useful in so far as it points - prior to the actual process of data collection and analysis - to the necessity for appropriate and conceptually informed *mapping* of the specific cultural field in question in order to determine, so to speak, what actually *counts as culture* to the stakeholder communities - the 'indigenous venues of validation'. There is a 'qualitative baseline' which needs to be engaged, that is to say, before the quantitative baseline can be constructed.Cultural statistics and indicators, in this context, cannot simply be 'downloaded' or imported from available data sets, no matter how robust these may be. Certainly local, regional, national and international data on employment in the cultural sector, participation rates, family or household expenditure etc., will form an important *quantitative* baseline for any such investigation but this is *necessary but not sufficient* for the task of cultural mapping. The quantitative baseline will need to be greatly enhanced by attention to the *qualitative* baseline of what these activities, participation rates, expenditure patterns, etc., actually *mean* to the stakeholder communities and how they might contribute, for example, to human, social and cultural capital and capacity building, to identity and sense of place, to 'social impacts'. To citizenship in its fullest sense, that is. To agree on a framework and agenda for cultural mapping in this sense we need to be attentive to - and informed by - the special contours, features and textures of the ground that we are surveying. This will require agreement both on appropriate and sensitive tools and approaches and on the stakeholders to be involved in the mapping process. On both these counts, there is an urgent need for new forms of collaboration and cross-fertilisation between research, community, industry and government sectors. The research sector often has the competencies in the application and refinement of conceptual frameworks and methodologies; the community sector often has the necessary 'local knowledge'; the industry and government sectors, in turn, tend to be concerned with sectoral or departmental objectives but, of course, have powers and resources for policy implementation beyond those of other actors. *None of these sectors, on their own, has the capacity to undertake cultural mapping in its fullest sense.* Cultural mapping is neither simply 'pure' nor simply 'applied' but, rather, *stakeholder research*. Cultural mapping can provide both a catalyst and a vehicle for bringing together these diverse interests and stakeholders (and thus moving towards cultural planning). Marcia Langton, Australian Aboriginal academic, author and activist, advocates the approach in the following terms.

> *"Cultural mapping involves the identification and recording of an area's indigenous cultural resources for the purposes of social, economic and cultural development. Through cultural mapping, communities and their constituent interest groups can record their cultural practices and resources, as well as other intangibles such as their sense of place and social value. Subjective experiences, varied social values and multiple readings and interpretations can be accommodated in cultural maps, as can more utilitarian 'cultural inventories'. The identified*

> *values of place and culture can provide the foundation for cultural tourism planning and eco-tourism strategies, thematic architectural planning and cultural industries development."* (Council for Aboriginal Reconciliation, 1994: 19-20).

This approach clearly provides a fruitful context for the convergence of academic and other specialist research skills, local knowledge, industry and government interests, and a useful example of the sort of multidisciplinary and cross sectoral collaboration in research which is going to be so important for both enhancing traditional cultural resources and values *and* developing them in the context of the creative industries.

Cultural mapping seen in these terms responds to urgent new and integrally connected issues in the global cultural and communications economy and requires us to broaden our purview of the place of local cultural resources in that context, both recognising and enhancing the relations between the 'local' and the 'global'.

In our research and policy development, we will need to be more attentive to the *complex uses and negotiations* of cultural resources - artefacts, ideas, images, activities, places, institutions - which make up the cultural field. This will require much greater collaboration between research, community, industry and government sectors to the mutual benefit of each, and there is some hard but useful work of 'translation' to be done between these in order to arrive at a workable suite of indicators for *sustainable* cultural development. In developing an agenda for such 'cultural mapping' we will need to be very attentive to the fact that the ground has been well-surveyed, albeit from rather patrician heights, before and that we need to be attentive to the following issues: The need to develop a much broader and more inclusive approach to cultural resources and to recognise that these resources are not just commodities but also sets of relations and systems of classification. That is to say we need an active and use-oriented definition of resources accounting for the ways in which people and communities interact with and negotiate them. The importance of developing methodologies not only for identifying these resources but also for assessing how people interact with them and how, at the local and community level, they 'hang together' and become meaningful in fields of interaction, negotiation and consumption which often fall below the horizon of intelligibility of more traditional approaches to culture or beyond the remit of purely quantitative indicators.

In developing this approach, there needs to be a new compact and relationship between 'local knowledge' and tactics on the one hand, and the larger and strategic prerogatives and imperatives of cultural policy and service delivery on the other. This is a matter not simply of the adjustment of existing settings but also of the production of new forms of knowledge and resultant indicators through inclusive and integrated research agendas. Appropriate indicators, in this context, can provide the conditions for an effective 'handshake' between local needs and interests and broader policy and strategic agendas.

In the end, of course, what we are confronted with in the development of a research agenda for cultural mapping is a theoretical horizon within which it becomes possible to reconcile a broad and inclusive approach to the forms of *production* in the cultural field with an equally broad approach to the forms and modalities of *consumption* - the cultural value production chain or the 'culture cycle'[30]. Indicators, both quantitative and qualitative, will be needed along this chain and throughout this cycle.

From Indicators to Governance: Cultural Planning

As we begin to evaluate and understand the moments in the value chain or 'culture cycle', and the points in between - distribution, circulation, promotion and knowledge, delivery mechanisms, access - we can also start to recognise the inherent connectedness of the cultural domain with others such as the nature of our 'lifestyles' and quality of life, the quality of our built and natural environments, our

[30] The cultural value chain or cycle has been used to analyse the key stages in the overall system of cultural creation, production, distribution, consumption, etc. The value of the chain is to help identify different stages where different kinds of intervention could be made - with the goal of making the system work better and deliver better performance indicators and results. The value chain also helps to offset the traditional focus on specific art forms or disciplines ('silos') that has dominated cultural policy making.

capacities for creativity and innovation (our 'soft' and 'creative infrastructure'), and our ability to educate and train for diversity. What might this mean in the context of 'indicators for governance'?

One answer to this lies in a key tool that we advocate in *Towards Cultural Citizenship*: 'cultural capital assessment' or 'community cultural assessment'. This is a research tool that is aimed not simply at evaluating the culture of a community or region or nation but also at locating culture in the context of sustainable development. As Amareswa Galla put the case at the *UNESCO Stockholm + 5 Conference* in 2003, this is with the aim of: "… more sustainable and vibrant communities, more cohesive community networks, greater community confidence and direction founded in a sense of self and place, and an increased community capacity for holistically addressing its own needs….It requires an inclusive framework that recognises the cultural aspirations of different sections of the community, including groups that may otherwise be marginalised culturally, socially and economically." (Galla, 2003: 4) Positioning culture in this way is crucial, according to Galla, and based on his wide field experience in Australia, Vietnam, South Africa, Zimbabwe, and elsewhere, in order to:

- Strengthen and protect the cultural resource base for creative expression and practice
- Engage the whole community in valuing and participating in cultural expression and appreciation
- Provide relevant community infrastructure for the support of cultural activities
- Develop the economic framework for cultural production and promotion

Crucially, for Galla - and in line with many of the arguments that we develop in *Towards Cultural Citizenship*, this is with the aim of developing 'community grounded creative industries [which] could enable expression of culture that acts to affirm and celebrate community cultural development.' It further suggests the need for 'mediators of developmental projects… to move away from the binary opposition of traditional and contemporary to a dynamic developmental continuum of stakeholder community groups' (Galla, 2003:4).

This argument about moving away from the 'binary opposition of traditional and contemporary' and towards a more dynamic and interactive relationship between these cultural 'poles' seems to me to be crucial in the development of a cultural/creative industries agenda and momentum which will enable us to understand that a cultural policy *can also be* an economic policy without necessary contradiction. The 'World Music' phenomenon (as it is known in the West/North) is an example of how this 'binary opposition' between traditional and contemporary has been thrown into question and produced benefits for traditional/indigenous communities and creators from Mali, Senegal, Togo, South Africa, Cuba and many other countries. The *Buena Vista Social Club* and Reggae from the Caribbean and, indeed, African American Blues and Rhythm and Blues stand as testament to this potential in more developed parts of the world.[31]

Indigenous and Aboriginal visual arts and crafts from many parts of the developing world provide another example of how distinctive local 'content' can enter into the broader cultural economy and marketplace. There are, of course, important policy and regulatory issues to be addressed in this context relating to the local control and management of cultural resources, their exploitation and, of necessity, their *sustainability*. These concern the ownership and management of intellectual property, the domination of many of the means of production and distribution by major transnational corporations and the power of consumer tastes and expenditure in the North/West. But the point is that this is a 'developmental continuum' and, as the saying goes: *you have to be in it to win it*.

To be 'in it' it is important to have a big picture of - and to *know* - the cultural value production chain - or

[31] Another powerful example is provided by researchers who have studied rock music as a form of cultural production. They point out that while rock music shares some basic characteristics - repeating chord structures, specific common rhythms, etc. - these are none-the-less 'adapted' in different cultural contexts through lyrics, specific themes and subject matter, etc. They conclude, paradoxically, that the very form of music often characterized as a principal culprit in "homogenizing mass culture", may in fact be a very powerful 'carrier' of culture and identity.

'culture cycle' - from creation through production and distribution to consumption, and to identify and define policy measures which will enable an equitable place in that chain defined through intellectual property rights, fair dealing and negotiated global conventions and instruments through agencies such as UNESCO (and the wider UN system), WIPO and WTO and, increasingly, regional bilateral and multilateral agreements.

Developing countries tend to be 'content rich' in so far as they have cultural expressions, values and products which, in a globalised cultural economy, the developed world wants to see, listen too, feel and experience. They are strong, that is to say, at the beginning of the cultural cycle or value production chain but weak in the infrastructure and capacity for production, distribution, marketing and the securing of intellectual property rights. But recognising that there is a 'chain' in which value is added at every stage to the original creation or content is the first step in both recognising and engaging with the strategic context in which culture is now to be understood: as both local and global, as both 'authentic' and able to be shared on agreed terms. This calls for an equivalent value chain of indicators.

To 'win it' is a longer term task in a context where, in the global cultural economy there are only (subject to occasional variations) about three net exporters of cultural product - the USA, Japan, and the UK. This is both a threat and a challenge and it is the challenge with which I am more concerned here. The challenge is that of a forward-looking and strategic engagement with culture rather than a purely defensive posture which wants to defend and protect culture as it is.

There is an emphasis here on the *productive* cultural capacity of communities and individuals not just to celebrate and affirm their culture but to actually *enter into* the cultural and creative industries by recognizing, mapping and exploiting their own indigenous cultural resources *on their own terms*. This is an invitation to the training and positioning of socio-economic and socio-cultural entrepreneurs as an outcome of projects rather than simply 'beneficiaries'. The development of active *producers* (and reproducers) of culture is surely an important step (and indicator) in both building and developing the cultural resource base of communities which at the same time offers a way of addressing poverty, consolidating cultural diversity and providing conditions for *sustainable* development in the cultural field.

Cultural planning does not mean 'the planning of culture' but, rather, ensuring that the cultural element, cultural considerations, culture *tout court*, are there at every stage of the planning and development process. This is what we mean by bringing culture in from the margins and into the mainstream. If culture is about identities, lifestyles, conduct, ethics, governance and the ways in which we go about our daily lives, this should not be too difficult to countenance. If we agree to have policies about culture or link culture to development objectives then we are also consenting, explicitly or implicitly, to a logic of planning. Planning, that is to say, is not just about 'hard infrastructure' but also about soft and creative infrastructure: people and what they can and cannot do. If it sounds odd to add 'planning' to 'culture' then that is because we have allowed planning to be unduly narrowed in its definition and remit and not because culture cannot be touched by the instrumentalist ambitions of planning. A few comments are necessary in this context.

- *Planning is not a physical science but a human science*. The Scottish founder of town and regional planning in the early 20th century, Patrick Geddes, insisted that all planning must take account of the three fundamental co-ordinates of *Place-Work-Folk*. That is to say that planners need to be - or be informed by - anthropologists, economists and geographers and not just draftsmen. They need to know how people live, work, play and relate to their environment. Lewis Mumford, the great 20th century urban planner and theorist in North America also saw culture at the very centre of planning as a field of study and professional practice.

- *Cultural planning is place-based cultural policy* - As Greg Baeker puts it: While many different definitions and understandings of cultural planning can be found to exist in other jurisdictions, a core characteristic shared by all is the concern with how the identification, monitoring and utilization of cultural resources contribute to the *integrated development of place*. It is the focus *on place* that distinguishes cultural planning from the sectoral approaches favoured by cultural policy (Baeker, 2002, 23).

- It is crucial to 'survey before plan'. We need to be able to fold and integrate the complex histories, textures and memories of environments and their populations into the planning process. We need to do some cultural mapping - tracing people's memories and visions and values - before we start the planning.

- *Cultures and communities produce citizens*. Our fundamental emphasis in planning should not simply be on the production and development of goods and commodities but of people, of citizens. Cultural planning must be able to address the role of traditional arts and heritage resources but must also be able to address a *developmental* logic in the form of, for example, cultural tourism strategies, in cultural industry development, in leisure and recreation planning, and it must make the connections between all of these It must address the issues of identity, autonomy and sense of place but it must also be outward looking and part of a more general programme for community development. It must be able to establish and maintain a real and effective policy equilibrium between 'internal' quality and texture of life and 'external' factors relating to tourism, attractiveness to potential residents and visitors (including inward investment by large and small businesses). It must be said that the latter has tended to drive thinking and priorities in many cities over the past decade, a situation that must be contested. It must recognise and *frequently rediscover* the wealth of cultural resources which are already there in communities but which haven't formed part of a community's cultural, social or economic profile. Cultural planning must be based upon the principle of a fully consultative and rigorous process of community cultural assessment or cultural mapping. Whatever you call it, the simple principle is that you cannot plan cultural resources unless you know what is there and what their potential is. You cannot guess at this and you cannot base your evaluation simply on arts resources (which is worse than guessing because it carries so many points of discrimination). A community cultural assessment involves both consultation and a rigorous process of detailed research - quantitative and qualitative - into diverse cultural resources and diverse cultural needs. There is a potentially 'virtuous circle' between the assessment and audit functions of cultural mapping (indicators) and the operational objectives of cultural planning (governance). This will require new tools, new partnerships, new funding and resources, new ways of working at international, national, regional and local levels.

Into the Mainstream: Culture as Capital

Cultural mapping and cultural capital assessment in combination with related forms of social capital assessment are ways of evaluating this resource base and identifying the strengths, weaknesses, opportunities and threats for sustainable development. It should proceed in the direction of the four sets of questions posed by Helen Gould, Director of the London-based cultural development NGO *Creative Exchange*

1. What are the community's cultural resources and assets?

- What are its key products, events, organisations, individuals, buildings and special sites, indigenous skills, cuisine and forms of expression (music, dance or visual arts)?

- Who uses or creates cultural resources and how do they benefit the community?

- Which local cultural resource people or organisations help deliver social capital?

2. What cultural values underpin that community and its way of life?

- What are the traditional power structures, hierarchies and decision-making channels?

- How does the community see time, nutrition, spirituality, environment, symbols and images?

- How does the community communicate and what values are communicated?

- How widely are cultural values shared? Are there several sets of values at work?

3. How can the development of social capital work with cultural values and resources?

- What are the cultural values which benefit or hinder the development of social capital?
- How can cultural processes promote equitable relationships and foster inclusive approaches which enable all sectors of the community to participate and benefit?
- How can culture build confidence, skills, capacities, self-esteem and local pride?
- How can culture promote cross-community dialogue and build new relationships?

4. How can cultural capital and its impact on the development of social capital be evaluated?

- How does investment in cultural capital impact on other forms of social capital - economic and social benefits and drawbacks?
- How do attitudes towards the community and other sectors of the community change?
- What additional skills and capacities have been achieved and what impact did these have on community sustainability?
- How has cultural capital enhanced relationships, built trust and created new networks? (Gould, 2001: 74)

Answers to these questions will certainly provide important 'indicators' for sustainable cultural development but they also provide a sound basis for moving forward in a context of cultural mapping and cultural planning. They mean taking culture seriously as both a 'resource' and as *capital* (a resource which has been invested) and we should not be afraid of the possible historical dissonance of these two terms if we are serious about talking about cultural development and cultural industries in the same breath and also, hopefully, within the same policy settings, to encourage growth, diversity and sustainability. This is the sort of knowledge, producing a range of possible indicators, connected to local, regional and national policy frameworks which can enable us to get culture into the mainstream where it belongs.

Indicator Clusters: a possible conceptual architecture

In *Towards Cultural Citizenship: tools for cultural policy and human development*, (Mercer, 2002) we propose four suites of indicators, combining quantitative and qualitative research and knowledge development, to provide and in-principle template for knowledge management in the cultural sector. These are as follows, with brief explanations.

Cultural Vitality and Diversity

Indicators in this suite are essentially concerned with measuring the strengths and weaknesses of the cultural economy, both private and public, in terms of:

- Number of people employed, number of businesses and organisations, turnover and contribution to GDP, relative strength and weakness of the respective sub-sectors, capacity for production, marketing, distribution and patterns of consumption.

Access and Participation

Indicators in this suite are more 'consumption' oriented but also include measures of participation, both public and private, in processes of creation and production and would include, for example:

- Participation rates by demographics, physical location, etc; the existence or not of policy measures to assist in increasing participation, mapping of infrastructure to enable access and

participation, etc.

Identity and Lifestyle

Indicators in this suite are 'appropriation' oriented and are more concerned with *how* people actively use cultural resources and experiences to form and reform identities, fashion and consolidate lifestyles and include, for example:

- Evaluations through research surveys of the different uses of culture by different demographic groups and the ways in which those uses contribute to the formation and/or reformation and reproduction of identities and lifestyles.

Conduct and Governance

Indicators in this suite are oriented to the analysis and understanding of how people use cultural resources to develop and/or challenge particular forms of behaviour and conduct including in areas such as recognition of and respect for cultural and other diversities, how culture enables - or hinders - people to live together in terms of social cohesion and inclusion and would include:

- Evaluations through research surveys and other methods of the contribution of cultural resources and experiences to quality of life, tolerance and recognition of others, etc.

These four suites of indicators are not intended as an exhaustive statistical framework or blueprint. They have been designed more as a 'thinking machine' to enable research and knowledge management in the cultural sector to be joined up for, as a recent report published by the Local Government Association in the UK recently put it:

> *Culture is already 'joined-up'. It is joined up with our personal, community, regional and national identities. It is joined up with the way we live, work and play. It is increasingly joined up with our capacity for sustainable economic development, and attracting inward investment in a knowledge-based and creative economy. It is joined up with the ways in which we can make communities and places physically attractive, socially and economically dynamic and diverse. It is joined up, ultimately, to our whole quality of life.* (Local Government Association, 2003)

This example from the UK brings us to a final crucial point: how a knowledge base for cultural policy can be encouraged, developed, and made operational given the right policy settings and instruments developed at local, regional and national levels.

Making it operational: the case of the UK

The logic of 'joining things up' in the cultural sector is developing a strong momentum in the UK at present and there are a number of key interlocking components which have been driving this momentum since the election of the Labour Government in 1997. These are:

The Creative Industries Agenda

The establishment, by the Prime Minister, of an interdepartmental Creative Industries Task Force in 1997, followed fairly quickly by two *Creative Industries Mapping Documents* in 1998 and 2001 has had a very important effect in getting culture into the mainstream by linking it to hard economic development issues in the context of a growing creative and knowledge based economy. All 9 of the new English regions plus the 'home nations' of Scotland, Wales and Northern Ireland have now undertaken their own creative industries mapping exercises in one form or another and creative industries, as a strong growth sector, are taken seriously by the new Regional Development Agencies. Many local authorities in both urban and rural contexts are now developing their own creative industries mapping initiatives and strategies.

Local Cultural Strategies and Public Service Agreements

The UK does not have a national cultural policy, and probably never will have, but it has many hundreds of local cultural strategies and nine regional cultural strategies with 82% of all local government authorities having developed a cultural strategy by 2003. This process has been crucial in enabling stakeholders in arts and cultural agencies to come together with planners, economic development specialists, social service and educational agencies to develop an integrated approach to cultural planning. Public Service Agreements (PSAs - part of the national agenda for 'Modernising Local Government') which entail agreements on indicators of improvement in service delivery by local authorities, and agreed with central government, often include targets and indicators relating to cultural service delivery. Successful compliance with a PSA will result in an increased level of funding for the identified areas of activity.

The Regional Agenda

The UK now comprises three 'home nations' - Scotland, Wales and Northern Ireland - and the nation of England which is comprised of nine new regions. Each of these regions has a powerful Regional Development Agency, an actual or putative Regional Assembly and a Regional Cultural Consortium. The latter entity is responsible for bringing together - and joining up - peak regional bodies responsible for arts, heritage, film and tv, libraries, museums and archives, heritage, sport and tourism. Each has also been responsible for developing regional cultural strategies, initiating regional creative industries mapping projects and more general policy co-ordination and brokerage between local, regional and national government agencies. Along with the creative industries agenda the regional agenda in England - and the UK as a whole - has produced more new work and research on the cultural sector than any other initiatives for the past 50 years.

Inspection and Assessment Regimes

A number of inspection and assessment regimes, especially for local government, including measures for assessing cultural service delivery, have been established. These include *Best Value, Comprehensive Performance Assessment and Regular Performance Assessment* through which service delivery is assessed through a national 'template' and scores awarded which may - or may not - lead to increased funding. Along with Public Service Agreements this means that a great deal more attention has been paid to culture and cultural services - and the need for data and knowledge development in this area.

Local, Regional and National Quality of Life Indicators

Driven by the global Agenda 21 the development of local, regional and national quality of life indicators has also encouraged many government and research agencies to focus more attention on the under-researched relationship between culture and quality of life. The indicators as they stand are not currently rich in cultural content but this is acting as an incentive to new research and knowledge-generation consolidating that link at local, regional and national levels including, for example, the relationship between 'Quality of Place' strongly marked by cultural facilities and amenities, and capacity to attract inward investment. This agenda will gain new momentum from the launch, in September 2004 of the *Agenda 21 for Culture: an undertaking by cities and local governments for cultural development*.

The Regional Cultural Data Framework/ DCMS Evidence Toolkit

One of the most important tools put into the hands of local and regional government in the UK is the *Regional Cultural Data Framework* (now called the Department for Culture, Media and Sport - *DCMS Evidence Toolkit*). This was jointly developed by the Regional Cultural Consortia and the DCMS to facilitate and enable data collection at regional and local levels using both existing national data systems and regional and local sources. It has been 'road tested' in the regions and is increasingly being rolled out at local level. It provides, for the first time, a definition of the cultural sector comprising seven domains or sub-sectors - Visual Arts, Performance, Audio-Visual, Books and Press, Heritage, Sport and Tourism - and positions these within a data matrix organised by the principles of value

production chain or 'culture-cycle' analysis It is already in widespread use and was formally launched in 2004/2005. Information on this important tool is available on the DCMS web site at www.culture.gov.uk.

When I returned to the UK from Australia in 1998 I probably would not have said then that the UK is getting it about right in cultural policy terms. Developments over the past years, however, at local, regional and national levels would seem to suggest that in the simultaneous co-ordination of policy settings and instruments and in the associated demand for and development of a new knowledge base for cultural policy and development, culture is back into the mainstream.

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Jukka Liedes: Policy development through user-oriented indicators and the challenges and pitfalls of evidence-based policy making

1. How to turn indicators into policies: Introduction

There should be no policy measures without well-explained objectives. The effects of different policy options need to be understood when prioritizing choices. There should be awareness of the direct and indirect impacts of actions. Some issues are extremely hard to affect and it should be weighted if investing in these is reasonable. Right kind of evidence can help directing the resources to issues where they have potential to influence in the best way to those areas and subjects that are deemed as most important and urgent.

Indicators can be built to monitor pre-defined objectives (objectives → indicators). Policy development on the basis of systematic and rigorous collection of information, and management through knowledge have become standards in many developed countries.

Alternatively, indicators can work as a tool in the process of setting new objectives and developing them further, as well as in formulating policies and strategies (indicators → objectives). In this case, indicators are purposed to defining principles and making recommendations.

Reliable information can be hard to obtain. Assessment process can face different kinds of challenges and these should be noticed when collecting data and interpreting the results in establishing the information and knowledge about the phenomena under examination.

This paper discusses the objectives of assessment made for policy purposes, characteristics of the needed evidence and information, different uses of information as well as the challenges in evidence-based policy making. Examples of indicator development work made in Finland are presented.

2. Policy development through knowledge

EVIDENCE-BASED POLICY MAKING

The aspiration of evidence-based policy making is to use reliable research evidence in the development of policy objectives as well as in their implementation.

Political decision-making and administrative operations require a comprehensive knowledge base of social phenomena and development trends. Relevant information can be used to form recommendations for the formulation and implementation of policies and strategies and the development of coherent policies. The information can help to identify commendable practices. It pertains to the transparency of policies and therefore serves the interests of different interest groups (by providing a basis for policy debates), and the society at large.

Objectivity and transparency of the policy process is important. Cultural policy must be developed on the basis of reliable information.

Policy makers need to be aware of the possible outcomes of their choices. The results of assessment can tell if policies are implemented in the right way and if the policy outcomes are optimal. Assessment frameworks are useful in continuous development work. They can be used to monitor the achievement of goals, present data and as a tool in communication and information activities. Policy strategies set the agenda for the assessment: Its priorities, approaches and objectives.

The data or information can be used to study the realization of outputs and effectiveness, to diagnose inefficiencies, and to analyse strengths and weaknesses in processes and infrastructures. The assessment can be made at different levels: It can concentrate on certain operative outcomes or performance of certain actors. It can also take a wider aspect and look at economic, cultural and social

impacts of policies, decisions and measures, or the realisation of good governance principles (generally recognised sets of good practices).

The research evidence can be quantitative, descriptive or qualitative. The information can be very specific, or it can simply indicate the direction of development.

Evidence is useful in determining where to allocate society's resources. It can be used to identify commendable practices. It also works as a basis for setting guidelines aimed at improving and steering operations, making decisions and implementing measures.

CHARACTERISTICS OF THE NEEDED EVIDENCE

Evidence helps understanding the realization of different possible impacts. A wide range of factors is affecting the figures and it might be difficult to prove the relationships between indicators. Therefore, the quality of research methods and their implementation is important. The context in which policy is implemented should be understood, as well as all the mechanisms – key stakeholders, markets, both national and international context, development at local level and global changes (globalisation, technology development, changes in consumption patterns, etc).

There are certain common characteristics for the use of evidence in policy development. The assessment needs to be objective, neutral, pragmatic and user-friendly. Certain criteria can be used to qualify indicators.[32]

When assessing wider impacts of policy choices, the research should concern both direct and indirect effects, as well as the effects of alternative actions and those of no action at all. The uncertainties should be taken into account as well as possible.

The interpretation of the results should be made in a structured way and so that different possible interpretations are taken into account. The causal relationships between different aspects need to be considered.

The results should be mirrored to country-specific information on issues like the nature and development of the legal system, and the operation of the markets in the country. Certain background information helps to understand differences between the local, national or regional environments and to make correct interpretations of the results.

3. What information is needed? – Indicators and study areas

Depending on the goals of the research, the assessment could concern the changes in

a) economic factors such as institutions (such as organisations and value networks), distribution of financial resources, public support, the quantity, quality and diversity of supply;
b) cultural factors like the cultural infrastructure and institutions, access and participation to culture and knowledge, cultural diversity, preservation of cultural heritage and knowledge, cultural identity, degree of commodification of culture and intercultural dialogue; and
c) social factors such as social cohesion and connectedness, social status of artists, status of minorities and wellbeing.

The value of cultural activities and infrastructure can be distinguished to the value of direct and indirect use, option value (value for the potential to be available in the future), and the non-use value (value from simply knowing that a good or service exists and value from knowing that it will be preserved for future generations).[33]

[32] For example, to fulfil commonly used SMART criteria the indicators should be specific (measures what it is claimed to measure; validity), measurable, available (cost-effective), relevant (provides useful information), and time-bound.
[33] For more discussion on measuring the value of culture, see for example O'Brien, David (2010): Measuring the value of culture: a report to the Department for Culture Media and Sport (http://www.culture.gov.uk/images/publications/measuring-the-

The assessment process can include analysis of outputs and inputs, outcomes, factor presence or absence, distribution of costs and benefits, and different kinds of risks and their probabilities. Many techniques for measuring effects of policy choices are available.

Effects can be measured in monetary terms by analysing trade-offs and by using cost-benefit analysis. In order to observe the opinions and preferences of stakeholders, one can adopt survey-based techniques, and valuation based on behaviour in constructed markets.

The key cultural policy actors in Finland are the Government[34], the Ministry of Education and Culture, culture and the government agencies under the Ministry, and municipalities[35]. Other actors in need for information on culture and cultural policy in Finland include the industry organizations, actors in the third sector, individual citizens, as well as associations and foundations operating in the field of culture.

Research that is relevant for cultural policy is also financed by other parties, such as the Academy of Finland, the Finnish Funding Agency for Technology and Innovation Tekes and the European Union.

The needed research is often interdisciplinary and there are many advantages in cooperation of different actors. The reliability and impartiality of research is important.

The text below presents three selected examples of indicator development processes.

EXAMPLE 1: THE DEVELOPMENT OF INDICATORS FOR CULTURAL POLICY IN FINLAND

The process of developing indicators for cultural policy started in 2008. The assignment was to

1) identify and define the key areas of cultural policy effectiveness indicators needed within the cultural administration maintained and financed by the Ministry of Education and Culture,
2) review the need for information on the quantitative and qualitative indicators related to these,
3) collect, where possible, the required indicator data concerning the areas of effectiveness indicators or initiate action to acquire any missing data,
4) develop the statistics and information production system for the culture sector, based on the needs mentioned above, or recommend development measures, and
5) draw up a report on cultural policy indicators, describing the key observations and results related to the project's objectives.[36]

The indicators were developed as a part of the Ministry's strategic development work.[37] A strategy for cultural policy was drafted at the same time, and it discussed the changes in the operating environment of cultural policy, development targets as well as concrete measures for achieving the targets.

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[34] Parliament and the Government steer the implementation of cultural policy through legislation, the Government Program, the Budget and other policies and decisions. Assessment that is relevant for the purposes of cultural policy has been made in other policy areas and in the Government's cross-administrative policy programs. In 2009 the Prime Minister's Office adopted so-called *Findikaattori* portal, an internet-based service with approximately 100 indicators from different policy areas.

[35] The State and municipalities have joint administrative responsibility for the effectiveness of cultural policy in Finland. The Ministry of Education and Culture steers municipalities through legally binding norms, resource control, information guidance and the supervision of legality. The local impacts are often more visible than those measured at the national and international level. Foundation for Cultural policy Research Cupore has studied cultural functions in municipalities since 2007 together with the Association of Finnish Local and Regional Authorities and Finnish local authorities. The objectives have been to find out how much money local authorities spend on culture and to examine the service production and infrastructure. Data has been collected on the development of costs and revenues and the different operation and production models of cultural services in municipalities. More information on the project can be found on Cupore Website, http://www.cupore.fi.
(Sources: Minna Ruusuvirta, Pasi Saukkonen, Vilja Ruokolainen, Sari Karttunen (2012): Kuntien kulttuuritoiminta lukujen valossa. Kulttuuritoiminnan kustannukset 25 kaupungissa vuonna 2010. Suomen kuntaliitto and Cupore. (http://www.kunnat.net/fi/Kuntaliitto/media/tiedotteet/2012/01/kulttuurilukujenvalossa/Kuntien%20kulttuuritoiminta%20lukuina.pdf); Minna Ruusuvirta, Pasi Saukkonen, Johanna Selkee & Ditte Winqvist (2008): Kulttuuritoiminnan kustannukset 14 kaupungissa vuonna 2006. Raportti tiedonkeruun pilottihankkeen tuloksista. Cupore and Suomen kuntaliitto.)

[36] Source: Effectiveness indicators to strengthen the knowledge base for cultural policy. Publications of the Ministry of Education and Culture 2011:16.

The indicator project, on the other hand, aimed at identifying the key areas of evaluating cultural policy and defining the indicators for the cultural administration. It was set to determine indicators to evaluate whether the measures had achieved the set targets and whether the targets were socio-politically relevant. The goals of cultural policy used in the indicator framework are the same as those stated in the cultural policy document of the Ministry of Education and Culture.

The indicator framework developed in the project can be used to give a picture of the societal effectiveness of cultural policy. The process started from determining the strategy objectives and their hierarchy. After this phase, indicators to measure the fulfillment of each of the defined objective were determined. The report *Effectiveness indicators to strengthen the knowledge base for cultural policy* (Publications of the Ministry of Education and Culture 2011:16) includes a list of indicators for the use of the Ministry of Education and Culture, as well as recommendations for future development in information production.

The areas of the indicators for cultural policy, as defined in the indicator project, are

1) Cultural foundation of society (for example the cultural infrastructure, knowledge and understanding of culture, and related cultural competence and cultural factors),
2) Creative workers,
3) Culture and citizens, and
4) Culture and the economy.

Other work at the Ministry of Education and culture has mainly concerned of the measuring the economic size of the economy of culture and the assessment economic impacts of cultural policy. A common project of the Ministry and Statistics Finland to develop Culture Satellite Account was launched in 2007.[38]

EXAMPLE 2: THE DEVELOPMENT OF A METHODOLOGY FOR ASSESSING THE OPERATION OF NATIONAL COPYRIGHT SYSTEMS

A project ongoing in The Foundation for Cultural Policy Research Cupore[39] aims at establishing a methodology for the assessment of national copyright and related rights systems. It was initiated, and is financed, by the Ministry of Education and Culture. The methodology can be seen as a set of tools and various ways to analyze the copyright system at country level.

The evidence acquired through the methodology's application can serve as a basis for the formulation of copyright policies and strategies and, once implemented, for monitoring their effectiveness.

As an operational policy tool, the assessment can help improving the copyright system, correct bottlenecks for its overall functioning, and add to its effective and balanced operation, as well as to its fairness. It can also enrich the communication to stakeholders and work as a stimulant for public discussion. It can help in identifying commendable practices while acknowledging national traditions and specificities. It also adds to the transparency of the system and serves the interests of different stakeholder groups by providing a basis for policy debates.

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[37] The strategy for cultural policy extends to 2020. Also a government report on the future of culture was drafted at the same time.
Source: Strategy for cultural policy. Publications of the Ministry of Education, Finland 2009:45 (http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2009/liitteet/opm45.pdf?lang=fi).

[38] A Culture Satellite was developed as a joint project of the Ministry of Education and Statistics Finland to provide for a coherent framework for gathering and analysing statistical information on the economy of culture. The culture satellite aims to determine what is the share of culture in gross domestic product, in total of exports and imports and in domestic consumption expenditure. Final report of a pilot project was published in 2009 (Publications of the Ministry of Education, Finland 2009:13; *http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2009/liitteet/opm13.pdf?lang=fi*)

[39] Foundation for Cultural Policy Research Cupore is the main organisation making cultural policy research in Finland.

The following figure is an illustration of the revision of copyright strategies and policies based on continuous assessment.

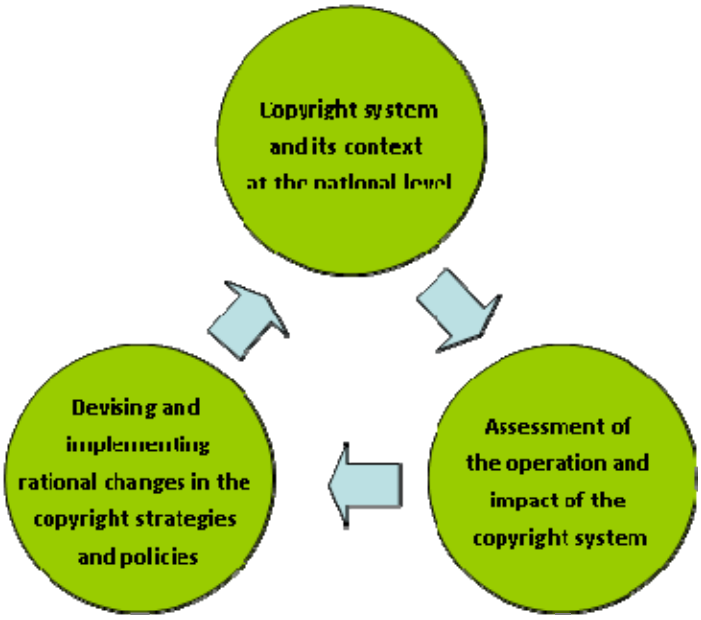


Figure 1. Description of the intended revision cycle for copyright strategies and policies (Source: Project ongoing in The Foundation for Cultural Policy Research Cupore to establish a methodology for assessing national copyright systems (http://www.cupore.fi/copyright.php)

In the project, a framework for a systematic assessment of the functioning, performance and balanced operation of a national copyright system has been drafted.[40] The process of developing the framework started by drawing up a long list of key questions and possible indicators to answer them. The aim was to focus on key elements.[41]

The validity and relevance of the preliminary set of indicators was evaluated by different expert groups. Based on this evaluation as well as the availability of data, a more accurate list of indicators was formed. In order to build the international perspective, this was followed by two international rounds of comments in 2011 and an expert seminar in 2012. Throughout the project there has been cooperation with World Intellectual Property Organisation (WIPO).

[40] The guiding principle was to build a comprehensive framework that can be used in systematic assessment. The purpose of the methodology is not to guide the interpretation of the results in a way that would point at good or bad practices. The methodology is modular, i.e. it allows several meaningful ways to implement it at country level. Relevant parts of the methodology can be applied to assess the outcomes of particular courses of action or the functioning of specific elements of the copyright system.

[41] The following criteria for selecting the indicators were used:

1) Impartiality of data: it is important that the methodology is widely agreeable
2) Possibility to use the results of the assessment to guide further development of the system
3) Usefulness in the examination of copyright systems in different countries: it can be expected that the methodology facilitates identifying best practices
4) Possibility to observe development of the copyright system over time

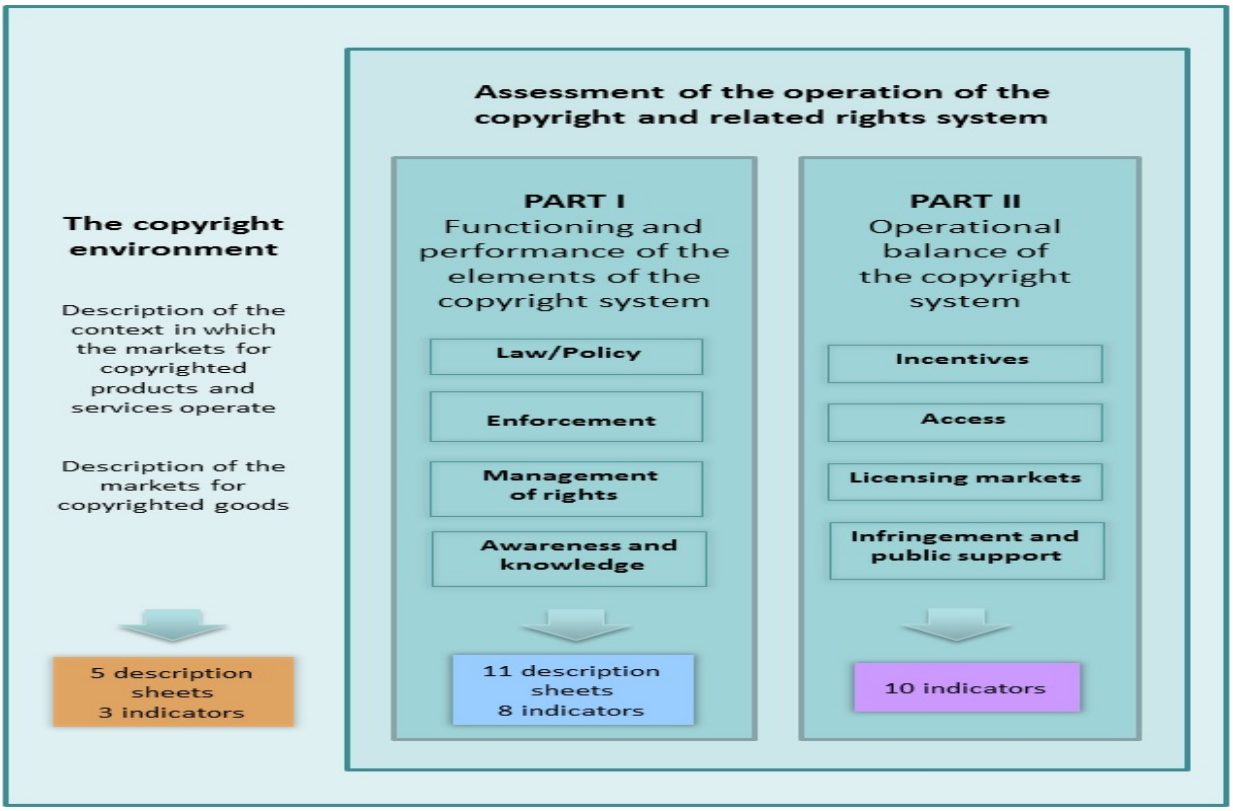


Figure 2. Overall framework of the project ongoing in the Foundation for Cultural Policy Research Cupore to establish a methodology for assessing national copyright systems.

In the future the framework will be further improved through application feedbacks. More information on the project can be found on Cupore website: http://www.cupore.fi/copyright.php.

EXAMPLE 3: EVALUATING IMPACTS AT INTERNATIONAL LEVEL

The Council of Europe's CultureWatchEurope (CWE) is a cultural governance observatory offering an evidence-based overview of culture, heritage and media developments in Europe. It generates and reviews policy standards in areas of concern to governments and society by providing data, information, knowledge, comparative and trend analyses, expertise, advice, and case studies. It provides information through joint access to information platforms operating within the framework of the Council of Europe: Compendium on Cultural Policies and Trends in Europe, European audiovisual observatory and European Heritage Network HEREIN.[42] (More information: http://www.coe.int/t/dg4/cultureheritage/CWE/default_en.asp).

Compendium on Cultural Policies and Trends in Europe presents facts and figures on over 80 issues of cultural policy, as well as cultural policy profiles and updates. Compendium provides

- country profiles on 42 European countries currently participating the Compendium community; data on historical developments, decision-making processes, main objectives, current policy issues, legal frameworks, cultural institutions and partnerships, funding provisions, and support to creativity and participation;
- comparative statistical data on population trends, participation, cultural markets and trade, employment and public funding for culture; and
- a Transversal Themes -section covering cross-cutting issues of cultural diversity, intercultural dialogue, the status of artists, international cultural co-operation and mobility issues, and cultural rights and ethics.

(Source: Council of Europe/ERICarts, Compendium of Cultural Policies and Trends in Europe, 13th edition, 2012.)

[42] CultureWatch Europe "enables rapid consultation of key cultural data from European states in order to compare achievements; contributes to prospective analysis and forward thinking by addressing topical issues and emerging trends, developments and difficulties; and offers a platform for creative exchange and synergy between governments, cultural practitioners and civil society on key issues through major conferences". (Source: http://www.coe.int/t/dg4/cultureheritage/CWE/default_en.asp)

The International Federation of Arts Councils and Culture Agencies IFACCA has launched an **international database of cultural policies, WorldCP** in 2011. This will be a web-based and continuously updated collection of country profiles of cultural policies. It is being modeled using the framework of the Council of Europe/ERICarts Compendium of Cultural Policies and Trends. (A prototype of the database is available at http://www.worldcp.org)

4. Challenges and pitfalls of evidence-based policy making

A) INTERPRETATION OF DATA

The global environment and the factors affecting development have become more complex. This brings new challenges to management by knowledge.

The mere existence of knowledge is not enough: one must also be capable of summarizing, interpreting and utilizing knowledge in policy-making and administration.

→ It is necessary to convert data to information, and critically evaluate the usability of the available knowledge and to identify what is relevant information. In order to help the interpretation of results, the figures can be proportioned to other measures and information, such as economic figures or political information. The development of methodologies and definitions, and creating observatories and databases collecting key resources is important.

B) OPERATIONALISING THE INDICATORS

The impacts of cultural activities are related to human experiences. Because of their nature, cultural activities can be difficult to characterize and quantify. Therefore, issues cultural diversity, the benefits of culture to well-being and the use, consumption and production of culture online are extremely difficult to measure.

→ The results often need to be examined from the perspective of broader socio-political targets. Longitudinal analysis with time-consistent indicators is often needed to get reliable information. Both quantitative indicators and qualitative assessments are useful. Methodologies that standardize the ways to collect information can help.

C) CONTEXT IN WHICH THE COPYRIGHT POLICY IS IMPLEMENTED

The national and international context which affects the impacts of cultural policy is continuously changing. It is impossible to create a time-resistant set of indicators for cultural policies. Changes in technologies, economy, society, as well as national and global markets are challenges for the reliability of indicators. Continuous development of assessment frameworks and practices is needed.

In the international context, the local traditions and specificities need to be acknowledged. Depending on the characteristics of the markets, the national infrastructure, as well as the cultural, economic and legal environment, the creative industries of different countries face different kinds of challenges. Indicators set for international use should meet the particular conditions of different countries.

It is relatively easy to assess the impacts of policies in countries where there is transparency of public actions.

→ International cooperation in the development of common terminology and practices, assessment guidelines, and instructions for interpreting data is important.

D) CAUSAL RELATIONSHIPS

Causalities are often difficult to anticipate and prove. The impacts are often indirect and take place after a certain time period. This delay can take several years. It is not always possible to distinguish the impacts of cultural policy measures from those of all other factors affecting the phenomenon in question (measures taken by other actors than policy makers).

→ There needs to be sufficient understanding of the complexity of causal chains. The assessment should cover the effects as broadly as possible and not only look at the realization of the pre-determined objectives. It should be remembered that the cultural policy measures are affecting the results only as one factor.

E) COMPOSITE INDICATORS AND INDEXES

Indicators can produce comparable data in different countries. Certain elements of the national environment might, however, heavily influence the results and therefore make the comparison less meaningful. It is important, however, that culture and its importance are noticed in large internationally recognized indexes, such as the human development index (HDI).

→ One should be careful when producing composite indicators or indexes as they can be easily misinterpreted. Indexes should notice country differences into account as well as possible. The transparency of indexes´ composition is important.

F) THE AVAILABILITY OF RELIABLE INFORMATION

There often is lack of reliable research evidence, and not sufficient resources to systematically and rigorously collect it. Additionally, analytical tools and frameworks are often missing. To avoid false interpretations of the data, the indicators should be presented with sufficient analysis guidelines.

The following box lists main sources of information in Finland.[43]

In Finland, information and statistical data in the field of cultural policy can be found from:

- Various statistics provided by Statistics Finland
- Organisations in the field of art and culture
- Government agencies
- Ministries (the Ministry of Education and Culture)
- Research organisations (such as the Finnish Foundation for Cultural Policy Research Cupore)
- Universities (Academic research on cultural policy issues is conducted especially at the University of Jyväskylä.)

Box 1 Main sources of information in Finland in the field of cultural policy

→ The reliability of the indicators needs to be monitored. The limitations of the indicators should be communicated as exhaustively as possible. Reporting the results should be made as clear as possible. The existence of a theoretical framework is likely to help reporting.

[43] In the field of cultural policy, statistical data is best available with respect to the *numbers of actors and participants involved in cultural offerings and the spheres of art and culture*. Information is also available on *participation in cultural education*. *Government support for art and culture* is known, as is *the share of GDP that is accounted for by the cultural and copyright sectors*. In recent years, attempts have been made to obtain more information about the cultural economy in terms of *consumption, imports and exports*. (Source: Effectiveness indicators to strengthen the knowledge base for cultural policy. Publications of the Ministry of Education and Culture 2011:16.)

5. Conclusions

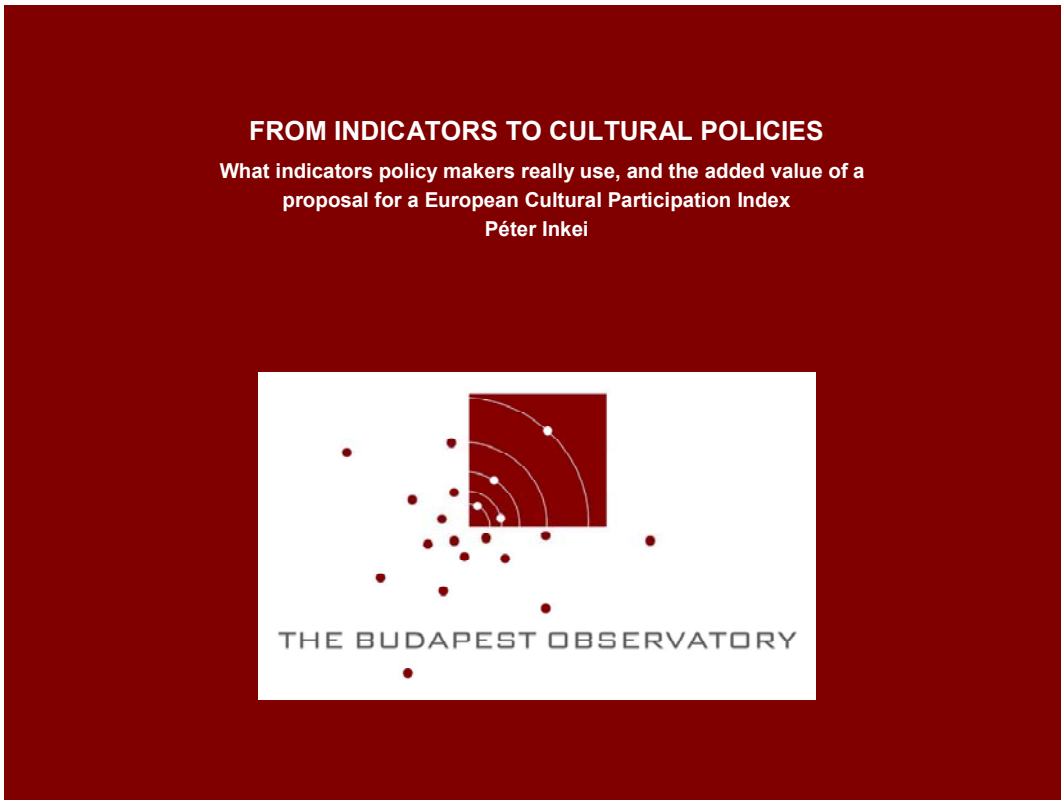
Evidence-based policy making has become the standard in many developed countries. Justification of public measures is increasingly demanded and the need for information is continuous.

Often, however, relevant information remains unattainable and the decisions are made intuitively. Decision makers need to be aware of the national and international context as well as the likely results of alternative actions. The existence of a solid, continuously updated information base is of essence.

Finding the most reliable information yet feasible to collect can be challenging. There should also be critical interpretation of data when utilizing knowledge in policy-making and administration.

Quantitative, qualitative and descriptive evidence can be used to find the ways to direct the energy and investments in measures that are proved to most effectively increase social welfare, and to achieve as wide-ranging impacts as possible. At its best, evidence-based policy making can not only serve these purposes but be the foundation for determining policy measures and objectives.

Péter Inkei: What indicators policy makers really use, and the added value of a proposal for a European Cultural Participation Index



Glossary

Indicator, index: for specialists ↔ lay people.

Politician, senior administrator = focused, reductionist, superficial, intolerant.

Terms and concepts

Independent, explanatory variables

Indicators, data

- Access, performance indicators, right – the offer
- Participation, habits & practices – the use
- Expression of self

Dependent variables

Broad policy goals, indirect impact

- Hard: GDP, growth, competitiveness, employment etc.
- Soft: democracy, equality, cohesion, diversity, well-being, happiness

Specific policy goals, direct impact

- Cultural activeness

Explain: determine / signal

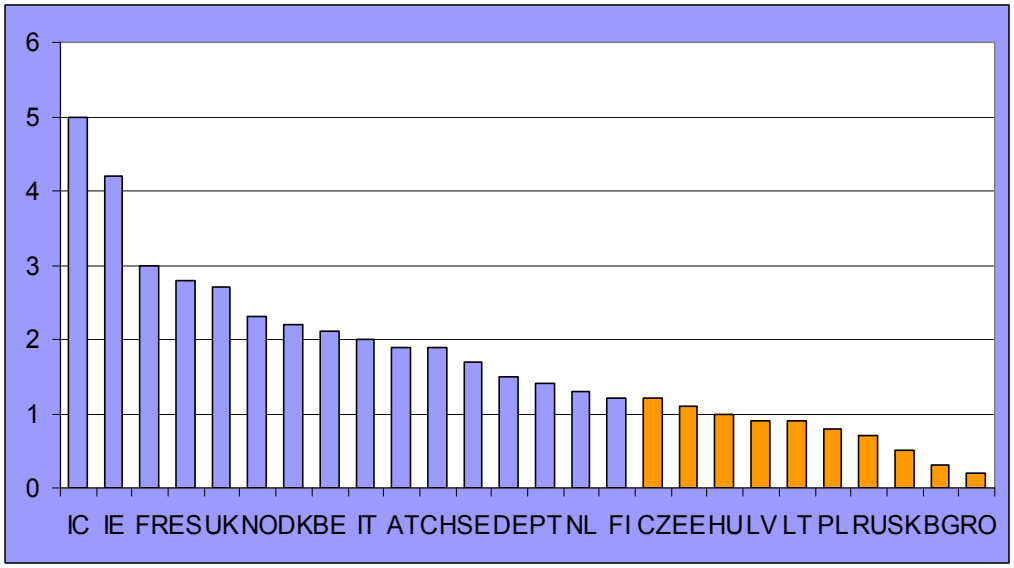
Instrumental and/or intrinsic

Discrimination

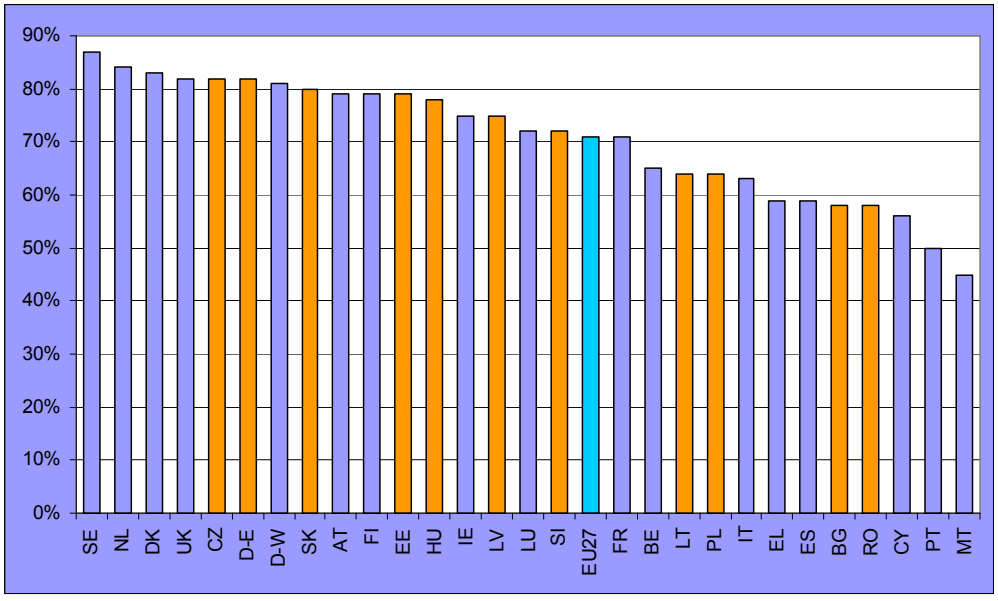
Indicators' discriminating power.

Avoiding bias between units.

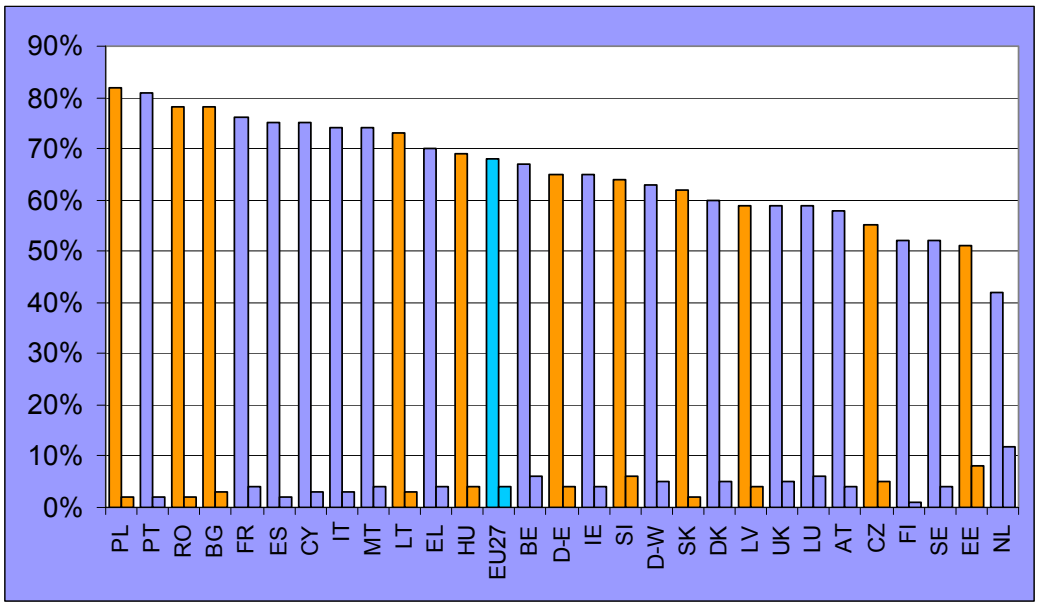
Annual cinema attendance per inhabitant, 2007



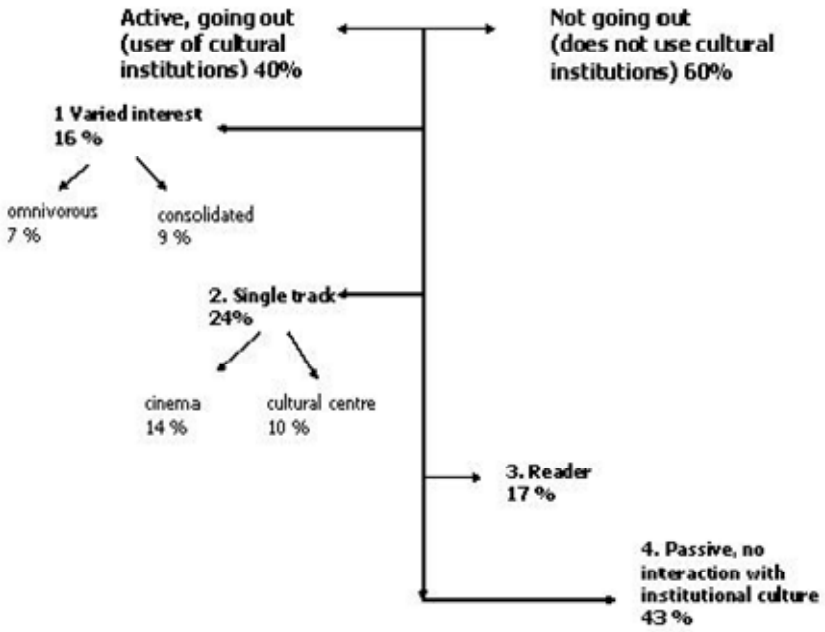
Those who have read a book in 2006



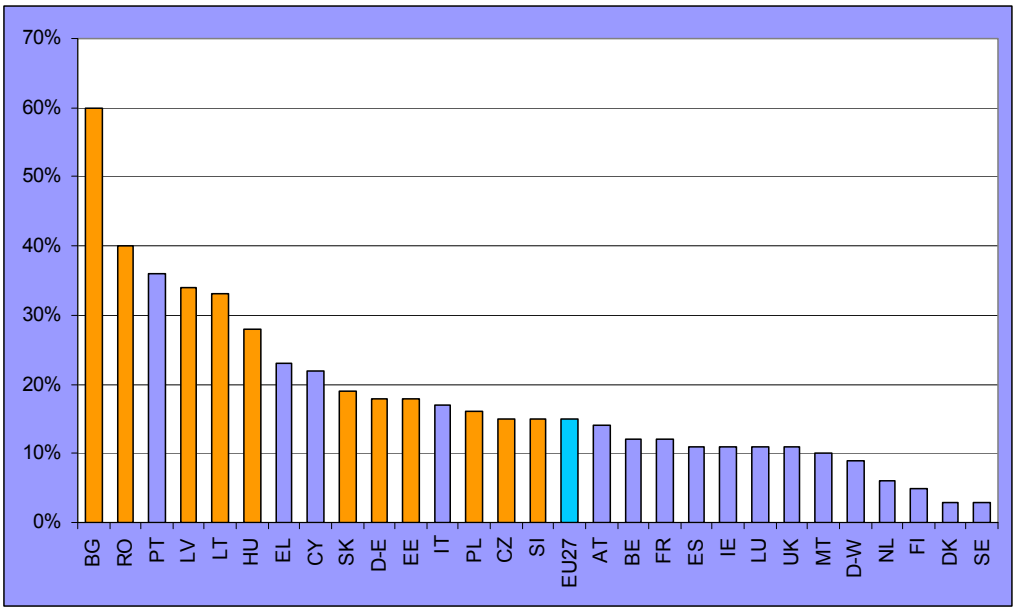
This many people went to theatre in 2006. Left column: never; right column: more than five times.



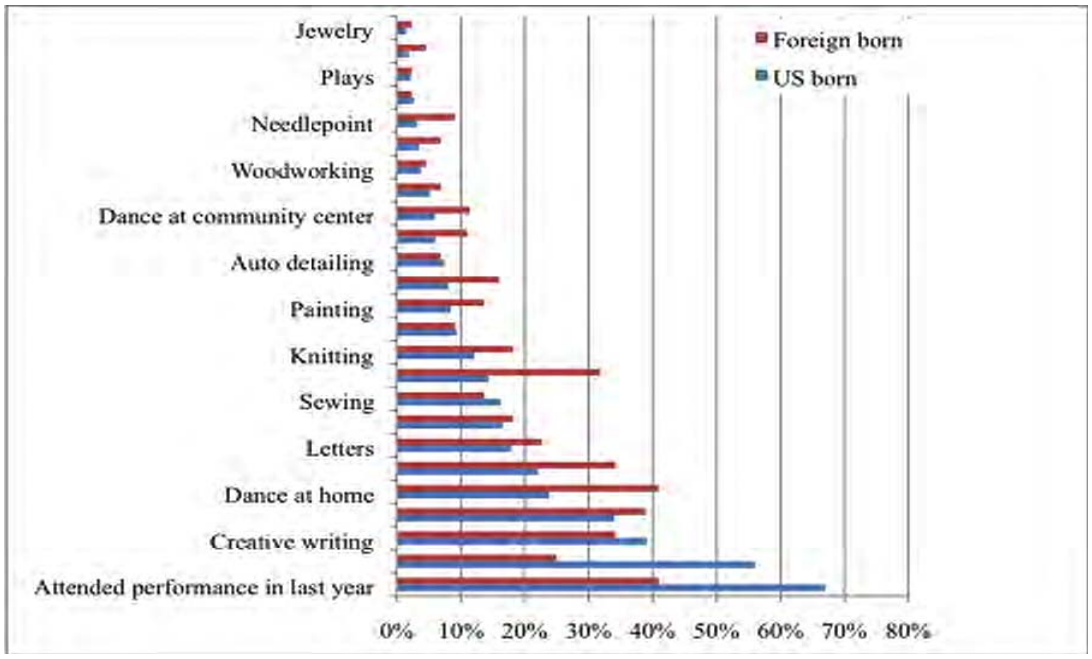
Cultural activity patterns in the Hungarian society



The proportion of people who in 2007 said that the life they live does NOT allow them to feel fulfilled



The activities of the passive in Philadelphia, 2005



Correlation

By recognition, trial-error

With mathematical statistics (e.g. secondary factor or cluster analysis)

Sources: regular statistics, Eurobarometer and national participation, household, time budget surveys etc.

Conclusion

Select key indicators by explanatory power to broad or immediate impact.

III. Conference programme

Cultural Access and Participation - from Indicators to Policies for Democracy
CultureWatchEurope 2012 Event, 29 - 30 June 2012, Helsinki, Finland

29 June 2012

19:00 **Evening visit** to the Pavilion of the World Design Capital Helsinki 2012 and buffet **dinner** for participants

30 June 2012

08.30 **Registration** at the House of the Estates, Snellmaninkatu 9-11, **2nd** floor, Helsinki

09.00 **Opening** of the CWE 2012 conference by **Paavo Arhinmäki**, Minister of Education and Culture of Finland, Hall 23, **2nd** floor

Welcome by **Robert Palmer**, Director of Democratic Governance, Culture and Diversity, Council of Europe

Welcome by **Joseph Falzon**, Vice-Chairman of the PACE Sub-Committee on Culture, Diversity and Heritage, Parliamentary Assembly of the Council of Europe (PACE)

Intervention by **Ritva Mitchell**, Director Cupore

Introduction of **moderator**, **Chris Torch** and **rapporteur**, **Tommi Laitio**

9.30 **Introductory Keynote** by **Robert Palmer**

9.45 Theme 1: CULTURE FOR SUSTAINABLE DEMOCRACY in the DIGITAL AGE

Introduced by **Stojan Pelko**, former Secretary of State, Ministry of Culture of Slovenia

- **Presentation** by **Monika Griefahn**, former Minister, Germany, on culture –including digital culture– as a catalyst for democratic citizenship and civic competences required for a global future
- **Presentation** by **Joost Smiers**, Professor, Utrecht School of Arts, on democratic challenges and faults in the digital age

Interventions and reactions by Jan Malinowski, Tatiana Fedorova, Małgorzata Nowak and other participants

11.15 – 11.30 *Coffee Break in Hall 20, **2nd** floor*

11.30 **Theme 2: FROM STATISTICS TO INDICATORS - COULD WE ARRIVE at a EUROPEAN CULTURAL PARTICIPATION INDEX?**

Introduced by **David Fajolles**, Director, DEPS

- **Presentation** by **Elena di Federico**, On the Move and **Susanne Keuchel**, Director, Zentrum für Kulturforschung, summarising existing statistical initiatives on cultural participation/access and the state of art

- **Presentation** by **Vladimir Bina**, former research coordinator for Culture and Media at the Ministry of Education, Culture and Science, Netherlands and **Andreas Wiesand**, Director

ERICarts, on a new tool developed by Compendium researchers: Proposal for a European Cultural Participation Index

Interventions and reactions by Annamari Laaksonen, Pierre Le Quéau, Xabier Landabidea Urresti and other participants

13:00 – 14.30 *Lunch Buffet in Hall 10, **1st** floor – please note!*

14:30 Theme 3: FROM INDICATORS to CULTURAL POLICIES

Introduced by **Colin Mercer**, Cultural policy researcher and advisor

- **Presentation** by **Jukka Liedes**, Director of the Division for Culture and Media Policy of the Ministry of Education and Culture of Finland, on how to turn indicators into policy, user-oriented comprehensive policy making and the challenges and pitfalls of evidence-based policy making
- **Presentation** by **Peter Inkei**, Director Budapest Observatory, on "What indicators do policy makers really use?" and the added value of the Proposal for a European Cultural Participation Index

Interventions and reactions by Pius Knüsel, Christine M. Merkel, Stojan Pelko and other participants

16.00 – 16.30 *Coffee Break in Hall 20, **2nd** floor (same as 1st coffee break)*

16:30 CLOSING SESSION: FROM REFLECTION TO ACTION

Introduced by **Kimmo Aulake**, Ministerial Adviser, Deputy Head of Division, Arts Division, Ministry of Education and Culture, Finland

- **Presentation by Ragnar Siil,** Undersecretary of State, Ministry of Culture, Estonia, on the development of national policy agendas and action programmes
- **Presentations** by **Joseph Falzon**, Vice-Chairman of the PACE Sub-Committee on Culture, Diversity and Heritage, Parliamentary Assembly of the Council of Europe (PACE) and **Deiana Danailova**, Chair of the Steering Committee for Culture, Heritage and Landscape on follow up action by the Council of Europe

17.15 Summary of conclusions, policy orientations and/or action proposals by **Tommi Laitio**, conference rapporteur, and approval of conference conclusions

17.45 Closing words by **Paavo Arhinmäki**, Minister of Culture of Finland and **Robert Palmer**, Director of Democratic Governance, Culture and Diversity, Council of Europe

18.00 End of conference

19:00 *Closing Dinner at the invitation of the Finnish Ministry of Education and Culture at the Uunisaari Island*

IV. Participants' Curriculum Vitas

Bilel ABOUDI, Deputy Director of International Cooperation and External Relations, Ministry of Culture, Tunisia

Bilel Aboudi has served as a Public Services Advisor at the Ministry of Culture of Tunisia since 2001. As a public policy specialist, he was assigned in his early career to elaborate a new cultural policy framework based on development projects. Since its elaboration in 2004, he actively participated in the UNESCO convention for the protection and the promotion of the diversity of cultural expressions as a Vice-chairman, as an international expert and as a UNESCO programme specialist. He graduated from Bilkent University (Turkey) in Management and Business administration, and has a Diploma of High Studies (Masters) from the National School of Public Administration (Tunisia) specialized in development projects and policy analysis.

Diana ANDREEVA, Director, Observatory of Cultural Economics, Bulgaria

Diana is a co-founder and currently director of the Observatory of Cultural Economics. Her professional experience starts in the field of Finance in 1999 as a financial and marketing manager. Since 2005 she has been working as a researcher in cultural policy and cultural economics for the Public Expertise for Academic Change Project, Sofia University "Kl.Ohridski". In 2006 she started work in The Red House Centre for Culture and Debate as a Programme manager. Since 2009 she is a guest lecturer of "Marketing and advertisement of Performing Arts" and "Financing of performing Arts" in National Academy of Film Ttheatre Arts "K. Sarafov" and since 2011 she became a guest lecturer of "Economics and Financing of Film Industry" in New Bulgarian University.

Yulia ANTONYAN, Assistant Professor, Department of Cultural Studies, Yerevan State University, Armenia

Yulia Antonyan is currently assistant professor at the Department of Cultural Studies of the Yerevan State University where she teaches cultural anthropology, cultural history and religion in cultural systems. In the same time she is also consultant to the Ministry of Culture of the Republic of Armenia in different projects and conferences. Before she was external evaluation expert for the Jinishian Foundation regarding development and charity programmes and from 1997 to 2005 she was programme officer for public projects at the Eurasia Foundation. She was actively involved in several cultural projects, is member of different Armenian academic organisations and published several papers and publications on cultural anthropology, cultural history and religion in cultural systems.

Anthony ATTARD, Cultural Manager, St. James Cavalier Centre for Creativity, Malta

Toni Attard graduated from the University of Malta in Communications and Theatre Studies. As a Chevening scholar he completed his postgraduate degree in cultural management and policy at Queen Margaret University, Edinburgh with practice based research on cultural identity and cooperation. He was recently appointed a working group member within the Culture and Finance Ministries for the strategic development of the creative industries in Malta. In 2009, Toni was selected by the British Council to participate in a year long international pilot programme on cultural leadership with 35 future cultural leaders from around the globe. In 2008 Toni was National Coordinator for the European Year of Intercultural Dialogue. He is also one of

the authors of Malta's cultural policy and will resume his post in International projects at St. James Cavalier Centre for Creativity in Malta on completion of the creative industries strategy. He is also a theatre performer, stage director and drama tutor.

Angela ATZORI, Cultural Expert, Independent Consultant, Italy

Angela Atzori is a Cultural Expert and currently works as an Independent Consultant for a variety of international organizations (UNESCO, World Monuments Fund, etc.) engaged in the conservation, management and enhancement of tangible and intangible heritage worldwide. She has a PhD in Archaeological Sciences, a Master of Advanced Studies in Archaeological Heritage Management, a Master in Intercultural Studies and a Master in Humanities from the University of Padova (Italy). Her professional background combines over ten years of academic and management experiences in the field of heritage management and cultural cooperation, including with UN Agencies (UNESCO, UNHCHR), Governmental and Non-Governmental Institutions, the University and private firms in Italy, Asia and the Middle East.

Kimmo AULAKE, Ministerial Adviser, Deputy Head of Division, Arts Division, Ministry of Education and Culture, Finland

MA in Political Science, University of Helsinki. Previous positions include special advisor at the Ministry of Education (International Affairs); policy advisor at the Council of Europe (Cultural Policy and Action Division); special advisor at the European Commission (DG X); secretary-general of the State Committee on Audiovisual Integration; and project manager at the AV Eureka Center. His professional memberships and international activity include, to name a few: the Council of Europe Steering Committee for Culture (CDCULT), Chairman 2006-2008, Vice-Chairman 2004-2006, member since 2002; Interministerial Working Group on Cultural Exports Strategy (Secretary General 2005-2007); Interministerial Steering Group for Cultural Exports (Secretary General 2007 – present).

Luca BERGAMO, Secretary General of Culture Action Europe, Belgium

Luca Bergamo is the Secretary General of the European arts advocacy organisation Culture Action Europe since March 2012. Through his career he has gained vast experience in both the public and private sector. His previous positions include Director General of the Italian National Agency for Youth, Director General of the 'Glocal Forum' foundation, and Executive Director of Zone Attive.
He has been profoundly engaged in cultural innovation, civic and youth empowerment, policy-making and peace dialogue in post conflict areas. He has also promoted large-scale cultural initiatives. Previously Luca worked in artificial intelligence, knowledge design and as an information systems expert.

Vladimír BÍNA, Sociologist and research coordinator, the Netherlands

Vladimír Bína is a sociologist. He studied at Charles University in Prague, the University of Tilburg and received his PhD from the Free University in Amsterdam. From 1988 - 2010 he was the Research Co-ordinator for Culture and Media in the Ministry of Education, Culture and Science in The Hague. He has been involved in international efforts to improve and harmonise cultural statistics and indicators by the Council of Europe (Compendium on Cultural Policies and Trends in Europe), Eurostat (Leadership Group on Cultural Statistics, Working Group on Cultural Statistics, ESSnet on Culture), UNESCO Institute of Statistics and OECD. He is also one of the co-ordinators of the European Group on Museum Statistics (EGMUS). Vladimír retired from the Ministry in March 2010. However he is still active in the domain of European cultural statistics. He was the leader of Task Force 4 *Cultural Practices and the Social Aspects of Culture of the so called ESSnet on Culture* (2009-2011) and was commissioned to write a proposal for an indicator suite on cultural participation and access to culture for the Council of Europe in 2012.

Ulrike BLUMENREICH, Scientific Research Assistant, Institute for Cultural Policy within the Association of Cultural Policy (IfK), Germany

Ulrike Blumenreich is a scientific research assistant at the Institute for Cultural Policy within the Association of Cultural Policy in Bonn. She works as a project manager of different research projects (topics e.g. "Culture and Labour Market", "Socio Culture", "Cultural Volunteering"), as lector of universities (e.g. Academy for Music and Theatre in Hamburg) and as consultant (e.g. Review on Studying Arts and Culture in Portugal). She graduated in Applied Cultural Sciences at the Universities of Lüneburg (Germany) and Växjö (Sweden).

Carla BODO, Vice-President, Associazione per l'Economia della Cultura, Italy

Carla Bodo is Vice-President for International Relations of the Associazione per l' Economia della Cultura (www.economiadellacultura.it), and member of the board of editors of the Journal "Economia della Cultura". Former Director of the Observatory for the Performing Arts of the Italian Ministry for Heritage and Cultural Activities, previously head of the Unit "Cultural Economics and Cultural Policies" of ISAE, the Italian Government's Institute for economic analysis. She has been a consultant to the European Commission (coordinator of the TF on Cultural Expenditure of the Eurostat WG on Cultural Statistics), to UNESCO (Framework for Cultural Statistics), to the Council of Europe (Evaluation of national cultural policies). She is a Compendium author, and author and editor of books, articles and reports dealing with the institutional, economic, social and financial aspects of cultural policies.

Ann BRANCH, Head of Unit, Directorate General of Education and Culture, European Commission

Ann has been working for the European Union institutions since 1999. She holds both British and Finnish nationalities. Since 2008 she has been Head of Unit in DG Education and Culture in the European Commission and is responsible for the European Union's Culture programme, work on the future Creative Europe programme, audience development, and other cultural actions including the European Capitals of Culture, the new European Heritage Label and the European Union prizes for contemporary architecture, cultural heritage, music and literature. Before joining the European Institutions she worked in the private sector for representative business organisations, particularly in the field of employment and social affairs. She has a BA degree from the University of Newcastle upon Tyne, and a Master of Philosophy from Oxford University. She has also studied at the Institut d'Etudes Politiques in Paris. She has written numerous academic articles on European industrial relations and European social dialogue.

Aleksandar BRKIC, Teaching assistant, University of Arts Belgrade, Serbia

Aleksandar Brkić is winner of the 2011 Cultural Policy Research Award and PhD student/Teaching Assistant at the Management of Arts and Media programme at the Faculty of Dramatic Arts in Belgrade. He graduated at the Faculty of Dramatic Arts, received his M.Sc. at Cass Business School/City University in London, and currently is finishing his MFA at the University of Arts in Belgrade. Parallel to his academic accomplishments, Aleksandar worked as an arts manager in a number of theatres, festivals and event management companies.

Kalliopi CHAINOGLOU, Scientific collaborator to the UNESCO Chair in Intercultural Policy for an Active Citizenship and Solidarity, University of Macedonia, Greece

Dr Kalliopi Chainoglou is a lawyer specializing in human rights and an Elected Lecturer in International and European Institutions at the Department of International and European Studies, University of Macedonia (Greece). Since 2007 she is Scientific Collaborator to the UNESCO Chair in Intercultural Policy for an Active Citizenship and Solidarity. Her research interests include: international law, international protection of human rights, cultural rights, intercultural dialogue, intercultural education, women's rights, migrants' rights, and the rights of persons with disabilities. She has published extensively on various aspects of international law and human rights in English and Greek.

Vesna COPIC, Lecturer, Faculty of Social Sciences, Ljubljana University, Slovenia

Vesna Copic graduated from the Faculty of Law and received her Ph.D. from the Faculty of Social Sciences, University of Ljubljana. She has published many works on cultural policy including: "Elements for the Shaping of the National Cultural Policy", 1991; "Cultural Policy in Slovenia", 1997. The following year she edited together with Gregor Tomc, a compilation of texts: Cultural Policy in Slovenia - a Symposium. In 1999 she was engaged as a legal expert in the Thematic study on "Desetatisation and Privatisation of National Cultural Institutions in Transition". Her principal interests are public governance and cultural policy. She is an assistant lecturer of cultural policy and cultural management in the Faculty of Social Sciences at the University in Ljubljana.

Sarah BAINTER CUNNINGHAM, Executive Director of Research, Virginia Commonwealth University School of the Arts, USA

Sarah Bainter Cunningham currently serves as Executive Director of Research at Virginia Commonwealth University's School of the Arts. Prior to her current position, she served as Director of Education at the U.S. cultural agency, the National Endowment for the Arts (NEA). In this capacity, she oversaw U.S. efforts in preK-16 arts learning, including national initiatives in jazz, poetry, and design. In this role, she served as the U.S. government representative for external affairs related to culture and education. Ms Cunningham founded a cultural policy design initiative to strengthen arts in public education which has served 29 state governments. Ms Cunningham received an M.A. and Ph.D in philosophy from Vanderbilt University.

Deiana DANAILOVA, Director, Cultural Policy Directorate, Ministry of Culture of Bulgaria; Chair, Steering Committee for Culture, Heritage and Landscape

Her main activities are in the field of International cultural relations. In 2009 and 2010 she was Chair of the Steering Committee for Culture of the Council of Europe. Member of the Cultural Affairs Committee of the Council of EU, she also represents Bulgaria at the Culture Programme Management Committee and EUNIC. In the period 2009 – 2011 she represented Bulgaria as a member of the Intergovernmental Committee for the protection and promotion of the diversity of cultural expression, Vice-Chair 2010 – 2011. Since 2011 she is President of the Board of the Regional Center for the Safeguarding of the Intangible Culture Heritage in the South-Eastern Europe under the auspices of UNESCO. On 14 May 2012 Deiana Danailova was elected Chair of the Steering Committee for Culture, Heritage and Landscape of the Council of Europe.

Elena DI FEDERICO, Head of Communications and Advocacy, On the Move, Brussels

Elena Di Federico currently works for On the Move (http://on-the-move.org), international network for information on the mobility of artists and cultural professionals, where she is responsible for the communication and the advocacy activities. Between 2005 and 2011, working as a researcher and a project manager both as a freelancer and for Fondazione Fitzcarraldo (Italy), she was involved in several national, EU and international projects, mainly focusing on intercultural dialogue, cultural marketing, cultural participation, and artists' mobility in the EU and the Mediterranean.

Joseph FALZON, Vice-Chairman of the PACE Sub-Committee on Culture, Diversity and Heritage

Joseph served as the Secretary General in the MZPN (Youth Movement of the Nationalist Party, and EPP) and in 2000 was elected to the Msida Local Council. In 2003, elected youngest member of Parliament at the age of 29. He is the government deputy whip and member of the Parliamentary Standing Committee on House Business. He is a Member of the Maltese Delegation to the Parliamentary Assembly of the Council of Europe. He is a former Chairman of the Sub-Committee on Sustainable Development and is now Vice Chairman of the Sub-Committee on Culture, Diversity and Heritage. He is also Member of the ad-hoc committee on Climate Change. Since 2004, he is the Maltese government representative in the Malta Environment and Planning Authority; he also served in the Parliamentary Standing Committee on Sustainable Development. Joseph graduated from the University of Malta in Architecture and Civil Engineering and works in private practice.

Tatiana FEDOROVA, Head of the Section of Reference and Information Services, Russian Institute for Cultural Research, Russian Federation

Tatiana S. Fedorova graduated from the Moscow State University, History Faculty and since 1985 has been working at the Russian Institute for Cultural Research. In 1994-1996 she took part in the exercise to compile the National Report on Cultural Policy of the Russian Federation and assisted on the panel of European experts. She has produced reference materials including bibliographies, reviews and data banks on cultural policies and governance in Russia and has contributed the Russian profile to the 'Handbook of Cultural Affairs in Europe' (ed. in 1995, 2000). Her principal interest is concerned with monitoring the institutional structures within the cultural sector and related policies in Russia. In 2001, she joined the team of Compendium authors and is currently a member of the national working group, which is to elaborate the second generation Cultural Policy Review of the Russian Federation.

Mechthilde FUHRER, Administrator, Cultural Policy, Diversity and Intercultural Dialogue Division, Directorate of Democratic Governance, Culture and Diversity, Council of Europe, France

Mechthilde Fuhrer has studied Literature, Languages, Social and Cultural Anthropology, Art and Archeology. She has worked at UNESCO and also as a researcher and lecturer with the German Academic Exchange Service, teaching literature, languages and intercultural studies in universities in France and Germany. She is an educational specialist and experienced in the field of intercultural dialogue. Since 2010 she works in the field of cultural policies and action and manages, inter alia, the new Steering Committee on Culture, Heritage and Landscape.

Sarah GARDNER, Executive Director of IFACCA, Australia

Since 2001 Sarah Gardner has been the founding Executive Director of the International Federation of Arts Councils and Culture Agencies (IFACCA), the global network of national arts funding bodies. With members and affiliates from over 80 countries, the Federation www.ifacca.org provides a meeting ground and information resource for arts policy makers and managers. From 1990 until 2001, she held various senior executive roles at the Australia Council for the Arts, primarily as Director Strategy and Policy. She was formerly the Director of Public Affairs for the Australian Bicentennial Authority and a consultant in the private and public sectors. She has a Master's degree in Public Policy and a BSc.

Olivier GÖBEL, Project Manager "Compendium of Cultural Policies and Trends in Europe", ERICarts, Germany

Since 2009, Oliver is Project Manager at the ERICarts Institute and Coordinator of the Council of Europe/ERICarts project "Compendium of Cultural Policies and Trends in Europe". In previous years, he was project assistant and worked also for the publishing house ARCult Media as Sales Manager and as research assistant for the Zentrum für Kulturforschung (ZfKf). He studied political science, economics and social sciences at the University of Bonn and holds an M.A. degree. Oliver is responsible for the coordination and logistical execution of transnational comparative research studies or projects undertaken on behalf of the European Commission, the Council of Europe and national governments.

Rui GOMES, Researcher, Observatorio das Actividades Culturais, Portugal

Rui Telmo Gomes is currently preparing his Ph.D. in Sociology of Culture focusing as research object the pop music scene in Lisbon and the youth subcultures related to it. He has worked as researcher in the Observatório das Actividades Culturais (OAC) from its foundation in 1996. The research projects and published studies in which he has been involved since then includes cultural practices and policies, cultural events and equipment's audiences, cultural and creative industries in Portugal, professionalization conditions and trends in artistic domains (namely regarding the performing arts). He is also editor to the OAC's journal (OBS) from its first issue in 1997. In recent years he has been lecturer in some Portuguese universities and research centers.

Monika GRIEFAHN, Director, Institute for Media Environment Culture

Monika Griefahn (1954, sociologist, Germany) was a founding member of Greenpeace Germany and co-director from 1980 to 1983. From 1984 to 1990 she worked as the first female member on the international board of Greenpeace. During and after her time as Minister for the environment in the German State of Lower Saxony (1990 – 1998) she dedicated her work to initiating a new energy policy without nuclear power. From 1998 to 2009 she served as a member of the German Parliament. There she focused on issues in the area of culture and media as well as international cultural exchange and education. In 2012 she founded the Institute for Media Environment Culture. The Institute offers educational and scientific support within the fields of media, culture and the environment.

Franz-Otto HOFECKER, Head, Institute for Culture Management and Culture Studies, University of Music and Performing Arts Vienna, Austria

Chairman of the Institute for Culture Management and Culture Studies at the University of Music and the Performing Arts in Vienna. Co-partner of the Centre for Culture Research GmbH (Bonn) and head of its Vienna branch. Member of various national and international boards, advisory boards and experts' committees in the field of culture policy and culture research (UNESCO, Council of Europe, European Union, Eurostat, ERICArts, Office of the Austrian Chancellor, etc). Main area of work and publications on culture policy, culture eco-no-mics, culture funding, culture statistics (head of the LIKUS project, the LänderInitiative KulturStatistik) and special fields such as music schools, regional support of culture, state and private culture funding, etc.

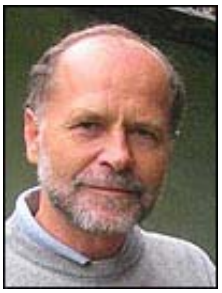
Sarah HUMBLE, Administrative Assistant, Cultural Policy, Diversity and Intercultural Dialogue Division, Council of Europe, France

Sarah joined the Culture Department of the Council of Europe in 2002. She worked in technical assistance for two years and then was Secretariat to the Steering Committee for Culture (CDCULT) from 2004 to 2011. Her experience includes several years as a civil servant in Austin, Texas; seven years as a legal secretary in Washington, D.C. and three years of teaching English in Strasbourg, France. She has a B.S. in Education with a concentration in Fine Arts from the University of Texas.

Yashar HUSEYNLI, Head of the Intangible Cultural Heritage Division, Cultural Policy Department, Ministry of Culture and Tourism of the Republic of Azerbaijan

Yashar Huseynli studied Philosophy at the Moscow State University and Philosophy and Sociology at the Azerbaijan National Academy of Sciences. He worked as a teacher, rector assistant and lecturer of humanitarian disciplines at the Western University, lecturer of philosophy at the State Administration Academy, and Deputy Head of Ethics and Aesthetics Department at the Institute of Philosophy, Sociology and Law of the Azerbaijan National Academy of Sciences. Yashar Huseynli was also senior expert and Deputy Head of the Cultural Policy Department in the Ministry of Culture. He has experience in several national and international programs and project development. He is also the publisher of several geo-cultural, sociological, political ethics and philosophical publications.

Peter INKEI, Director, Budapest Observatory, Hungary



Péter Inkei is the director of the Regional Observatory on Financing Culture in East-Central Europe (the Budapest Observatory) since 1999. Specialist in cultural policy – he takes part in related research programmes, writes reports, runs projects, speaks at conferences, gives advice, organises meetings, etc. Previously, a Hungarian civil servant, including deputy minister for culture (1996-1998). He has also worked in publishing - actually executive manager of the Central European University Press since 2000.

Sari KARTTUNEN, Senior Researcher, Cupore and Adjunct Professor, University of Jyväskylä

Sari Kartunen is a Senior Researcher at the Finnish Foundation for Cultural Policy Research (Cupore) and Adjunct Professor (Docent) in cultural policy at the University of Jyväskylä. Her main research interests are artistic occupations and government artist policies. She also works on the methodology of cultural policy data collection and mapping exercises.

Susanne KEUCHEL, Executive Director of the Zentrum für Kulturforschung, Germany

Prof. Dr. Susanne Keuchel is Executive Director of the Zentrum für Kulturforschung (Centre for Cultural Research). She was trained in musicology (HF), German studies and sociology at Universität Bonn and Technische Universität Berlin (Berlin University of Technology). Furthermore, she is honorary professor at the Institut für Kulturpolitik (Institute of Cultural Policy) of Hildesheim University, as well as lecturer at Hochschule für Musik und Darstellende Kunst Hamburg (Hamburg Academy of Music and Drama).

Carl-Johan KLEBERG, former Chairman of the Swedish Humanist Association

Born 1929 in Stockholm. Retired since 1996 from a post as Deputy Director and Head of Department for Research and Development in the Swedish Arts Council, where he worked since 1974. After retirement he has been an expert in cultural policy research for the Bank of Sweden Tercentenary Foundation. Prior to this he worked in the Swedish Ministry of Education 1959-1974, primarily on cultural policy issues. He has participated in different Council of Europe and UNESCO projects and was one of initiators of the Council of Europe National Cultural Policy Reviews project; examining three reviews: France, Netherlands and Latvia.

Pius KNÜSEL, Director of Pro Helvetia, Switzerland

Pius Knüsel, born 1957, Swiss, graduated from the University of Zurich in German Literature and Philosophy. Free lance journalist, cultural editor for Swiss Television until 1992, founder and director of the Moods Jazz Club in Zurich from 1992 until 1997. Board member of the European Jazz Network. Head of the department of cultural sponsoring of Credit Suisse from 1998 until 2002. Since 2002 director of Pro Helvetia, the Swiss Arts Council. Teaches arts management and cultural policy at various universities.

Nina KOCHELYAEVA, Academic secretary, Russian Institute for Cultural Research, Russian Federation

Nina Kochelyaeva is the Academic secretary of the Russian Institute for Cultural Research (Russian Federation). Together with Tatiana Federova she is author of the national cultural policy profile of the Russian Federation for the Compendium. Her expertise is in the fields of Intercultural Dialogue and regional cultural policies. In this context she is actively involved in the development of a regional cultural policy profile for the Perm region (Russian Federation).

Annamari LAAKSONEN, Research Manager, IFACCA, Australia

Annamari Laaksonen has been working as a research manager at IFACCA (Sydney, Australia) since July 2011. Prior to IFACCA she worked as researcher and senior programme officer at the Interarts Foundation in Barcelona, Spain (2000-2011).

Mikko LAGERSPETZ, Professor of Sociology, Åbo Akademi University, Finland

Mikko Lagerspetz studied sociology and psychology at the University of Turku, musicology at the Åbo Akademi University, musical composition at the Estonian Musical Academy, and received his Dr. Rer. Pol. in sociology at the University of Turku. He has taught courses at the universities of Helsinki, Jyväskylä, Tartu and Uppsala, the Estonian Musical Academy and the Pedagogical University of Tallinn. From 1990 on, he has worked in Tallinn Estonia, 1997-2006, as professor of Sociology. From August, 2006, he is Professor of Sociology at the Åbo Akademi University. His main areas of research are post-socialist civil society, cultural policies, identity and social problems. He is a member of several organisations including the Estonian Association of Sociologist (President). He has published more than 80 scientific articles and in 2004, received the Estonian Annual State Prize for Research in the Social Sciences.

Tommi LAITIO, Researcher and project manager, Demos Helsinki, Finland

Tommi Laitio works as a researcher and project manager at Finland´s leading think tank, Demos Helsinki. His work focuses on happiness, urban communities and sustainable consumption. In 2010 he co-authored a pamphlet on government's role in culture called Saa koskea (Touching Allowed). He holds a Master's Degree in Political Science from the University of Helsinki. He is also a board member of the recently established Society for Cultural Policy Research in Finland. Prior to this he has worked for Finland's leading daily, British Council, acted as President of The National Union of Students in Finland and written articles and essays for publications like Eurozine and Volume. In 2005–2008 he was in charge of the European Cultural Foundation's Media and Youth Programme.

Xabier LANDABIDEA URRESTI, Researcher and lecturer, University of Deusto, Bilbao, Spain

Xabier Landabidea Urresti is a researcher and lecturer at the Institute of Leisure Studies of the University of Deusto (Bilbao, Basque Country) and PhD candidate in the Leisure and Human Development programme. During the last five years he has been involved in various research projects engaging contemporary cultural forms and practices of leisure, cultural city prospective, media reception and interactions with audience and publics. His postgraduate teaching has revolved around Strategic Communication and Marketing and Communication for Leisure Projects and Congresses, Events and Fairs. He is currently working on his doctoral thesis on the generational differences of leisure experiences involving television.

Pierre LE QUÉAU, Researcher and Sociologist, Grenoble Observatory, France

Pierre Le Quéau is a senior lecturer in the Department of Sociology at Pierre Mendes-France University, Grenoble, France. He holds a Ph.D. in Anthropology and Comparative Sociology from Paris Rene Descartes University (University of Paris V), where he completed his thesis on the forms of religiosity. His main topics are sociology and anthropology of arts and culture. He worked for several institutions on cultural reception (reading, painting) and cultural practices. Recently he completed research on cultural practices in Lille, Metropole for the Observatory of cultural policies (2011). He is the author of “The Man in Chiaroscuro” (1997), the editor of “Twenty Years of Sociology of Art” (2008), and the co-editor of two issues of “Sociologie de l’art” (2008).

Viktoras LIUTKUS, Museum Director, Vilnius Academy of Arts, Lithuania

Viktoras Liutkus is a professor at the Vilnius Academy of Arts and Director of the Academy’s Museum. He graduated from the Department of history of the Vilnius University. His PhD thesis is “The Manifestations of Constructivism in Lithuanian Art”. Since 2001 Viktoras Liutkus is a part-time professor and the Academy’s UNESCO chair for cultural management and cultural policy. In the 1980s–1990s he was the Secretary for science and curator of international programmes at the Lithuanian Art Museum, Head of European Integration Division at the Ministry of Culture and the adviser to the Minister of Culture of Lithuania. Alongside his civil servant and academic career he was the Executive director of the Lithuanian Artists' Association, member of the Museums' Council of Lithuania, Chairman of Experts Commission of the Lithuanian Culture Support Foundation. Viktoras Liutkus established and is the director of the NGO “Cultural Observatory”.

Mirja LIIKKANEN, Head of research unit for culture, media and time use, Statistics Finland

Mirja Liikkanen is the Head of research at the unit of culture, media and time use in Statistics Finland. Professional background includes: book editing and articles on leisure, culture participation and culture/media statistics. She is a project manager for a series of leisure and cultural participation surveys since the beginning of the 1980s. She has much experience in development efforts on culture statistics in the EU and UNESCO. Current research interests include: changes in concepts of culture, participation and audience in the new culture policy situation.

Anja LUNGSTRAß, Researcher, Österreichische Kulturdokumentation. Internationales Archiv für Kulturanalysen, Austria

Anja Lungstraß is a researcher and documentarist at the österreichische kulturdokumentation in Vienna. She studied German literature, psychology, publishing and bibliology in Düsseldorf, Berlin and Munich and graduated in cultural management at the Vienna Institute for Culture Concepts. Her research topics are cultural policies in Austria, in Europe and international, comparative cultural policies, cultural diversity, creative industries and urban cultural policies. She is author of several publications and articles, for example "Who does the city belong to? Vienna - art in public space since 1968" (KÖR GmbH, Kunsthalle Wien, 2009) and "The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions - Stocktaking on Implementation and Application in Austria" (for the Austrian UNESCO Commission, ÖUK 2010).

Jan MALINOWSKI, Head of Information Society Department – Media, Information Society, Internet Governance, Data Protection and Cybercrime – Council of Europe

Jan Malinowski is a lawyer, qualified in Spain and in England. Following eight years of professional practice in Barcelona and London, Jan joined the Council of Europe where he worked for eleven years with the anti-torture watchdog. Since 2005, Jan has been responsible for Council of Europe work on media policy, freedom of expression and Internet governance. This work has resulted in the adoption by the Organisation's 47 member states of a number of ground-breaking human rights-based normative texts, including a commitment to do “no harm” to the Internet and the acknowledgement of the states’ shared responsibility for preserving the integrity and ongoing functioning of the Internet. As Head of the Information Society Department, he is now also responsible for work related to two unique Council of Europe conventions, on data protection and cybercrime.

Melika MEDICI, Assistant Programme Specialist, Section of the Diversity of Cultural Expressions, UNESCO

Melika Medici is Assistant Programme Specialist within the Section of the Diversity of Cultural Expressions, UNESCO’s Culture Sector, where she is responsible for the design and field testing of a set of indicators that measures culture’s contribution to human development, the UNESCO Culture for Development Indicator Suite. Melika Medici is a lawyer specialized in public international law with a Masters degree in International Administration. She has over 10 years professional experience in international cultural cooperation and cultural industries for development with UNESCO and the Spanish Agency of Cooperation for Development.

Colin MERCER, Freelance cultural policy researcher and advisor, UK

Colin Mercer has 25 years of experience in cultural policy research and development beginning in Australia where he was first Deputy Director and then Director of the Institute for Cultural Policy Studies at Griffith University. Returning to Europe in 1998 he immediately became involved in European cultural policy issues as the UK's first full Professor of Cultural Policy at The Nottingham Trent University where he established, and was Director of, the Cultural Policy and Planning Research Unit from 1999 until 2003 when he went freelance. He has worked and published extensively and internationally in the field of cultural indicators, cultural mapping, cultural planning, the creative ecology, digital cultures, and on the urgent need for a new knowledge base for cultural policy.

Christine M. MERKEL, Head of the Division for Culture, Memory of the World, at the German Commission for UNESCO, Germany

Christine M. Merkel is currently the Head of the Division for Culture, Memory of the World, at the German Commission for UNESCO, Executive Coordinator of the German Coalition for Cultural Diversity and Chair of the Cultural Committee of the Council of Europe/Strasbourg. A historian and psychologist by academic background, her professional career led her to a specialisation in International Relations with Senior professional positions in the European Parliament, international human rights organisations and, since 1994, UNESCO. She is co-founder of several transnational foundations and of a leadership development academy for civil society organisations from around the globe**.**

Kathrin MERKLE, Head of Cultural Policy, Diversity and Intercultural Dialogue Division, Directorate of Democratic Governance, Culture and Diversity, Council of Europe, France

Kathrin Merkle is responsible for a number of Council of Europe projects in the cultural field including Policy Reviews, the "CultureWatchEurope" initiative, the Roma Academic Network (JP with the EU) and initiator of the Compendium cultural policy information and monitoring system. She currently leads the Cultural Policy Reviews of Turkey and the Russian Federation. Kathrin teaches European cultural policy at the University of Strasbourg and has a Masters in Sociology, Political Science and Education Science from the University of Heidelberg. As a sociologist, her interests include everyday manifestations of culture, an issue on which she has published a European reference work. Before joining the Council of Europe, she worked a several years with UNESCO on cultural statistics.

Ritva MITCHELL, Director of research for the Finnish Foundation for Cultural Policy Research (CUPORE) and President of the Board of Governors of the European Institute for Comparative Cultural Research (ERICarts), Finland

Ritva Mitchell is a social scientist who has specialised in cultural research for the past 30 years. She has worked as a researcher at the University of Helsinki, was Head of Research at the Arts Council of Finland, and Programme Advisor at the Council of Europe. She has worked as an expert for the Finnish Minister of Education and Culture, Nordic Council of Ministers, UNESCO, the EU and governments in Europe and Asia. She has written numerous articles on cultural development and lectures at Finnish and European universities on cultural policies and integration.

Delia MUCICA, Professor, The Bucharest "I.L. Caragiale" National Theater and Film University (UNATC), Romania

Former Secretary General of the Ministry of Culture in 1998-2000 and 2005-2006, independent consultant in media, cultural policies and legislation and visiting professor at the Belgrade University of Arts, lecturing on copyright, cultural/media legislation and policy. She has worked as scientific researcher with the National Institute for Economics, as deputy director of a publishing house, as director for international affairs and strategies at the National Office for Cinema, as legal expert with the Standing Committee for Culture and Media of the House of Deputies and as Senior Advisor of the Minister of Culture and of the President of Romanian Television. She studied law at the University of Bucharest and holds a Ph.D. in economics. She is the author of several books and papers on copyright, cultural policies and cultural governance, as well as on media and audiovisual affairs.

Florence MUKANGA MAJACHANI, Researcher, Zimbabwe

Florence Mukanga holds Honours in a Theatre Arts degree from the University of Zimbabwe and a Masters in Arts and Culture Management from the University of Witwatersrand. She has more than four years experience working in the arts and culture sector of Africa. She began her career in 2007 when she joined the Observatory of cultural policies in Africa which is based in Mozambique as a Liaison Officer and Assistant Researcher. In 2008 she joined Arterial Network as a researcher in charge of compiling an online Arts and Culture Information Directory as well as researching and sending out a monthly newsletter on arts and culture. Recently she worked with Nhimbe Trust in preparing a Civil Society's National Plan of Action on the Arts and Culture for Zimbabwe.

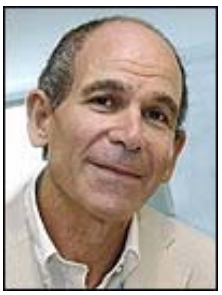
Małgorzata NOWAK, Culturologist, Director, Pro Cultura Foundation, Warsaw

Since 2006, cooperates with the Pro Cultura Foundation in Warsaw, since 2010 holds the position of the Foundation's director. Experienced in international cooperation, team management, organisation of voluntary work and coordination of local and international research projects and events. Participated in many research projects on national and international level, author and co-author of experts' reports, studies and articles. Since 2007 co-author of Polish profile at Compendium of Cultural Policies and Trends in Europe (Council of Europe / ERICarts Institute). Since 2010 academic lecturer at Warsaw School of Social Sciences and Humanities, teaching management of culture in municipalities.

Andrew ORMSTON, Director, Drew Wylie Ltd., UK

Andrew's business, Drew Wylie Ltd, provides policy and business development advice for the cultural and creative industries. He is a Cultural Expert for the Education, Audiovisual and Culture Executive Agency of the European Union, Associate Director of Berwick Film and Media Arts Festival, Associate Consultant with Action Planning, and development advisor to the ASCUS art science collaborative network. Andrew has directed a number of festivals and venues prior to leading cultural services in Birmingham and London. He established FILM Birmingham and the Urban Fusion Capital of Culture legacy programme and has published a range of articles and papers on topics ranging from cultural tourism to dance development, festivals evaluation to theatre and environment.

Robert PALMER, Director of Democratic Governance, Culture and Diversity, Council of Europe, France



Director of Democratic Governance, Culture and Diversity of the Council of Europe, Strasbourg since 2006. Responsible for the Council's work across sectors that include cultural policy and action, cultural diversity, intercultural dialogue and conflict prevention, and the monitoring of cultural and heritage policies in the Council of Europe's 47 member states. Prior to that, international advisor on culture. Director of both Glasgow (1990) and Brussels (2000) as European Capitals of Culture and author of a detailed study of Cultural Capitals for the European Commission. Board member of various arts institutions and international festivals, and Chair of European arts juries.

Stojan PELKO, former Secretary of State, Ministry of Culture of Slovenia

Stojan Pelko was born on 27 September 1964. He obtained a master's degree in philosophy, a D.E.A. in audiovisual research (Université de la Sorbonne Nouvelle – Paris III) and a doctorate in social sciences (with the doctoral thesis The image of thought). He is a film publicist, essay writer and former editor-in-chief of the film monthly Ekran (1990-1995). As an Assistant at the Department of Sociology of Culture at the Faculty of Arts of the University of Ljubljana he has been lecturing on two subjects, sociology of the cinema and critical analysis of media. Pelko was key-speaker (with Jeremy Rifkin) at the Brussels CultureWatchEurope 2010 conference "Culture and the policies of change" and program coordinator of the Bled CultureWatchEurope think tank "Cultural Governance: from challenges to changes" in 2011. During the Danish presidency of the Council of European Union, he was invited by Danish minister for culture, Uffe Elbaek, to join Culture Team 2012.

Thomas PERRIN, Associate researcher at PACTE - CNRS research centre, University of Grenoble, France

Thomas Perrin is associate researcher at PACTE - CNRS research centre, University of Grenoble (Policies, Politics and Territories Research Center), and at the University Institute of European Studies (IUEE) of Barcelona. He completed a Masters in intercultural relations at Paris Sorbonne Nouvelle University in 2001 and spent a year at the School of European Studies, Sussex University, as an undergraduate student. He earned his PhD (2010) in political science from Institut d'Études Politiques, University of Grenoble, with the thesis: "Culture et eurorégions - enjeux institutionnels de l'action culturelle eurorégionale". In 2011, he was a post-doctoral fellow at the University Institute of European Studies of Barcelona (IUEE). Thomas won the first Mark Schuster Prize in 2011, which recognises the best recently published paper on comparative cultural policies presented by a young researcher. He also received a merit prize for the EU Committee of the Regions' Doctoral Thesis Competition 2011.

Jaka PRIMORAC, Research Fellow, Institute for International Relation (IMO), Croatia

Jaka Primorac, works as a Research Fellow at the Department for Culture and Communication, Institute for International Relations (IMO), Zagreb, Croatia. She holds Ph.D. in Sociology from the Faculty of Humanities and Social Sciences, University of Zagreb, Croatia. Her research interests include research in the field of creative and knowledge industries, cultural workers, cultural transition and cultural production. She is the winner of the 2005 Cultural Policy Research Award (www.cpraward.org), awarded by the European Cultural Foundation (ECF) and Riksbankens Jubileumsfond.

Ornela RAMASAUSKAITE, Art consultant, Meno rinkos agentūra, Lithuania

Ornela Ramašauskaitė is a graduate of UNESCO chair for cultural management and cultural policy from Vilnius Art Academy (MA in 2009), she also holds a bachelor degree in audiovisual art (2007) and a qualification as an art educationalist (2009). Ornela Ramašauskaitė has worked in an art auction house, gallery and art books' publishing, assisted at various art projects. Now she works as an assistant to the Rector of Kaunas University of Technology. As well she is a free-lance art consultant (investment in artworks, formation of art collections, interior decoration) and an artist, sometimes participating in exhibitions and art projects.

Veronika RATZENBÖCK, Director, Österreichische Kulturdokumentation, Internationales Archiv fur Kulturanalysen, Austria

Veronika Ratzenbock is director of the Österreichische Kulturdokumentation, Internationales Archiv für Kulturanalysen in Vienna. She studied history, German philology and contemporary history in Vienna. Research projects since 1986 include cultural, economic and social history of the twentieth century, and diverse cultural studies projects. In 1991, founder and manager of the Österreichische Kulturdokumentation, Internationales Archiv für Kulturanalysen, an institute for applied culture research focusing on comparative cultural policy, and cultural theory. Lecturer at the University of Vienna, and in 1997 a visiting professor at the Institute of Philosophy of Law at the University of Salzburg. Expert consultant to the Council of Europe Evaluation on national cultural policies in Croatia, Bosnia & Herzegovina, etc. She is the editor of numerous publications and the series published by the Österreichische Kulturdokumentation.

Eija RISTIMÄKI, Senior Advisor, Head of Communications, Arts Council of Finland

Eija is currently responsible for Communications and Strategic Planning at the Arts Council of Finland. Prior to this she specialized in information architecture and the usability of communication and information platforms at the Finnish Virtual University. She believes that cultural policy information should be based on the ideas of open data, open source, and open access.

Ragnar SIIL, Undersecretary of State for Fine Arts, Estonian Ministry of Culture Chairman, European Union Expert Group on Cultural and Creative Industries

Ragnar Siil has been working at the Estonian Ministry of Culture since 2005 and is currently Undersecretary for fine arts. Previously Ragnar was head of the development department responsible for strategic planning and creative industries policy. Ragnar is chairing the European Union Expert Group on Cultural and Creative Industries and he is currently member of the European Creative Industries Alliance's Policy Learning Platform. Previously Ragnar was Estonian representative in the Steering Committee of Northern Dimension Partnership for Culture and heading the Estonian committee of UNESCO Convention on diversity of cultural expressions.

Martin SMATLAK, Director of the Slovak Audiovisual Fund

Martin Šmatlák is director of the Slovak Audiovisual Fund and was head of the Department of Audiovisual Production and Distribution on Film and TV Faculty, Academy of Performing Arts in Bratislava. Since January 2008 he is a chair member of the Slovak Film Institute Board, too. He holds PhD. of the Academy of Performing Arts of Bratislava and has a habilitation in the field of film science for the title of assistant professor. Between 2000 and 2004 he worked as executive director for the Slovak Advertising Agencies Association and as general director of the Department of Media and Audiovisual of the Slovak Ministry of Culture. Before, he worked for the Slovak television as director for strategy and development, the Academy of Performing Arts Bratislava as lecturer and for the Slovak Film Institute as it's constituent director. In 1997 and 2006, Martin Šmatlák was the winner of the Slovak Literary Fund Prize in the category of audiovisual theory and criticism. Between 2001 and 2006 he was member of the Council of the Minister of Culture for Mass Media.

Joost SMIERS, Utrecht School of the Arts, Netherlands

Prof. Dr. Joost Smiers is a *Research Fellow* in the Research Group Arts & Economics at the Utrecht School of the Arts, the Netherlands. He is the author of "Arts Under Pressure. Promoting Cultural Diversity in the Age Globalization" (London 2003, Zed Books). This book has been translated into eleven languages. Together with Nina Obuljen. He is the editor of a reader on the Unesco Convention on the Protection and Promotion of the Diversity of Cultural Expressions, "Making it Work", published in October 2006 by Culturelink (Zagreb 2006). Joost Smiers has written, together with Marieke van Schijndel, "Imagine there's no copyright and no cultural conglomerates too …", published in ten languages. He has also written on noise in the public space. Joost Smiers lives in Amsterdam.

Erminia SCIACCHITANO, Head of Unit Research and Development, General Directorate for the Valorization of Cultural Heritage, Ministry for Cultural Heritage and Cultural Activities, Italy

Trained as an Architect, PhD in Architectural drawings, Master in European studies, Erminia Sciacchitano is working on the development of new strategies, operational tools, guidelines and pilot actions to promote a wider access and participation to museums and heritage sites in Italy, focusing on how to nurture a deeper heritage awareness through the improvement of communication and information systems. She is working on the creation of a national Observatory of heritage audiences and participates at the EU OMC working group on inclusive culture. Since 2007 she is the national delegate for CoE culture and heritage committees, working to implement heritage conventions, guiding principles and good practices in the Italian system. In 2005-2009 she focused on artist's mobility and was member of the dedicated EU OMC working group.

Anna STEINER, Senior Officer in the Federal Ministry for Education, the Arts and Culture, Austria. Deputy Head of Department for bi- and multilateral Cultural Affairs

Anna Steiner has worked at the Federal Ministry for Education, the Arts and Culture since 1991. She has been in charge of international cultural affairs since 2004. Previous to her current appointment, she worked in the Department for International Relations/International School Links and Exchanges and was Deputy Head of the Department for Cultural Policy.

Zlatko TEODOSIEVSKI, Senior Curator, National Art Gallery Skopje, FYROM

Zlatko Teodosievski was Assistant Minister and Deputy Minister in the Ministry of Culture of Macedonia. He attended post-graduate studies at the Faculty of Philosophy (Contemporary Art History) in Belgrade after having studied History and Art History in the University of Skopje. Alongside his career in the National Art Gallery and the Ministry of Culture, Zlakto Teodosievski has been a member of different national and international organisations (International Council of Museums, Association of International Art Critics, Association of Art Historians of Macedonia, Republic Committee of Culture). He is also active as curator of art exhibitions, publisher of several research, essays and studies on problems of Macedonian culture.

Baiba TJARVE, Lecturer, Latvian Academy of Culture

Baiba Tjarve (1972) works at the Latvian Academy of Culture as a lecturer in project management and is a student in the PhD programme. She also contributes to the projects of the NGO "Culturelab" as the editor of the website http://www.culturelab.com/ and newsletter on cultural policy. She was one of the founders of the New Theatre Institute of Latvia in 1998 and was its Director until 2004. During this period numerous international and national projects in the contemporary performing arts field, cultural management and cultural policy were organised, among them the International Festival of Contemporary Theatre "Homo Novus". For two years (1999-2000) she was an international fellow at the OSI International Fellowship Programme carrying out research on Baltic performing arts policies. She holds a Masters Degree in Arts (Programme in Theatre Science, University of Latvia) and European Masters' Degree in Management of Artistic and Cultural Activities (ECUMEST Program (Romania) / School of Commerce of Dijon (France)).

Chris TORCH, Senior Associate, Intercult, Sweden

Chris Torch is Senior Associate at **Intercult**, a production and resource unit focused on culture, ideas and the arts. Founded in 1996, it is a publically-financed institution, based in Stockholm, and a designated **Europe Direct** office, managed within the institution's European Resource Center for Culture, since 2009. Intercult focuses to a large degree on international exchange and co-production with the European Neighborhood, reflected presently in the project CORNERS, which was launched in may 2011. (www.intercult.se/corners). Apart from large-scale project design, Torch plays a role in developing intercultural politics. He lectures regularly and is currently a Trustee for The European Museum Forum, a Board member of River//Cities and a member of the Steering Group for the Platform for Intercultural Europe. He was formerly vice president for Culture Action Europe (2006-2010) and ongoing Advisor to the campaign *we are more*.

Kirsi VÄKIPARTA, Senior Advisor, Arts Council of Finland

Senior Advisor at the Arts Council of Finland working with international affairs, intercultural dialogue, design and architecture. Art historian from the Helsinki University with a working experience of twenty years in the contemporary visual art field.

Ineke VAN HAMERSVELD, Editor-in-chief Books, Boekman Foundation

Publications include: Identifying with Europe, Reflections on a Historical and Cultural Canon for Europe (2009, with SICA and EUNIC Netherlands), Cultural Policy in the Netherlands, Edition 2009 (with the Ministry of education, Culture and Science), State on Stage, the Impact of Public Policies on the Performing Arts in Europe (with VSCD en PEARLE*). Previously editor-in-chief Boekmancahier. Together with Anita Twaalfhoven prepared the launch of the e-journal Cultural Policy Update.

Anna VILLARROYA, Associate Professor, Department of Public Economy, Political Economy and Spanish Economy, University of Barcelona

Anna Villarroya is associate professor at the Department of Political Economy and Public Finance at the University of Barcelona, where she teaches "Economics of Culture" and "Creative Industries". She studied Law and Economics at the University of Barcelona and in 2000 she obtained her PhD in Economics of the Public Sector. She has taken part in several research projects funded by the Ministry of Culture, the Department of Culture and Communication of the Catalan government and the Organisation of Iberoamerican States. She is author of several articles and book chapters on different topics related to cultural policies.

Jutta VIROLAINEN, Project researcher at the Finnish Foundation for Cultural Policy Research (CUPORE)

Jutta graduated with a degree in Political Science and Cultural Policy from the Jyväskylä University, Finland. From 2008–2010 she was working in the Unit of Culture Policy at the Jyväskylä University and was involved with organizing the 4th Nordic Conference on Cultural Policy Research (2009) and the 6th International Conference on Cultural Policy Research (2010). After that she worked as a researcher at the Finnish Circus Information Centre. Since May 2012 she has been a project researcher at the Finnish Foundation for Cultural Policy Research (CUPORE).

Andreas WIESAND, Executive Director, European Institute for Comparative Cultural Research (ERICarts), Germany

Prof. Dr. Wiesand studied at the Free University of Berlin and the University of Hamburg. He directed the Zentrum fuer Kulturforschung - ZfKf (until 2008, up to 1989 jointly with Dr. Karla Fohrbeck), a research body covering artists and writers (eg. the Artist's Report, 1975), culture industries development, arts management and international cultural co-operation (eg. Handbook of Cultural Affairs in Europe, last edition 2000). From 1982 - 1993, Wiesand acted as Secretary General of the German Arts Council and held other honorary posts (e.g. as President of the Board of the copyright licensing society for visual arts and film: VG BIld-Kunst). In 1990, he became professor for arts administration at the State Academy for Music and Theatre in Hamburg. He founded the first European network of cultural researchers (later named CIRCLE). In 1993 he was elected Secretary General of the European Association of Cultural Researchers (ECURES). He now manages the ERICarts Institute, an independent scientific organisation specialising in comparative cultural research, in close cooperation with experts in over 50 countries.

V. - Appendices

Appendix 1 - Recommendation 1990 (2012)44 – Parliamentary Assembly

Final version

The right of everyone to take part in cultural life

1. The Parliamentary Assembly notes that the right of everyone to take part in cultural life presupposes equal and free access for all to a variety of cultural resources. This participation may be more or less active, depending on whether one is a member of an audience, practises an activity as an amateur or engages in artistic or creative activities on a professional basis.

2. The Assembly believes that it is the responsibility of States and local public authorities to ensure the necessary conditions are met to "develop to the fullest the talents with which nature has blessed Man and thereby to establish among all citizens an actual equality and make a reality of the political equality recognised by law" (Condorcet, Report on public instruction, presented to the National Assembly on 20 and 21 April 1792).

3. Common cultural wealth is a matter for all public and private stakeholders, but the State must assume its crucial role. As the major cultural agent, the State not only has a responsibility to ensure a wide supply of cultural services, through all its public institutions, but also acts as an initiator, promoter and regulator of synergies between public institutions and organisations in the non-profit and private sectors which contribute to the protection and promotion of cultural heritage, to artistic creative endeavour, and to the public access to the full range of cultural and artistic resources.

4. The State likewise has a duty to take account of the radical changes in the methods of accessing culture, with the boom of digital culture and the Internet; to facilitate the emergence of new artists and new forms of expression; and to further develop new ways of disseminating cultural content in order to make it accessible to all.

5. In a robust democracy, guarantor of diversity, the obligations to respect, protect and realise cultural rights should be interpreted as an integrated obligation to produce results in terms of cultural democratisation, paving the way for equal access to the arts. This integrated obligation to produce results involves creating an open-ended environment that allows everyone to achieve personal fulfilment and to participate in cultural, social and political life.

6. Access to the arts allows all human beings to balance the realm of the mind with the realm of feeling. The two should complement and enhance one another so that every individual can realise his or her full potential, and see others under a new light. Through cultural ties and intercultural dialogue, access to the arts thus helps to promote "harmonious living together" within a society, a country, and even between peoples, fostering relationships between the citizens of the world through enhanced mutual understanding. Moreover, access to the arts and free artistic and cultural expression contribute to the development of critical thinking and therefore to reinforcing democratic citizenship.

7. Access to the arts is especially important for young people, in particular those aged between 15 and 25 who are at a critical time in their lives when they are building a future for themselves as adult citizens. Introducing them to cultural resources is a process that draws on their subjective sensitivity and creative imagination, and gives them considerable freedom of initiative (not sufficiently accorded to members of this age group).

[44] Assembly debate on 24 January 2012 (4th Sitting) (see Doc. 12815, report of the Committee on Culture, Science, Education and Media, rapporteur: Ms Marland-Militello). Text adopted by the Assembly on 24 January 2012 (4th Sitting).

8. Standing as they do at the crossroads between generations, young people are a key means of transmitting cultural resources and values within society. From an intergenerational and social cohesion perspective, one of the main responsibilities of policy makers is to cultivate - especially among young people - the “desire for culture”, without which - however good the cultural offer and whatever the conditions of access may be - young people will not feel engaged. In order to encourage them, policy makers need to involve them more directly in cultural activities, promote ground-breaking initiatives and raise the profile of any practices that create cultural, social and political bonds.

9. In this context, it is necessary to favour artistic and cultural resources that enable encounters (between members of the public, artists and/or creators): the performing arts (theatre, opera, concerts, circus acts, etc.) and the visual arts (exhibitions, performance art, etc.) provide these opportunities for encounters. Special attention also needs to be paid to the ways in which young people access artistic and cultural activities, which greatly help to build their self-confidence by enabling them to discover the many facets of their personality.

10. Participation in the arts serves to enhance our societies’ artistic and cultural heritage, thanks to the many and varied creations that it generates. Support for innovative young creative talent is vital therefore because without it, future heritage would be impoverished. Therefore, policy makers have a duty to boldly embrace innovation in order to secure for future generations what they will, in time, come to see as a classic heritage of universal value, as bequeathed to us by our forbears.

11. The Assembly notes with regret that, beyond the constant talk in favour of cultural rights, material, financial and human resources and the information, mediation and artistic and cultural education systems in place still do not make it possible to translate effectively and fairly (national and international) professions of faith and declarations, despite the wide variety of initiatives and projects and the professionalism of the people who work in these areas.

12. The right to take part in cultural life is pivotal to the system of human rights. To forget that is to endanger this entire system, by depriving human beings of the opportunity to responsibly exercise their other rights, through lack of awareness of the fullness of their identity.

13. The Parliamentary Assembly therefore recommends that the Committee of Ministers:

13.1. formally endorse the “Guidelines for developing policies to ensure effective participation in cultural life” attached to this recommendation, of which they form an integral part;

13.2. forward this recommendation to all the member States, so that they can be guided by it when framing their national policies;

13.3. forward this recommendation to those intergovernmental committees and the secretariat of the intergovernmental sector of the organisation responsible for programmes relating to culture, education, technological innovation, youth and equal opportunities, asking them to:

13.3.1. duly incorporate the promotion of the right of everyone to participate in cultural life into current projects (for example, projects on education for democratic citizenship and human rights);

13.3.2. duly incorporate the promotion of the right of everyone to participate in cultural life into any initiatives that might be launched in the framework of the reflection on “living together” and of the partnership between the European Commission and the Council of Europe in the field of youth policy, research and youth work;

13.4. set up a committee of experts or a transversal working group and instruct it to:

13.4.1. consider what could be done to facilitate co-ordinated political action at European level in order to promote the right of everyone to participate in cultural life;

13.4.2. consider what could be done to improve co-operation between the Council of Europe, the European Union and other international bodies in implementing targeted programmes to encourage youth participation in cultural life and to support innovative creative activities, in particular those related to the technological evolutions;

13.4.3. collect and assess examples of national good practice with a view to preparing practical proposals, which the competent intergovernmental committees would then examine, approve and submit to the Committee of Ministers for adoption;

13.5. invite the European Union and UNESCO to this committee of experts or transversal working group and to closely involve in its work the Parliamentary Assembly, the Congress of Local and Regional Authorities of the Council of Europe, the Conference of International Non-Governmental Organisations of the Council of Europe and the Advisory Council on Youth;

13.6. in the light of the conclusions and practical proposals submitted to it, take appropriate measures to develop specific plans for co-operation between the Council of Europe, the European Union and UNESCO, aimed at supporting the implementation of the right of everyone to take part in a variety of cultural activities and to increase, in particular, young people's participation in cultural life, both as members of the public and as practitioners;

13.7. in the framework of the programme on "Democratic governance through educational, culture and youth policies", instruct the CultureWatchEurope Platform to establish a set of indicators on the participation of different groups, in particular youth, in cultural life, and to monitor developments in this field.

14. The Assembly invites the European Conferences of Ministers responsible for culture, education, youth and digital technology (media) to take this recommendation into account and to include in their respective agendas the issue of more effective promotion of cultural rights, including the right of everyone to take part in cultural life, both as members of the public and as practitioners, all over Europe.

15. The Assembly, recognising the increasingly important role played by local and regional authorities in promoting and implementing cultural rights, invites the Congress of Local and Regional Authorities of the Council of Europe to take this recommendation into account and to incorporate it into its work programme.

16. The Assembly is of the opinion that greater consideration should be given to the right of everyone to take part in cultural life in the work of the Council of Europe's European Centre for Global Interdependence and Solidarity (North-South Centre); the Assembly therefore invites the Centre's bodies to include in its projects discussions on the effective implementation of this right and on the contribution it makes to the harmonious development of civilisations through greater creative diversity and multi- and intercultural dialogue.

Appendix - Guidelines for developing policies to ensure effective participation in cultural life

I. General guidelines

1. Recognise cultural rights as rights that permit each person, alone or in community with others, to develop all his or her abilities to be a thinking and feeling being and all his or her capacities for creative imagination. Recognise that these rights are primary needs for the entire human species, which is designed to live in society: essential levers for cultural interchange and intercultural dialogue, cultural rights are also pillars of the principle of "living together" within society, thanks to common cultural and artistic references that provide access to all the humanist values handed down in democratic, liberal societies.

2. Affirm the right of everyone to take part in cultural life as the right that encapsulates the full set of cultural rights for, if properly guaranteed, it will pave the way for equal access for all to national and international cultural resources and the right to participate therein as authors or performing artists.

3. Develop integrated policies to promote participation in cultural life and introduce joint strategic planning across the various governmental sectors concerned, including the ministries responsible for culture, education, enterprise, research and digital technology, together with those responsible for youth and equal opportunities. Involve in the task of designing and executing these policies regional and local authorities, according to their powers and responsibilities in the relevant areas.

4. Stabilise the implementation of government policies in the cultural sphere by ensuring the long-term viability of tried and tested projects. This is so that, with the changes of political power that are an inherent feature of any liberal democracy, each new government does not seek to impose its stamp, periodically jeopardising high-quality cultural projects.

5. When framing integrated policies for cultural democratisation, take into consideration the paralysing effect of multiple sources of discrimination (such as economic circumstances, where people live, social status, problems arising from various disabilities, but also the specific situation of young people) in order to identify the types of support required so that participation in cultural life can be tailored to these specific contexts.

6. Make the obligation to achieve results in terms of cultural democratisation, with frequent interaction between operators, central to the mission of every public institution that contributes to cultural activity, education and mediation.

7. Create networks of public and private cultural operators to enable them to share experiences and develop partnerships, whilst pooling resources. Consider the transfrontier aspect of cultural initiatives, with joint projects with various countries.

8. Make public funding to private cultural operators conditional upon their contribution to cultural democratisation and to cultural partnerships. Encourage, through fiscal measures, any forms of sponsorship that support democratic approaches to culture and assistance in setting up other private cultural institutions.

9. Update and significantly expand the mediation role played by the major cultural institutions and place the following at the heart of their programmes:

9.1. the practice of tailoring mediation to particular target groups (the young, the elderly, disadvantaged groups or people who stay away from cultural resources), whilst avoiding focusing purely on one-off activities whose sole purpose is to occasionally attract as many people as possible to cultural places;

9.2. the development of "participatory projects" where members of the public are invited to participate directly in the creative process within workshops, in order to involve them personally in artistic practice;

9.3. the use of information and communication technologies (screens, Internet, virtual reality and augmented reality, etc.) for multi-faceted, multi-disciplinary projects with user-friendly environments that are likely to encourage active participation by the public.

10. Rethink the role of the school as an institution essential for arts education and cultural development, as a place for teaching the skills needed to make the right to take part in cultural life both effective and attractive, and as a place of freedom of artistic expression and extensive contact between pupils and cultural works, with artists, in artistic institutions or theatres and concert halls.

11. Better integrate a mandatory course on artistic and cultural practices in national education systems. Encourage practices that seek to foster creativity and sensitivity and that emphasise the link between the cultural life of the region and the education system.

12. Provide induction courses in the arts for all student teachers, thereby helping to remove the barriers between traditional teaching, by highlighting the artistic dimension of all subjects: for example, the various pictorial representations of relief in geography, sculptors' mobiles as an application of the laws of physics and history of art to accompany the teaching of historical events. Obviously, learning to read, write and count is essential; learning to see, hear and feel is equally essential.

13. Extend the pedagogical methods used in arts education to other subjects by introducing interactive dialogue with pupils, and taking care to let them speak so that they can ask questions and explain their own individual actions as pupils.

14. Support projects that aim to establish within schools places for artistic creation that allow contact between pupils, cultural works and artists, and afford pupils an opportunity to learn about free expression and artistic creation.

15. Encourage the development of amateur pursuits in extracurricular and out-of-school settings, taking care to offer options open to a range of choices, tailored to different groups of people.

16. Draw on local non-profit networks, with facilities for fostering new talent with the support of skilled professionals, thereby enabling people to discover their own previously overlooked talents. In particular, give young people access to spaces for creative work, allowing them every freedom to pursue their activities or develop their projects, drawing on youth organisations, and encourage them to pool their resources and share their creativity by forming networks with other associations in order to devise joint projects.

17. Support, in particular financially through multi-annual objective-setting contracts, cultural associations that provide opportunities for local cultural mediation for young people but also for people of every generation.

18. Encourage cultural and artistic expression which, through a critical view on political, social, economic and cultural conditions of today's society, contributes to the development of critical thinking and to reinforcing democratic citizenship. Encourage public access to these expressions.

19. Take firmly into account the new forms of creative activity and ways of disseminating artistic and cultural content that the technological revolution has made possible, by abolishing geographical and temporal boundaries, and by creating an essential space for freedom of expression and sharing. The idea is also to encourage the emergence of, and to adopt, new ways of consuming and creating culture made possible by new technologies, particularly when it comes to reaching young audiences.

20. Promote multi-disciplinary creations designed via and for the Internet (for example Net Art) combining several modes of expression and which use interactive digital technologies as a means of creation.

21. Ensure that there is a system in place to protect creative endeavour, not least in order to give effect to the intellectual property rights that are part of human rights, thus making a career in the arts an economically viable option for young creators. The digital revolution has brought drastic changes with positive effects on cultural democratisation, but it has also seen the emergence of large-scale pirating of cultural works, posing a serious threat to future creative work. If everyone is to be able to take part in cultural life, ways need to be found of addressing this harmful phenomenon for the sustainability of cultural diversity.

22. For cultural development strategies to succeed in promoting participation in cultural life and provide support for creative endeavour, make use of the following principles of interconnection and factors for mutual enhancement: the inter-artistic and the intercultural, the interspatial, the inter-temporal and the inter-institutional.

II. Specific guidelines concerning the use of the principles of interconnection

Inter-artistic and intercultural

23. Together with a thorough understanding of each artistic discipline, develop an approach to arts education and training that emphasises connections between the arts, not only so that everyone can acquire a comprehensive grasp of the multi-faceted and multi-disciplinary forms of artistic expression but also so that each discipline can benefit from other artistic approaches.

24. Promote arts education projects which emphasise interaction between the arts, between the arts and other fields, and between artists and the public. For example, artistic activities that create connections between plastic arts, music, sound and light arts and a creative dialogue with the public through new communication technologies in areas not dedicated to the arts (for example, industrial wastelands, areas in social housing estates for street arts).

25. Provide more sustained ongoing political and economic support, with multi-annual contracts setting out aims for theatres and concert halls, exhibition centres and companies of performing and visual artists, as these provide opportunities for contact between all sectors of the arts and, through them, between all the cultural sectors. They also help to bring together and actively involve a variety of young people, amateur and professional artists.

Inter-spatial and digital arts

26. Promote creations produced with local residents (participatory forms) and initiatives where the encounter between the arts and people comes to life in settings capable of linking artistic, philosophical and environmental thinking, thus giving real meaning to their citizenship: redevelop existing covered public spaces (such as railway stations) or open-air public spaces (such as parks) in order to turn them into places of creative participation for local residents.

27. Encourage local cultural initiatives that seek the cultural, historical, social and economic promotion of a given area, through ties between creators, the public and the various professionals involved in these initiatives.

28. Implement national programmes to digitise the cultural heritage, one of the goals adopted by the European Commission when developing Europeana, which provides multilingual access to the full range of cultural heritage and contemporary cultural content.

29. Connect virtual spaces to public spaces and support ground-breaking digital services projects with **in situ** facilities (3D, augmented reality, immersive virtual reality systems, mobile phones, podcasts, etc.) or web-based facilities that can be accessed remotely (virtual visits, thematic routes, online services).

30. Make use of the new methods of disseminating virtual cultural content, by transferring for example visual arts to virtual galleries and museums where works could be displayed in online exhibitions.

31. Adopt a policy of supporting innovative cultural digital services in order to facilitate experimentation with new uses for digital technology and encourage new partnerships between cultural operators and the business community and private and/or public research institutions.

Inter-temporal aspect

32. Revive traditional local skills, sources and examples of artistic creation of former generations.

33. Work with "collective memory" artists (for instance archaeologists) and, conversely, construct a vision of the urban environment of the future that one wishes to pass on (prospective art).

34. Encourage initiatives that create a long-term territorial dynamic (festivals, celebrations, theme days).

35. Promote activities related to the collective memory and also develop along these lines the role of museum institutions, theatres and concert halls (heritage works, artists from previous centuries and classical theatre, for example), thereby highlighting the heritage and enabling young people to familiarise themselves with their own national culture and that of other countries.

Inter-institutional

36. Encourage the setting up of co-ordination bodies to ensure that cultural policy and education policy are mutually supportive, with permanent committees of professionals that can be renewed at regular intervals.

37. Build closer links between schools and local and national cultural institutions, not only in order to facilitate pupils' access to these institutions, but also in order to bring the skills and experience of these institutions and their staff to arts teaching in schools, for all pupils and from a very early age.

38. Encourage inter-institutional partnerships (between national governmental authorities, and between national and local authorities) and public-private partnerships, right from the strategy development stage, for designing projects and planning, in order to ensure the highest possible level of co-ordination and interaction.

Appendix 2 – Council of Europe Internet Governace Strategy 2012-2015

Ministers' Deputies

CM Documents

CM(2011)175 final 15 March 2012

Internet Governance[45] –
Council of Europe Strategy 2012-2015

Executive Summary

The Council of Europe is promoting an Internet based on its core values and objectives, namely human rights, pluralist democracy and the rule of law; developing Europe's cultural identity and diversity; finding common solutions to the challenges facing European society; and consolidating democratic stability in Europe.

With over 40 lines of concrete action, the strategy identifies challenges and corresponding responses to enable state and non-state actors together to make the Internet a space which is inclusive and people-centred. The existing framework of international law, including human rights law, is, as a matter of principle, equally applicable on-line as it is off-line.

For the Council of Europe, access to the Internet is enabling unprecedented numbers of people to speak out, to impart information and ideas, and to spontaneously assemble. Protecting and preserving the Internet by "doing no harm" to its functioning is therefore vital to secure the online exercise of Articles 10 and 11 of the European Convention on Human Rights. At the same time, with freedom comes the need for citizens to be adequately informed, enabling them to deal responsibly with services offered via the Internet.

For people to trust the Internet, the protection of personal data and respect for privacy on the Internet are indispensable. The Council of Europe Convention on data protection ("Convention 108") is the best available instrument to protect and promote data protection worldwide. By modernising it and strengthening its implementation, we can address challenges posed by new technologies.

The opportunities of the Internet also carry risks, such as cybercrime. The Budapest Convention on Cybercrime is the first treaty in this field. Its potential should be fully exploited.

The Internet has a great potential to promote democracy and cultural diversity. Increased data collection through the European Audiovisual Observatory and improved public services through the Internet should be developed.

Making sure that the rights of children and young people are not violated and that their human rights are respected in all areas, including on the Internet, is a priority. We cannot accept images of sexual abuse of children circulating on the Internet. Children must be able to safely play, learn, communicate and develop. They have integrated the Internet and other ICTs into their everyday

[45] After the United Nations-initiated World Summit on the Information Society (WSIS), the Working Group on Internet Governance (WGIG) proposed the following definition of Internet governance as part of its June 2005 report: "Internet governance is the development and application by Governments, the private sector and civil society, in their respective roles, of shared principles, norms, rules, decision-making procedures, and programmes that shape the evolution and use of the Internet": http://www.wgig.org/docs/WGIGREPORT.pdf.

lives and in their interaction with others. Internet services and new media environments, such as social networks, blogs, chats and messenger services offer great opportunities but can carry risks of violence, abuse or exploitation.

The strategy sets out a coherent vision for a sustainable long-term approach to the Internet. Its success will depend greatly on multi-stakeholder dialogue and support.

Introduction

1. In recent years, the Council of Europe has been active in addressing issues linked to the evolution of information and communication technologies. It has in particular developed international law to help governments fight cybercrime, combat the sexual exploitation and abuse of children (including the 'grooming' of children via the Internet), as well as to deal with violations of human rights such as the right to private life (including through the protection of personal data) and the protection of fundamental freedoms such as freedom of expression. This is being complemented by an increasing number of policy standards, practical tools and opportunities for multi-stakeholder co-operation, which are helping governments, the private sector and civil society to protect and respect human rights, rule of law and democracy on the Internet.

Human rights, democracy and the rule of law on the Internet: a Council of Europe priority

2. The Internet has become an essential tool for many people in their everyday lives. It is imperative that people can use the Internet with freedom and confidence. The most effective way to achieve this is through the promotion and respect of the Council of Europe's core values on the Internet with regard to its use and governance.

3. An open, inclusive, safe and enabling environment must go hand in hand with a maximum of rights and services subject to a minimum of restrictions and a level of security which users are entitled to expect. Freedom of expression and information regardless of frontiers is an overarching requirement because it acts as a catalyst for the exercise of other rights, as is the need to address threats to the rule of law, security and dignity.

4. The Council of Europe fully supports the multi-stakeholder model of Internet governance which ensures that the Internet remains universal, open and innovative, and continues to serve the interests of users throughout the world.

Aims and objectives

5. The strategy identifies priorities and sets goals for the next four years (2012-2015) to advance the protection and respect for human rights, the rule of law and democracy on the Internet. Its main objectives include:

- protecting the Internet's universality, integrity and openness;

- maximising rights and freedoms for Internet users;

- advancing data protection and privacy;

- enhancing the rule of law and effective co-operation against cybercrime;

- maximising the Internet's potential to promote democracy and cultural diversity;

- protecting and empowering children and young people.

6. The strategy will span two biennium Council of Europe budgetary cycles (2012'2015) and will focus on the delivery of appropriate legal and political instruments and other tools, such as industry

guidelines and manuals, through relevant bodies and actors of the Council of Europe (steering committees, groups of experts, monitoring bodies, commissions, etc) as well as through co-operation arrangements between governments, the private sector, civil society and relevant technical communities.

7. The strategy builds on and is in line with the Committee of Ministers' 2011 Declaration on Internet Governance Principles[46] and its Recommendation CM/Rec(2011)8[47] on the protection and promotion of the universality, integrity and openness of the Internet.

Lines of action

I. Protecting the Internet's universality, integrity and openness

8. The global success of the Internet is owed to the fact that it is open, non-discriminatory and easily accessible. The maintenance of the structure requires the progressive development of international standards that are mutually recognised by states, the private sector, civil society and other relevant technical communities. Action will focus on:

a. developing a "framework of understanding and/or commitments", based on the Council of Europe's core values and principles on Internet governance to protect the Internet's universality, integrity and openness as a means of safeguarding freedom of expression regardless of frontiers and Internet freedom;

b. exploring the possibilities for enhancing access to the Internet to enable the full exercise of rights and freedoms;

c. developing appropriate human rights-based standards to protect and preserve the unimpeded cross-border flow of legal Internet content. This includes ensuring that the Internet is, at all times, accessible and without any arbitrary interruption (i.e. not "switched off") by fostering inter-state (international) co-operation so that governments can better anticipate, prepare and thereby avoid disruption to the Internet;

d. promoting Council of Europe human rights standards globally and, in this respect, encouraging member states to bear these in mind in their bilateral discussions with third countries, and, where necessary, consider the introduction of suitable export controls to prevent the misuse of technology to undermine those standards;

e. developing human rights policy principles on "network neutrality" to ensure Internet users have the greatest possible access to content, application and services of their choice as part of the public service value of the Internet and in full respect of fundamental rights.[48]

II. Maximising rights and freedoms for Internet users

9. To promote access to and best use of the Internet requires an equal amount of effort to safeguard the freedom of Internet users. In this context, action will focus on:

[46] See Declaration of the Committee of Ministers on Internet governance principles: https://wcd.coe.int/ViewDoc.jsp?id=1835773

[47] See Recommendation CM/Rec(2011)8 of the Committee of Ministers to member states on the protection and promotion of the universality, integrity and openness of the Internet: https://wcd.coe.int/ViewDoc.jsp?id=1835707&Site=CM&BackColorInternet=C3C3C3&BackColorIntranet=EDB021&BackColorLogged=F5D383.

[48] See Declaration of the Committee of Ministers on network neutrality: https://wcd.coe.int/ViewDoc.jsp?id=1678287&Site=CM&BackColorInternet=C3C3C3&BackColorIntranet=EDB021&BackColorLogged=F5D383.

a. drawing up a compendium of existing human rights for Internet users to help them in communicating with and seeking effective recourse to key Internet actors and government agencies when they consider their rights and freedoms have been adversely affected: to report an incident, lodge a complaint or seek a right to reply, redress or other form of recourse;

b. raising public awareness concerning rights and freedoms on the Internet by means of campaigns in member states and, where appropriate, in non-member states (in particular neighbouring Mediterranean countries via the North-South Centre and the Venice Commission);

c. continuing to explore the balance between guaranteeing the fundamental right to freedom of expression and protecting the honour and reputation of persons, as protected under the European Convention on Human Rights;

d. promoting the accessibility of Internet content to all actual or potential users, including people with sensory or intellectual impairments, vulnerable groups and minorities;[49]

e. developing human rights-based guidelines and best practice, such as awareness and training for new media actors on the risks of hate speech, to help governments and Internet intermediaries acting as media pathfinders and gateways to promote freedom of expression and access to pluralistic, quality-based and diverse sources of information;[50]

f. encouraging and supporting the private sector, within the jurisdiction of Council of Europe member states, to ensure their corporate policies and practices respect human rights and fundamental freedoms in all of the countries in which they operate;

g. increasing the literacy of all social and age groups, especially by offering training opportunities to groups with below average Internet usage;

h. exploring the possibilities for positive use of information and communication technologies (ICTs) in fighting human rights abuses, such as alerting public authorities of incidents of domestic violence or threats to "whistleblowers".

III. Advancing privacy and data protection

10. People are spending an increasing amount of time exercising their rights to freedom of opinion, expression, information, assembly and association on the Internet for both professional and personal reasons which is resulting in an increasing amount of personal data being deposited and transmitted online. Efforts to protect their privacy and in particular their personal data are therefore more and more important.[51]

10.1 The freedom, dignity and privacy of Internet users must be a central concern and priority for democracies, especially governments which rely upon and encourage the use of new technologies. Action will focus on the following:

a. modernising the Convention for the Protection of Individuals with regard to Automatic Processing of Personal Data (CETS No. 108 also known as "Convention 108") so that it fully addresses the

[49] See Recommendation CM/Rec(2007)3 of the Committee of Ministers to member states on the remit of public service media in the information society: https://wcd.coe.int/ViewDoc.jsp?id=1089759.

[50] See Adopted texts of the 1st Council of Europe Conference of Ministers responsible for Media and New Communication Services, held in Reykjavik on 28 and 29 May 2009, in particular para 4 of the Political Declaration, para 11 of the Resolution "Towards a new notion of media", paras 5, 6 and 7 of the Action Plan: http://www.coe.int/t/dghl/standardsetting/media/MCM(2009)011_en_final_web.pdf.

[51] See Resolution 1843 and Recommendation 1984 (2011) of the Council of Europe Parliamentary Assembly: http://assembly.coe.int/Mainf.asp?link=/Documents/AdoptedText/ta11/ERES1843.html and http://assembly.coe.int/Mainf.asp?link=/Documents/AdoptedText/ta11/EREC1984.html.

challenges posed by new technologies and facilitates greater consensus between governments and other stakeholders on global technology-neutral privacy standards;

b. strengthening the implementation of Convention 108 through the Council of Europe Consultative Committee (T-PD), and through the implementation of technical assistance programmes in Europe and third countries;

c promoting accession to Convention 108 by member states as well as non-member states of the Council of Europe;

d. reviewing and, where necessary, updating recommendations of the Committee of Ministers of the Council of Europe on the protection of personal data used for employment purposes,[52] the use of personal data in the police sector[53] and the protection of medical data;[54]

e. reviewing Council of Europe standards on anonymity;[55]

f. securing the right to privacy of citizens, including children and vulnerable persons, in the new media environment[56] in line with Convention 108, in particular by:

- promoting the development of measures and tools for children and their families to better manage their privacy and personal data and, in this connection, their identity, such as by using pseudonyms on the Internet;

- promoting practices that enable the deletion of content produced by children, including its traces (logs, records and processing) within a reasonably short period of time; and exploring whether this approach may be broadened;[57]

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[52] See Recommendation of the Committee of Ministers of the Council of Europe No. R (89) 2 on the protection of personal data used for employment purposes: https://wcd.coe.int/ViewDoc.jsp?id=710373&Site=CM&BackColorInternet=C3C3C3&BackColorIntranet=EDB021&BackColorLogged=F5D383.

[53] See Recommendation of the Committee of Ministers of the Council of Europe No. R (87) 15 regulating the use of personal data in the police sector: https://wcd.coe.int/ViewDoc.jsp?id=704881&Site=CM&BackColorInternet=C3C3C3&BackColorIntranet=EDB021&BackColorLogged=F5D383.

[54] See Recommendation of the Committee of Ministers of the Council of Europe No. R (97) 5 on the protection of medical data: https://wcd.coe.int/ViewDoc.jsp?id=571075&Site=CM&BackColorInternet=C3C3C3&BackColorIntranet=EDB021&BackColorLogged=F5D383 .

[55] See principle 7 on anonymity of the 2003 Declaration of the Committee of Ministers on freedom of communication on the Internet: https://wcd.coe.int/ViewDoc.jsp?id=37031&Site=CM&BackColorInternet=C3C3C3&BackColorIntranet=EDB021&BackColorLogged=F5D383.

[56] See Recommendation CM/Rec(2009)5 of the Committee of Ministers to member states on measures to protect children against harmful content and behaviour and to promote their active participation in the new information and communications environment, adopted on 8 July 2009: https://wcd.coe.int/ViewDoc.jsp?Ref=CM/Rec(2009)5&Language=lanEnglish&Ver=original&Site=CM&BackColorInternet=9999CC&BackColorIntranet=FFBB55&BackColorLogged=FFAC75.
See Declaration of the Committee of Ministers of the Council of Europe on protecting the dignity, security and privacy of children on the Internet, adopted on 20 February 2008: https://wcd.coe.int/ViewDoc.jsp?Ref=Decl(20.02.2008)&Language=lanEnglish&Ver=0001&Site=COE&BackColorInternet=9999CC&BackColorIntranet=FFBB55&BackColorLogged=FFAC75.
See Recommendation Rec(2006)12 of the Committee of Ministers to member states on empowering children in the new information and communications environment, adopted by the Committee of Ministers on 27 September 2006: https://wcd.coe.int/ViewDoc.jsp?Ref=Rec(2006)12&Sector=secCM&Language=lanEnglish&Ver=original&BackColorInternet=9999CC&BackColorIntranet=FFBB55&BackColorLogged=FFAC75.
See Recommendation No. R (99) 5 of the Committee of Ministers to member states for the protection of privacy on the Internet: https://wcd.coe.int/ViewDoc.jsp?id=407311&Site=CM&BackColorInternet=C3C3C3&BackColorIntranet=EDB021&BackColorLogged=F5D383.

g. developing human rights-based data protection guidelines for states, the private sector and civil society in the light of trends and challenges posed by the Internet (this concerns for example health related data, in particular genetic data, biometric data, "cloud computing", "privacy by design", "Internet of things", requesting the removal of personal data from the Internet, geo-location tracking, and informed "consent" to terms and conditions of service).

IV. Enhancing the rule of law and effective co-operation against cybercrime

11. The Internet is a space which should be guided by respect for the rule of law and human rights. Protecting users from crime and insecurity while, at the same time, promoting their trust and confidence is of paramount importance.

12. Cybercrime is a challenge that societies worldwide are confronted with, the threat of which is likely to increase in the years to come. Based on the Budapest Convention on Cybercrime (CETS No. 185) and other relevant standards and tools, action –in particular through the Cybercrime Convention Committee (T-CY), as well as other relevant committees (such as the CDPC and the CDMSI), and capacity building programmes – will focus on:

a. contributing to harmonisation of legislation at the global level, promoting broader participation in, use and enhancement of the Budapest Convention as reference standard for international co-operation against cybercrime;

b. reviewing the effective implementation of the Budapest Convention, and its Protocol (CETS No.189);

c. creating greater legal certainty regarding trans-border law enforcement access to data and jurisdiction through an appropriate instrument[58] that clarifies issues related to conditions and safeguards and promotes confidence and trust;

d. expanding technical assistance programmes to strengthen the capacities of countries worldwide to take measures against cybercrime;

e protecting the rights of the child, by supporting criminal law measures against the sexual exploitation and abuse of children based also on the standards of the Budapest Convention and the Convention on the Protection of Children against Sexual Exploitation and Sexual abuse (CETS No. 201) and other relevant standards and tools;

f. preventing and controlling criminal money flows through the Internet including money laundering and Internet gaming, through synergies with the Committee of Experts on the Evaluation of Anti-Money Laundering Measures and the Financing of Terrorism (MONEYVAL) and the Convention on the Laundering, Search, Seizure and Confiscation of the Proceeds from Crime and on Financing of Terrorism (CETS No. 198);

g. ensuring public security, preventing cybercrime and terrorist use of the Internet, in particular by supporting the implementation of the Convention on the Prevention of Terrorism (CETS No. 196);

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[57] See Declaration of the Committee of Ministers of the Council of Europe on protecting the dignity, security and privacy of children on the Internet, adopted on 20 February 2008: https://wcd.coe.int/ViewDoc.jsp?Ref=Decl(20.02.2008)&Language=lanEnglish&Ver=0001&Site=COE&BackColorInternet=9999CC&BackColorIntranet=FFBB55&BackColorLogged=FFAC75.

[58] See terms of reference of the ad hoc sub-group of the T-CY on jurisdiction and transborder access to data and data flows, adopted by the Cybercrime Convention Committee (T-CY) in November 2011.

h. protecting public health, in particular by supporting the implementation of the Convention on the counterfeiting of medical products and similar crimes involving threats to public health ('MEDICRIME' Convention CETS No. 211);

i. promoting rule of law and human rights principles, including conditions and safeguards (Article 15 Budapest Convention) and data protection standards (Convention 108);

j. participating actively in other international fora, including the United Nations, Organisation for Security and Co-operation in Europe (OSCE) and European Union, on cybercrime and cybersecurity.

V. Maximising the Internet's potential to promote democracy and cultural diversity

13. The Internet provides increasing opportunities for national authorities to reach out and engage new audiences in society and thereby develop new models of governance, deliberation and participation. Transparency is vital for this. Action will focus on collecting and sharing data and examples of good practice on:

a. laws, regulations and trends related to Internet governance through, where possible, the European Audiovisual Observatory. In doing so, particular attention should be paid to ensuring reliability, compatibility and comparability of information;

b. promoting citizens participation and engagement in public life, such as on-line consultations on draft laws on participation policies, strategies and good practices, connecting and engaging with large undefined groups of people to address a message or engage in a specific task, i.e. "crowd sourcing"[59]; in this context, media pluralism and press freedom on the Internet should be strengthened as indispensable prerequisites of democratic societies;

c. developing the secure use of the Internet in the field of democratic elections, such as voter information, campaigning, voting, in particular through biennial reviews of Council of Europe standards on
e-voting;[60]

d. promoting transparency and accountability in democratic governance *inter alia* by using the Internet to facilitate access to official documents as part of the implementation of Convention on Access to Official Documents (CETS No. 205), and by implementing the Code of good practice on information, participation and transparency in Internet governance;[61]

e. using the Internet in citizenship and human rights education including with respect to life-long learning;[62]

f. facilitating access to a wide variety of rich and diverse cultural content and promoting active participation in its creation;

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[59] See Recommendation Rec(2006)14 of the Committee of Ministers to member states on citizenship and participation of young people in public life.
https://wcd.coe.int/ViewDoc.jsp?Ref=Rec(2006)14&Language=lanEnglish&Ver=original&Site=CM&BackColorInternet=C3C3C3&BackColorIntranet=EDB021&BackColorLogged=F5D383 , as well as Council of Europe cultural policy and cultural heritage online information tools: http://www.european-heritage.coe.int/sdx/herein/.

[60] See Recommendation Rec(2004)11 of the Committee of Ministers to member states on legal, operational and technical standards for e-voting: https://wcd.coe.int/ViewDoc.jsp?id=778189.

[61] Since the inception of the Internet Governance Forum http://www.apc.org/en/node/6924, the Council of Europe, the United Nations Economic Commission for Europe (UNECE) and the Association for Progressive Communications (APC) have been working on a joint initiative on public participation in Internet governance http://www.apc.org/fr/glossary/6. The full Code of Good Practice for Internet Governance is now available for download: http://www.apc.org/en/node/11199.

[62] See Recommendation CM/Rec(2010)7 of the Committee of Ministers to member states on the Council of Europe Charter on Education for Democratic Citizenship and Human Rights Education:
https://wcd.coe.int/ViewDoc.jsp?id=1621697&Site=CM.

g. promoting active and participative inter-cultural and inter-religious dialogue using social media and other online tools;

h. raising awareness in school environments concerning the rights of others in the exercise of freedom of expression using online social media and other web-based applications.

VI. Protecting and empowering children and young people

14. The security, dignity and privacy of children and young people on the Internet are of paramount importance. Their ability to safely play, learn, communicate and develop requires concerted action that will focus on:

a. strengthening international co-operation and mutual assistance to protect children and young people, in particular as regards the criminal offences of child pornography[63] and "grooming",[64] as well as the removal of online child sex abuse materials at source;[65]

b. developing criteria for trustmark and labelling systems to enable children and their families to identify suitable online content;

c. sharing best practice on secure and age-appropriate spaces for children on the Internet,[66] including the development of age verification systems and access to quality content;

d. training education professionals regarding the attitudes, skills and knowledge for learners to become responsible users and producers of content based on respect for human rights and human dignity;

e. developing awareness raising activities for parents concerning the protection of children and young people on the Internet, in particular by updating and translating into different language versions Council of Europe human rights media literacy materials such as the "Compasito" Manual on human rights for children,[67] the "Internet Literacy Handbook"[68] and the Wild Web Woods online game.[69]

Working methods

15. The bulk of the abovementioned actions will be developed through relevant bodies and actors of the Council of Europe (steering committees, groups of experts, monitoring bodies, commissions, etc.), by co-operation arrangements between governments, the private sector, civil society and relevant technical communities, and by increased support for the European Dialogue on Internet Governance (EuroDIG). The transversal nature of some subjects may call for the creation of specific groups of experts or ad hoc advisory groups whose mandate would be limited in time and clearly defined by the Committee of Ministers.

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[63] See Article 9 Budapest Convention on Cybercrime (CETS No. 185):http://conventions.coe.int/Treaty/en/Treaties/Html/185.htm.

[64] Convention on the Protection of Children against Sexual Exploitation and Sexual abuse (CETS No. 201) also referred to as the "Lanzarote Convention": http://conventions.coe.int/Treaty/EN/treaties/Html/201.htm See also Recommendation 1980 (2011) of the Council of Europe Parliamentary Assembly : http://assembly.coe.int/Mainf.asp?link=/Documents/AdoptedText/ta11/EREC1980.html.

[65] Convention on the Protection of Children against Sexual Exploitation and Sexual Abuse (CETS No. 201): http://conventions.coe.int/Treaty/EN/treaties/Html/201.htm.

[66] See paragraph 8 (2nd paragraph of the Appendix to the Recommendation) of Recommendation CM/Rec(2009)5 of the Committee of Ministers to member states on measures to protect children against harmful content and behaviour and to promote their active participation in the new information and communications environment, adopted on 8 July 2009: https://wcd.coe.int/ViewDoc.jsp?id=1470045&Site=CM

[67] COMPASITO, manual on human rights education for children: http://www.coe.int/t/dg3/children/publications/Compasito_en.asp

[68] Council of Europe, Internet Literacy Handbook online version: http://www.coe.int/t/dghl/StandardSetting/InternetLiteracy/hbk_en.asp

[69] Wild Web Woods game on the website of the Council of Europe: http://www.wildwebwoods.org/popup_langSelection.php

16. At programme level, internal and external co-operation will be ensured by the Council of Europe's Directorate General on Human Rights and Rule of Law which will lead the strategic planning, implementation and evaluation of the strategy. The Directorate General will facilitate co-operation and synergy between the following:

- Council of Europe inter-secretariat task force;

- Council of Europe steering committees concerned;

- Thematic co-coordinator on information policy of the Committee of Ministers;

- Council of Europe website on Internet governance providing access to all relevant information and resources.

17. The strategy shall be implemented using existing Council of Europe resources, establishing necessary links between activities and actors, using available tools to address specific issues and establishing strategic partnerships.

18. Mainstreaming, transversal work, co-ordination, integrated approaches, co-operation and communication, are key elements in meeting the strategy's objectives.

19. The Council of Europe will continue to actively participate and contribute to related dialogue in other spaces including the European Dialogue on Internet Governance (EuroDIG), the Internet Governance Forum (IGF), national IGF initiatives and the Internet Corporation for Assigned Names and Numbers (ICANN).

Partners

20. As a regional forum with the added value of having a potential global impact in facilitating the protection and respect for human rights, rule of law and democracy, the Council of Europe will develop synergies and consolidate partnerships with key stakeholders, including the following:

- European Union;

- Organisation for Security and Co-operation in Europe (OSCE);

- Organisation for Economic co-operation and Development (OECD);

- United Nations, notably the United Nations Educational, Scientific and Cultural Organisation (UNESCO), the UN Alliance of Civilisations, the United Nations Department of Economic and Social Affairs (UNDESA), United Nations Office on Drugs and Crime, and International Telecommunication Union (ITU);

- organisations, networks and initiatives on cybercrime and cybersecurity, such as Europol, Interpol, the Virtual Global Task Force, Commonwealth, and others;

- European Broadcasting Union (EBU);

- European Network of Ombudspersons for Children (ENOC);

- World Bank;

- Internet governance networks, in particular the European Dialogue on Internet Governance (EuroDIG), the Internet Governance Forum (IGF), national IGF initiatives, and the Internet Corporation for Assigned Names and Numbers (ICANN);

- private sector actors (notably the providers of Internet services and technologies);

- professional networks, including private sector bodies, such as European Internet Service Providers Association, International Chamber of Commerce, Business for Social Responsibility;

- civil society networks;

- other networks, including the Global Network Initiative;

- European Youth Forum, and related youth networks.

Implementation and evaluation

21. Assessment and follow-up of the strategy will take place in the course of the Council of Europe Programme and Budget progress review.

Appendix 1 - Glossary of terms

Internet of things

The information and communication technology development generates more and more things/objects that are becoming embedded with sensors and having the ability to communicate with other objects, that is transforming the physical world itself into an information and knowledge system. Internet of Things (IoT) enables the things/objects in our environment to be active participants, i.e. they share information with other stakeholders or members of the network; wired/wireless, often using the same Internet Protocol (IP) that connects the Internet. In this way, the things/objects are capable of recognising events and changes in their surroundings and are acting and reacting in an appropriate way, without human intervention.[70]

Privacy by design

This principle means that privacy and data protection are embedded throughout the entire life cycle of technologies, from the early design stage to their deployment, use and ultimate disposal.[71]

Grooming of children

Solicitation of children for sexual purposes.[72]

Network neutrality

Net neutrality refers to an ongoing debate on whether Internet service providers ("ISPs") should be allowed to limit, filter or block Internet access or otherwise limit its performance. The concept of net neutrality builds on the view that information on the Internet should be transmitted impartially, without regard to content, destination or source, and that users should be able to decide what applications,

[70] "Internet of things. Pan European research and innovation vision", European Research Cluster on the Internet of things, October 2011, http://www.internet-of-things-research.eu/pdf/IERC_IoT-Pan%20European%20Research%20and%20Innovation%20Vision_2011_web.pdf, there p. 4.

[71] "Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions. A digital agenda for Europe", European Commission, Brussels 26 August 2010, COM(2010) 245 final/2, http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2010:0245:FIN:EN:PDF, there p. 17.

[72] For reference see the "Council of Europe Convention on the protection of children against sexual exploitation and sexual abuse", Council of Europe Treaty Series – CETS No. 201, article 23.

services and hardware they want to use. This means that ISPs cannot, at their own choice, prioritise or slow down access to certain applications or services such as Peer to Peer ("P2P"), etc.[73]

Appendix 2 - Related Texts

- Recommendation CM/Rec(2011)7 of the Committee of Ministers to member states on a new notion of media, *adopted by the Committee of Ministers on 21 September 2011*
https://wcd.coe.int/ViewDoc.jsp?Ref=CM/Rec(2011)7&Language=lanEnglish&Ver=original&BackColorInternet=C3C3C3&BackColorIntranet=EDB021&BackColorLogged=F5D383

- Recommendation CM/Rec(2011)8 of the Committee of Ministers to member states on the protection and promotion of the universality, integrity and openness of the Internet, *adopted by the Committee of Ministers on 21 September 2011*
https://wcd.coe.int/ViewDoc.jsp?id=1835707&Site=CM&BackColorInternet=C3C3C3&BackColorIntranet=EDB021&BackColorLogged=F5D383

- Declaration by the Committee of Ministers on Internet governance principles, *adopted by the Committee of Ministers on 21 September 2011*
https://wcd.coe.int/ViewDoc.jsp?id=1835773&Site=CM&BackColorInternet=C3C3C3&BackColorIntranet=EDB021&BackColorLogged=F5D383

- Declaration by the Committee of Ministers on the protection of freedom of expression and information and freedom of assembly and association with regard to Internet domain names and name strings, *adopted by the Committee of Ministers on 21 September 2011*
https://wcd.coe.int/ViewDoc.jsp?id=1835805&Site=CM&BackColorInternet=C3C3C3&BackColorIntranet=EDB021&BackColorLogged=F5D383

- Declaration of the Committee of Ministers on the protection of freedom of expression and freedom of assembly and association with regard to privately operated Internet platforms and online service providers, *adopted by the Committee of Ministers on 7 December 2011*
https://wcd.coe.int/ViewDoc.jsp?BackColorInternet=C3C3C3&BackColorIntranet=EDB021&BackColorLogged=F5D383&Language=lanEnglish&Ref=Decl(07.12.2011)&Ver=original

- Declaration of the Committee of Ministers of the Council of Europe on protecting the dignity, security and privacy of children on the internet, *Adopted by the Committee of Ministers on 20 February 2008*
https://wcd.coe.int/ViewDoc.jsp?Ref=Decl(20.02.2008)&Language=lanEnglish&Ver=0001&Site=COE&BackColorInternet=9999CC&BackColorIntranet=FFBB55&BackColorLogged=FFAC75

- Declaration of the Committee of Ministers on freedom of communication on the Internet, *adopted by the Committee of Ministers on 28 May 2003*
https://wcd.coe.int/ViewDoc.jsp?id=37031&Site=CM&BackColorInternet=C3C3C3&BackColorIntranet=EDB021&BackColorLogged=F5D383

- Recommendation CM/Rec(2009)5 of the Committee of Ministers to member states on measures to protect children against harmful content and behaviour and to promote their active participation in the new information and communications environment, *adopted by the Committee of Ministers on 8 July 2009*
https://wcd.coe.int/ViewDoc.jsp?Ref=CM/Rec(2009)5&Language=lanEnglish&Ver=original&Site=CM&BackColorInternet=9999CC&BackColorIntranet=FFBB55&BackColorLogged=FFAC75

- European Dialogue on Internet Governance 2011: messages from Belgrade

[73] "Opinion of the European Data Protection Supervisor on net neutrality, traffic management and the protection of privacy and personal data", European Data Protection Supervisor, Brussels 7 October 2011, http://www.edps.europa.eu/EDPSWEB/webdav/site/mySite/shared/Documents/Consultation/Opinions/2011/11-10-07_Net_neutrality_EN.pdf, see section 1.2.

http://www.guarder.net/eurodig/2011/MsgsFromBelgrade_eurodig2011_FIN_EN_1.pdf

- Report of the Special Rapporteur on the promotion and protection of the right to freedom of opinion and expression, Frank La Rue
See documents, A/HRC/17/27
http://www.ohchr.org/EN/Issues/FreedomOpinion/Pages/OpinionIndex.aspx

- Report of the Special Representative of the Secretary-General on the issue of human rights and transnational corporations and other business enterprises, John Ruggie, See A/HRC/17/31
http://www.ohchr.org/EN/Issues/TransnationalCorporations/Pages/Reports.aspx

- Recommendation CM/Rec(2010)13 of the Committee of Ministers to member states on the protection of individuals with regard to automatic processing of personal data in the context of profiling, *adopted by the Committee of Ministers on 23 November 2010*
https://wcd.coe.int/ViewDoc.jsp?Ref=CM/Rec(2010)13&Language=lanEnglish&Ver=original&BackColorInternet=C3C3C3&BackColorIntranet=EDB021&BackColorLogged=F5D383

- Budapest Convention on Cybercrime (CETS No. 185)
http://conventions.coe.int/Treaty/en/Treaties/Html/185.htm

- Convention for the Protection of Individuals with regard to Automatic Processing of Personal Data
http://conventions.coe.int/Treaty/en/Treaties/Html/108.htm

- Council of Europe Convention on the Protection of Children against Sexual Exploitation and Sexual Abuse
http://conventions.coe.int/Treaty/EN/treaties/Html/201.htm