



# The Role of the Arts in Mitigating Societal Challenges

## Regional Policy Roadmaps for Seven European Countries

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## PREFACE

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One of the key objectives of the Horizon 2020-funded project, *Acting on the Margins: Arts as Social Sculpture* (AMASS) is to **evaluate and develop new policy frameworks for using arts to overcome societal challenges**. This book illustrates some of the outcomes of the process the AMASS project partners have undertaken collectively to develop policy recommendations for the role of the arts to mitigate societal challenges. All partners participated in the policy work: Sweden tackled cultural policy analysis in the partner countries, while the partners from the Czech Republic, Finland, Hungary, Italy, Malta, Portugal and the United Kingdom engaged in practical policy work in parallel to the implementation of the AMASS European Testbed of 35 experiments in the latter seven countries. The policy-making activities incorporated the implementation of two stakeholder workshops in each of these seven countries.

The partners from Finland and Italy envisaged the implementation of stakeholder meetings

within each of the seven counties, using service design methods to engage with the selected stakeholders. In work package four, training tools were prepared for the partners to familiarise themselves with the selected methods and approaches for implementing the recommendations of the workshops that aimed at collecting data from the stakeholders for creating the policy roadmaps. The data were used to develop a context-specific policy roadmap in each partner country, based on the needs of the European region in which they were located, through close collaboration with local stakeholders. The development of the training tools and the piloting of the stakeholder workshops have been published (Sarantou, 2021<sup>1</sup>; Sarantou et al., 2021a<sup>2</sup>; Sarantou et al., 2022<sup>3</sup>).

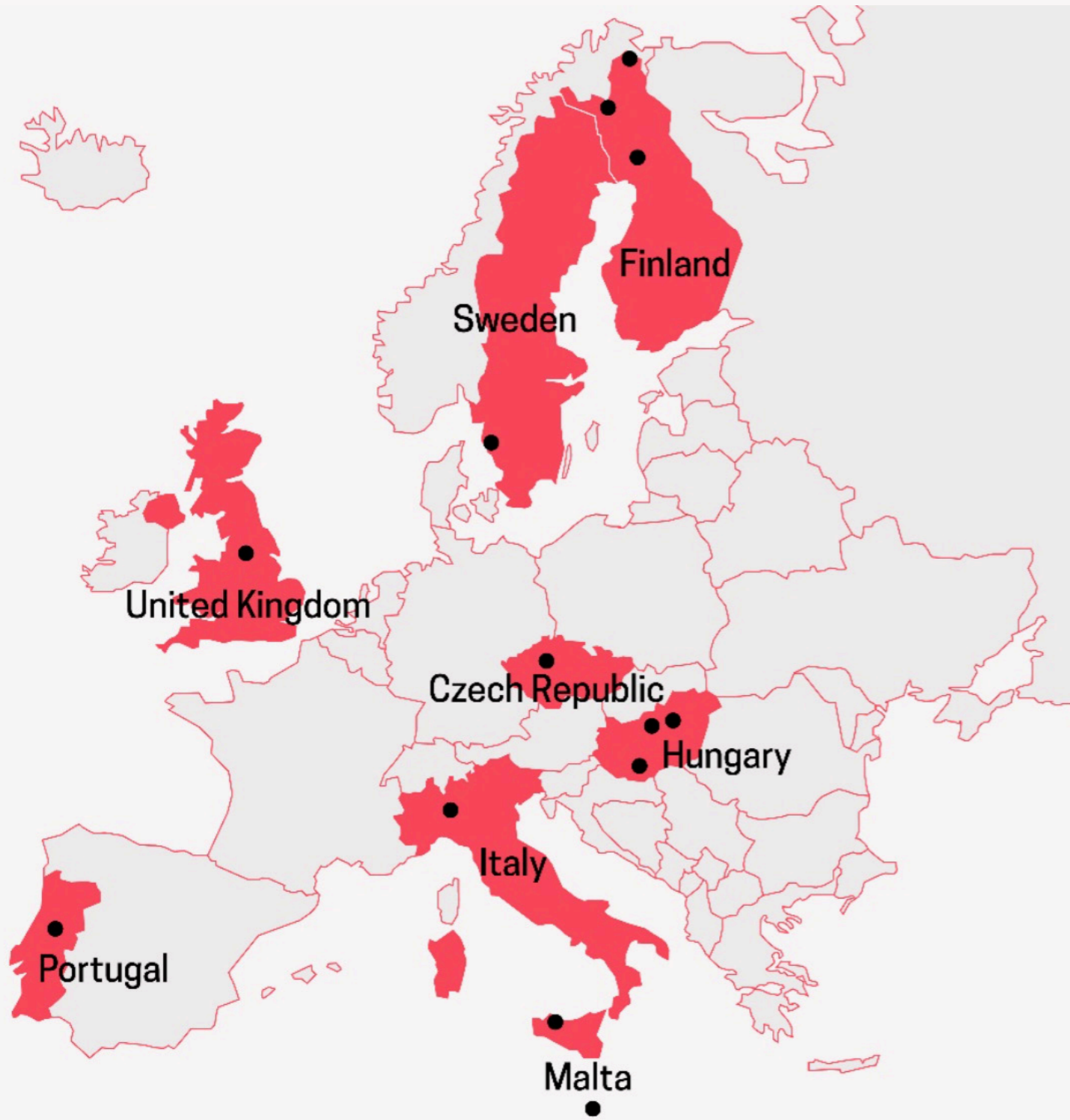
The book presents two sections. Section One, edited by Elena Marengoni, a snapshot is provided of the methodology implemented by each partner country in developing their roadmap. This section presents the general methodological approach adopted

by the consortium as well as a detailed account of the activities carried out by each partner. Section Two presents the regional policy roadmaps that were developed in each country. These roadmaps tackle the forementioned AMASS objective from a plurality of views and approaches. The roadmaps are specific, addressing the needs identified within each context by the partner country and the participating stakeholders. Some of the roadmaps address cultural policy in a selected region more broadly, for example the roadmap of Finland that collates regional, national and European policy frameworks in relation to the Lapland region. Some roadmaps focus on selected groups, such as the Roma communities in Hungary. Section Two was edited collectively, led by Sofia Lindström Sol from Sweden. All seven policy roadmaps were meticulously analysed, and findings used to inform the AMASS policy white paper alongside the findings of case studies deriving from the AMASS European Testbed.

<sup>1</sup> Sarantou, M. (2021). Assessing an Online Toolset and Stakeholder Workshop for Policy-Making. In Kárpáti, A. & Sarantou, M. (eds.), *Arts-Based Social Interventions: First Results of the AMASS Testbed* (pp. 38-51). <http://urn.fi/URN:ISBN:978-952-337-270-2>

<sup>2</sup> Sarantou, M., Alhonsuo, M., Gutierrez Novoa, C., & Remotti, S. (2021). Generating Stakeholder Workshops for Policymaking. In *Digital Environments Through Participatory Service Design*. In Vella, R. & Raykov, M. (eds.) Supplement issue on Socially Engaged Art and Global Challenges (pp. 119-136), *Malta Review of Educational Research*, Vol. 15. <http://www.mreronline.org/wp-content/uploads/2021/12/7-MRER-15-Supplement-Melanie-Mira-CarolinaSilvia.pdf>

<sup>3</sup> Sarantou, M., Gutiérrez Novoa, C., Remotti, S., & Alhonsuo, M. (2021). More Patience and Creativity: Team Learning in Online Stakeholder Workshop settings. In (pp. 1-28). In Huhmarniemi, M. & Hiltunen, M. (eds.), *Art(s) as an Expanding Social Sculpture*, *Research in Arts and Education*, 3(2021). [https://wiki.aalto.fi/download/attachments/203105171/Sarantou\\_at\\_al.pdf?version=1&modificationDate=1642009351042&api=v2](https://wiki.aalto.fi/download/attachments/203105171/Sarantou_at_al.pdf?version=1&modificationDate=1642009351042&api=v2)



AMASS Partner Countries

## INDEX

- SECTION 1: Overview of the Selected Methodology**
- 06 Policy Roadmap Methodology Report**  
Overview of the methodological approach adopted by the AMASS partners for the creation of regional Policy Roadmaps  
Elena Maregoni
- SECTION 2: Regional Policy Roadmaps**
- 18 Czech Republic | Univerzita Karlova**  
Magdalena Novotná, Marie Fulková
- 38 Finland/Lapland | University of Lapland**  
Melanie Sarantou, Maria Huhmarniemi, Satu Miettinen, Mirja Hiltunen
- 68 Hungary | Budapesti Corvinus Egyetem**  
Andrea Kárpáti, Zsófia Somogyi-Rohonczy
- 88 Italy | PACO Design Collaborative**  
Carolina Gutiérrez Novoa, Valentina Vezzani, Silvia Remotti
- 106 Malta | Università ta' Malta**  
Karsten Xuereb
- 122 Portugal | Associação de Professores de Expressão e Comunicação Visual**  
Ângela Saldanha, Maja Maksimovic, Jelena Aleksic
- 140 United Kingdom | University of Leeds**  
Tang Tang, Paul Wilson, Shichao Zhao, Kiwoong Nam

## SECTION 1: OVERVIEW OF THE SELECTED METHODOLOGY

# POLICY.ROADMAP METHODOLOGY REPORT

OVERVIEW OF THE METHODOLOGICAL APPROACH  
ADOPTED BY THE AMASS PARTNERS FOR THE  
CREATION OF REGIONAL POLICY ROADMAPS

Edited by | Elena Marengoni · PACO Design Collaborative

### 1. University of Lapland, FINLAND/LAPLAND

#### Methodology

The key methodology employed in the research was an online workshop. The data collection methods during the two workshops, the first lasting four hours and the second three hours, included observations, video recordings and focus group discussions; arts-based methods; note-taking; and qualitative open-ended surveys to collect feedback regarding the user experiences of the participants at the end of each workshop. During both workshops, one of the research foci in the policy roadmap making processes conducted by the University of Lapland (ULAP), apart from identifying needs, good practices and resources of the stakeholders, was: 'How can policy processes be improved to offer more enjoyable and engaging experiences to better serve communities during policy work?' In addition, broader questions guided the focus group discussions to develop an understanding of how policy processes can be more inclusive and can prevent further marginalisation. The analytical approach to the data analysis was a qualitative content analysis.

#### Tools and platforms

Online workshops, observations and group discussions were arranged through Microsoft Teams and Miro. The data were primarily collected from the mentioned digital and online interfaces using sticky notes, video recordings and the chat function in Microsoft Teams. Google forms were used to capture the participant feedback of Workshop 1.

#### The activities in detail

Data were collected during two different online workshops. The workshops provided two experiments using distinct online user journeys the participants engaged in to navigate their way through the data collections steps. These included expressing their visions and hopes for the future using arts-based methods (Workshop 1) as well as activities designed to identify needs, good practices and required resources (Workshops 1 and 2). For both workshops, the user journey was built using arts-based methods and visual maps. Arts-based methods were also used by the participants in the first workshop with a more distinct arts-based focus to create visual data, such as photo collages and creative postcard-making. Two researchers facilitated the data collection during the online activities, and they also participated where possible as co-creators in note taking, arts-based activities and storytelling.

#### Participant profiles and numbers

The following participants were targeted to participate in the two policy making workshops: project leaders and coordinators; local and regional government and municipality associations in the Lapland region of Finland (and those who had an interest and are situated in close proximity to Rovaniemi); cultural and arts workers; local and practicing artists and designers; and project researchers and facilitators who worked in co-creator roles.

## 2. Associação de Professores de Expressão e Comunicação Visual, PORTUGAL

### Methodology

Associação de Professores de Expressão e Comunicação Visual (APECV) held three remote focus groups with stakeholders from the arts and culture sector. The activities carried out by the team to define a policy roadmap allowed the team to gain tangible insights into the experiences and daily challenges of the involved stakeholders. The online meeting was followed by a research group reflection meeting, during which the team began to analyse the collected data.

The work methodology followed several steps:

1. Research group meeting (APECV) to select possible participants
2. Creation of a list of participants and contacts
3. Second research group meeting (APECV) to select focus groups
4. Sending emails to participants with a presentation of the project, form and invitation to online meetings
5. Online meetings
6. Research Group Reflection Meeting (APECV)
7. Data analysis

### Tools and platforms

The Zoom platform was used to host the sessions, and the tool Padlet helped the facilitators capture and cluster comments in real-time.

### The activities in detail

Volunteer participants received an invitation to the online meeting accompanied by a presentation of the project. Upon joining the session, they were welcomed, gave consent to data collection, were introduced to each other and attended a presentation of the AMASS project from the Portuguese Cultural Policy Overview, and then questions and reflections were shared using the Padlet. The session ended with acknowledgements to the participants. Each remote focus group lasted a maximum of three hours.

### Participant profiles and numbers

The three focus groups were done with 58 volunteers who responded to a call made by APECV after the team had completed an initial screening process to identify potential participants. The three focus groups had the following number of participants:

- 1st group: 5 participants + APECV Team (4 participants)
- 2nd group: 50 participants + APECV Team (4 participants)
- 3rd group: 3 participants + APECV Team (2 participants)

The profiles included one multi-disciplinary artist, four people who coordinate or are involved in activities, such as community centres or community development projects, with minorities and marginalised communities, 50 teachers of visual arts, two professors of the university and one element of the direction of an art museum.

## 3. Univerzita Karlova, CZECH REPUBLIC

### Methodology

In cooperation with stakeholders, we combined a personal approach with opportunities to reach larger groups of stakeholders. In total, we were able to find at least 15 opportunities to negotiate with various stakeholders in various forms. Further dissemination took place at conferences and events organised by the AMASS committee (ECER, Rovaniemi, Malta, etc.). Short interviews were evaluated directly and shared with other members of the research team. Larger events (symposium, series of interviews, etc.) and meetings were recorded, subsequently transcribed, and further analysed using qualitative research methods (three-phase coding, interpretation, verification) and became part of the research.

### Tools and platforms

In the pandemic situation, it was extremely difficult to work effectively with a large group of stakeholders. Hence, we worked instead with smaller groups and individuals, which we repeatedly contacted via e-mail and telephone. Groups of student stakeholders have been involved since September and the winter semester in the academic year 2021. Research procedures have been systematically linked to artistic interventions (academic videoart, open form, screenplay writing).

Microsoft Teams and Zoom platforms were used for communication, which were recommended by Charles University for communication with students; however,

communication with marginalised participants or groups of participants revealed the limitations of digital communication. Seniors often lacked the equipment, willingness and ability to use digital tools. Students with special needs also showed communication difficulties and reluctance in the online environment.

The pilot study took place only online. Research interventions examining barriers in the access of marginalised groups of pupils and students to culture took place in person directly at the museum, and there were artistic follow-ups. Special needs student interventions were conducted online in the Microsoft Teams environment. Accompanying communication was conducted by email.

### The activities in detail

#### 2022:

1. Invited lecture on Faculty of Education, Purkyně University, Ústí nad Labem; BC, NMg and Ph.D. students and AE department representatives and curricular experts. The issues were inclusive effects of art education and barriers in the culture access of society.
2. Invited lecture for ARTAMA in Šternberský palác Národní galerie Praha presented the topic for participants of the Seminar for the 17th National Exhibition of Artworks of Children and youth - the national art education teachers and lecturers, representatives of National Gallery of Prague and NIPOS (National information and counselling Center for Culture).

**3.** Invited lecture: INCLUSIVE EFFECTS OF CREATIVITY IN EDUCATION OF THE DEAF, conference Creativity as a source of innovation and the essence of education, organised by Prague Innovation Institute, WCIW (World Creativity and Innovation Week).

**4.** Stakeholder meeting with Mrs Helena Koenigsmarková, the director of UPM.

**5.** Annual AMASS rolling report, Dean's Collegium on the Faculty of Education.

**6.** Cycle of workshops for BC students and museum educators was realised in the spring semester and will be achieved through the workshops at the UPM museum.

**7.** Interviews with representatives of NG in Prague, bilateral memorandum on cooperation between the Department of AE, PEDF UK and NG in Prague.

#### 2021:

**8.** Online Annual AMASS rolling report, Dean's Collegium on the Faculty of Education

**9.** Curriculum revisions for primary and secondary schools: Mrs Radka Wildová, Vice-Rector of Charles University for the Conception and Quality of Educational Activities, Deputy Minister of Education, Youth and Sports of the Czech Republic, and Mr Stanislav Štech, Former Deputy Minister of Education, Youth and Sports of the Czech Republic and former Minister of Education, Youth and Sports of the

Czech Republic (2015-2017), Chairman of the Czech Section of UNESCO, and Mr M. Nedělka, Dean of the Faculty of Education and also other actors, representatives of the Ministry of Education Youth and Sports of the Czech Republic, SKAV, CERGE, PII, etc.). The issues of equal opportunities and inclusiveness were incorporated in the form of ongoing comments.

**10.** An online symposium for stakeholders entitled The Art to Be Different has been held. We had an unexpected number of 120 participants, and we collected (and we are still collecting) answers to several basic questions we asked regarding issues related to AMASS. The answers were analysed for content, and the results were included in the case studies.

**11.** Series of interviews with the Vice-Dean of the Faculty of Education, Mrs Anna Kucharská, psychologist, vice-dean for accreditations and quality of study, Faculty of Education CU, including the SSN agenda, a member of Advisory Group for persons with special needs and inclusion at CU, with Mrs Vanda Hájková, Department of Special Pedagogy, who is in charge of the Agenda for SSN (Students with Special Needs) and inclusion and a member of the Advisory Group for persons with special needs and inclusion at CU, and Mrs Kristýna Janyšková, agenda of SSN, special education specialist at the Faculty of Education.

**12.** Reflective discussions with groups of teachers and assistant teachers for Deaf pupils.

**13.** Reflective discussions with teachers, assistant teachers and school representatives of the primary and secondary schools for socially disadvantaged pupils.

**14.** Reflective discussions with the team of museum educators.

In-depth interviews prevailed amongst the chosen methods. We repeatedly presented the researched issues, and we included a series of workshops and a symposium. The length of the activities depended on their forms and goals. In-depth interviews lasted from one to two hours, shorter interviews up to one hour, presentations 30-60 minutes and seminars approximately two hours per week. Slideshows and video presentations were shared upfront to engage participants prior to the sessions.

Artistic follow-ups in the open form for pupils were held to develop further museum visits; regular annual reports for faculty stakeholders are also developing over time.

#### Participant profiles and numbers

Representatives of the Faculty of Education, responsible for its management, became natural stakeholders. We keep them informed about the development of the project. Some are important drivers of educational policy and are involved in providing care for students with special needs. BC, NMG and Ph.D. students of pedagogy and art - future teachers are also considered important stakeholders. Iva Hay regularly addresses the deaf community.

In total, we estimate interacting with about 350 people. The number cannot be calculated exactly as the events include, for example, conferences that we did not organise, and therefore we do not have accurate information about the number of entrants. The events with the largest number of participants include the symposium Art of Being Different (3/2021, 120 people), presentations at the seminar for the 17th National Exhibition of Art Works of Children and Youth, national art education teachers and lecturers (4/2022, 66 people), a series of workshops for students and museum staff (spring 2022, 32 people), etc.

Students BC, NMG, Ph.D., university teachers, management of the Faculty of Education, Dean, Vice-Rector of Charles University for the conception and quality of educational activities, Deputy Minister of Education, Youth and Sports of the Czech Republic, former Deputy Minister of Education, Youth and Sports of the Czech Republic and former Minister of Education, Youth and Sports of the Czech Republic (2015-2017), Chairman of the Czech Section of UNESCO, primary and secondary school teachers, primary and secondary school assistants, sign language interpreters, director of the Museum of Applied Arts in Prague and museum educators.

#### 4. Università ta' Malta, MALTA

##### Methodology

The University of Malta AMASS team members held two remote stakeholder focus group meetings to understand the needs, attitudes and perceptions related to cultural access and participation amongst cultural stakeholders. The AMASS team was appointed different roles during the session: two people facilitated the session (1 leader, 1 support), one person took notes, one person observed and a fifth team member provided technical support with Miro. The qualitative data were gathered in the form of audiovisual recorded material via Zoom, textual notes via Miro and textual communication meant to support participation via WhatsApp. The synthesis of the proceedings was done via a written report.

##### Tools and platforms

Both meetings were conducted online using a combination of Zoom and Miro. The visual collaboration tool Miro helped the team achieve a good balance between written information (on individual post-its) and a verbal exposition of ideas about national cultural policy.

##### The activities in detail

Each session lasted around 3.5 hours. A few days before the meeting, all participants were sent a single page document, which provided an overview of cultural policy in Malta, to help them familiarise themselves with the workshop topics. They were also given

general information about AMASS' goals and a link to the Miro board with registration instructions to try to prevent technical problems. Both focus group meetings began with a brief introduction to some key ideas in the NCP 2021, followed by a discussion of these ideas and further discussions about needs in various sectors of culture. The first session was a pilot involving professionals from the field to initiate the conversation related to cultural policy and community arts while testing and trialling the various tools on Miro. The second session went into further detail on a wider canvas and engaged at greater length with the different perspectives to inform the synthesis produced.

##### Participant profiles and numbers

On the basis of a short list drawn up by members that represented different social groups, ethnicities, genders and age groups, a small group was selected based on the team's experience in the field. The individuals involved were chosen based on their expertise in various areas, from the arts to cultural management, from NGOs to community / civil society activism, theatre associations, visual artists and students and representatives of cultural entities, such as the Arts Council Malta and Spazju Kreattiv. Three people were chosen for the pilot meeting, and a larger group of 12 people joined the second meeting (15 persons in total, apart from AMASS team members).

#### 5. Budapesti Corvinus Egyetem, HUNGARY

##### Methodology

During the AMASS research in Hungary, two stakeholder meetings were organised by the Hungarian research team: the first one in February 2021 and the second one in July 2021. In the first meeting, people involved in education in the 9th district were invited. This was because the institution leading the Hungarian research, Corvinus University of Budapest, and one of the participating museums (Ludwig Museum) are located in the district, and the district has a significant disadvantaged population (Roma community predominates, and there is a significant social disadvantage in the sending areas of the district).

##### Tools and Platforms

We used the Zoom interface, which is well-known and easy to use for everyone, to organise the discussions, and we recorded the discussions with the participants' permission, with the proviso that this was only for documentation purposes to record and store the data more accurately. In both discussions, a significant percentage of the participants were professionals who due to their age or lack of technical knowledge, did not wish to use the Miro interface, so the organisers decided to screen-share the pre-prepared Miro board with the participants. The discussion leader recorded and typed the responses on the board, while the participants could use screen-sharing to check the accuracy of the information recorded.

The activities in detail: Participants were not able to devote more than 1.5-2 hours to the discussion due to their work and other commitments, so it was not possible to organise workshop-like discussions in small groups due to the short time available. The questions were only the basis and topics of the discussion—not the boundaries—and the meetings were reflective conversations. During the interviews, we did not ask the same questions to the participants as they are involved at different levels in the processes that shape the perception of disadvantaged people and Roma. The questions were related to identifying good practices, assessing the current situation and assessing barriers and facilitators.

The two discussions led to an important conclusion that is useful for future cooperation and projects: good communication is essential along with transparency and communication of the work of the different actors in the field. One of the major facilitators of cooperation could be to have regular round tables and open forums for those working towards the same goal.

##### Participant profiles and numbers

Among the participants in the first discussion (six persons), we invited representatives of the municipality, teachers and school principals, educational researchers and NGOs. The aim of the discussion was to explore the possibilities for cooperation between professional organisations working towards the same goal, how to identify common goals and the measures and tools needed to achieve them in a small area within

a city district. For the second discussion (six persons), we specifically invited people who are key players in the cultural and political life of the Roma community. The aim of the discussion was to take stock of the situation and difficulties of the Roma community at the national and international levels. The discussion was attended by Roma people, with one exception, and included representatives of the political world, artists, journalists and young people working in NGOs.

## 6. PACO Design Collaborative, ITALY

### Methodology

PACO Design Collaborative held two remote focus groups, involving a total of 14 local stakeholders working in the field of art and culture in Italy. The activities were designed to help participants reflect on the present situation for arts-related and cultural policies and to leverage their personal experience to assess the strengths and weaknesses of the current system and to develop new proposals. The qualitative data gathered through these sessions were then processed to identify affinity clusters, needs and policy recommendations.

### Tools and platforms

Both focus groups were organised with a remote format to ease participation and to overcome COVID-related restrictions. The Zoom platform was used to host the sessions, while the visual collaboration tool Miro helped the facilitators capture and cluster comments in real-time.

The activities in detail. Each focus group lasted 90 minutes. After a first round of introductions and the presentation of the AMASS project, the team gave a short presentation to share the key highlights of the present Italian cultural policy. The participants were then divided into separate breakout rooms. Here, they were first asked to share their experiences working in the arts and culture sector and to reflect upon what worked and what did not. They were then encouraged to develop proposals to address the challenges that they had outlined before. Finally, they gathered in a plenary session to share and discuss their ideas with the entire group.

### Participant profiles and numbers

Participants were recruited through the network of PACO Design Collaborative's members. Seven artists, four representatives of non-profit organisations, two representatives of private foundations and one university student of Art and Culture Management took part in the focus groups, thus giving the team the possibility to compare the perspectives of different types of stakeholders within the arts and culture sector.

## 7. University of Leeds, UNITED KINGDOM

### Methodology

In this early research stage, the researchers aimed to identify relevant art and cultural events and their current impacts on the local society. Two online workshops were conducted with three participants per workshop and two researchers to facilitate each session. The two methodologies chosen by the research team to deal with the data were coding and clustering (Miles and Huberman, 1994).

### Tools and platforms

Due to the ongoing pandemic situation, the workshops were held online. The visual collaboration platform Miro was used to run the workshop activities, while Microsoft Teams was used to host the meeting.

### The activities in detail

Each online workshop lasted three hours. Upon joining the session, participants were welcomed and introduced to the AMASS project and to Miro to familiarise themselves with the tool. This was followed by an icebreaker to get to know each other. A short presentation was given to outline the UK cultural policy, and then the participants were invited to share their experiences and good practices in the arts and culture sector. Finally, they reflected on challenges and proposed ideas to address the challenges.

### Participant profiles and numbers

In total, six participants (three per workshop) took part in the research activities. The participants were recruited through the researchers' professional connections. The panel included a mix of researchers/educators and practitioners from the artistic field. One founder of an art and culture non-profit organisation, three representatives of private foundations and two academics leading art and culture projects that explore sensitive societal issues in the communities were recruited for the workshops. The historic experiences and diverse roles in the art and culture sector are useful and make the participants key stakeholders.



SECTION 2: REGIONAL POLICY ROADMAPS

**T H E . R O L E  
O F . T H E . A R T S  
I N . M I T I G A T I N G  
S O C I E T A L  
C H A L L E N G E S**  
REGIONAL POLICY ROADMAPS  
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- 18 Czech Republic | Univerzita Karlova**  
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UNIVERZITA KARLOVA

# CZECH REPUBLIC POLICY. ROADMAP

Authors | Magdalena Novotná, Marie Fulková

## 1. BACKGROUND

In 1993, the Czech and Slovak Federative Republic split into two independent states. The Czech Republic (CR) joined the European Union on 1 May 2004 following a referendum. Under the communist regime, until 1989, a dense network of ideologically controlled and state endowed cultural facilities existed. Denationalising cultural facilities has been a main step in the process of democratisation; it was closely connected with a territorial reform of public administration in the CR. The Act on Municipalities released local authorities from organisational subordination to the state and allowed them to establish cultural institutions or to integrate former state facilities.

A strategic document, elaborated in 1996 for the Ministry of Culture, clarified the relation of the state to culture, presented examples of cultural policies from other European countries and included a proposal for modernising the grant system of the Ministry.

### Cultural Policy in the CR

In 2020, the document State Cultural Policy 2021 - 2025+ (Státní kulturní politika 2021 – 2025) introduced a new cultural policy. The document states “the role of the Ministry of Culture being misunderstood, or the potential of Czech Culture being underestimated by some members of the general public

and politicians”, the cultural sector being underfunded considerably and the absence of a clear vision for culture, determined by the state cultural policy’s inconsistency.

*“In the long run, Czech culture has lacked a clear vision and sufficient resources” (Státní kulturní politika 2021–2025, p. 2). “A segment of the general public, politicians and artists have not been able to divorce themselves from the Enlightenment’s hierarchy of culture and still arbitrarily assume that some cultural forms are more valuable than others, irrespective of concrete outputs. Such an understanding then excludes a part of society from cultural participation and threatens social cohesion... After the Velvet revolution, responsibility for local has been transferred to municipalities and regions. The Ministry of Culture has been focusing only on institution of national importance. As a consequence, today, this official body functions more as a narrowly defined ministry of art and cultural heritage. Due to long-term underfunding, the focus on culture being widely accessible and available has been lost. Thus, it is necessary that we remind ourselves time and again that creativity is mankind’s natural need that has to be developed. Culture is not related just to the general quality of life and economy, but also with spreading the values of democracy, humanity, freedom and solidarity across society.” (Státní kulturní politika 2021 – 2025, pp. 3 - 4).*

International comparative studies clearly show that culture plays an important role throughout the Czech Republic. Within the European Union (EU), Czechs rate fourth in terms of household spending on culture, which makes 3.8 % of total expenditure. Only people in Spain, Denmark and Germany (Eurostat, 2015a) spend more than Czechs. Compared with other countries, these expenses are then distributed among different areas of cultural goods and services in a relatively even manner (Eurostat, 2015b).

This reflects the diversity and depth of Czech culture and participation by members of the public in it. Simultaneously, two fifths of Czechs have reported that financial costs represent a fundamental obstacle in accessing cultural heritage: this is the sixth highest value in the whole of the EU and Great Britain. By contrast, neither lack of interest by the public or lack of information, nor a limited choice or the quality of cultural heritage and the related services near one's place of residence are an issue: in this area, the Czech Republic ranks among the top countries when it comes to the views of its citizens<sup>(1)</sup>, (Special Barometer 466, 2017). A basic overview shows great interest by members of the public, as well as obstacles in terms of accessibility of culture for a significant number of Czechs. Furthermore, the available data regarding cultural participation evidence a large degree of involvement into culture by members of the public and density of the cultural infrastructure across the Czech Republic. Tracking participation in culture focuses primarily on passive participation. Active participation, particular its new forms, has not been statistically captured thus

far. Growing cultural participation and the related offer of cultural services in terms of the number of entities providing them have been a general trend. The data thus capture broader societal trends and, simultaneously, a shift within the sector where work with the public has started to be a priority. The growing role of culture in the life of members of the public is not symptomatic just of the Czech Republic: it is a global trend (Státní kulturní politika, 2021).

To illustrate this point, in the appendix, we are enclosing information on the financial volume of the Czech Republic's cultural production in 2018 according to an analysis conducted by the National Information and Consulting Centre for Culture and the Czech Statistical Office<sup>(2)</sup>, along with data concerning public financing for culture<sup>(3)</sup>, (Statistika kultury, 2019, p. 14).

Data referred to in a 2019 report on museums and galleries (Statistika kultury, 2019) are significant for the field relevant to our project. For 2019, the report states a stable number of exhibitions, including permanent exhibitions, and an increasing number of visitors as well as implemented accompanying programmes. *"Museum, gallery and memorial admissions, in conjunction with paid memorial admissions represent the largest area of culture, with a significant share in tourism development in the Czech Republic"* (Statistika kultury, 2019, p. 3). The analysis does not interpret the quoted data in any way. Statistics for the period of the pandemic are not available but are very likely to be significantly impacted by a long lockdown.

The SWOT analysis referred to in the document State Cultural Policy 2021 – 2025 (Státní kulturní politika 2021 – 2025, 2021) named the following threats: 1) Unequal access to cultural participation in the Czech Republic; 2) The structure of the cultural sector predominantly made up of individuals and a micro-entities with up to nine employees; 3) The sector's limited access to private financing and inexistence of cooperative funding for culture; 4) Only a local character and limited focus on the domestic market in some parts of the sector; 5) A small domestic market; 6) Limited cooperation between different types of cultural organisations and generally limited awareness of opportunities to cooperate; 7) Limited cooperation and sharing of knowledge or innovations across the sector, public administration, academia, the economy and civil society (so-called quadruple helix); 8) Fast technological development in the sector and simultaneously bad and outdated equipment of the cultural infrastructure and the need for large investments; 9) Irreparable damage to cultural heritage; 10) Insufficient capacity and professionalisation of umbrella and professional organisations; 11) Insufficient management and administrative capacity; 12) Limited knowledge of societal and economic benefits of the cultural sector for the public; 13) Global competition and fight over talent; 14) The simplicity of copying content; 15) Low stability of the workplace; 16) Inequalities in access to funding within the sector; 17) Climate crisis; 18) Economic crisis related to the impact of the COVID 19 pandemic.

Many of these threats are apparent from the bad condition of both formal and informal

art education in the Czech Republic, which, however, the strategic document cites as a strength. The expert community has been repeatedly drawing the attention of the education ministry to the poor-quality changes made to curricular documents and to their probable impact on levels of cultural education among members of the public, the decreasing visual literacy of graduates and the associated decline in creative skills. In the long run, this then impacts on the deteriorating understanding of culture among members of the public, the decrease in its quality, volume and the weakening role that it plays in social life, the dissemination of democratic values, freedom and solidarity.

### Cultural education

The second area of interest for Horizon2020 AMASS project is education in the field of art and culture. At the moment, a review of educational aims and the public education curriculum, the so-called Framework Education Programme (FEP), is taking place. In 2021, the Government of the Czech Republic ČR has adopted a new Strategy for the Education Policy of the Czech Republic up to 2030+ (Strategy 2030+, 2021). The education strategy focuses more on the acquisition of competences needed for an active civic, professional and personal life and the reduction of inequalities in access to quality education, and to pave the way for the maximum development of children, pupils and students' potential. These objectives are listed as the two strategic ones. Though many of the listed aims and principles are in accordance with the current European values relating to democracy, equality of

access, human rights etc., the first stage of implementing the strategy in the form of the aforementioned curricular review has generated some doubts.

**Curricular review**

Reviews of the curricular framework are often undertaken mechanically and officially, without expert knowledge of the field. In the educational area Art and Culture, an example of this can be the deletion of the concept of “communication domain”, i.e., emphasis on sharing and critically reflecting on the seen or the universal deletion of the concept of “contemporary art as an inspirational rationale for interpretation and art production”. Let us imagine an absurd, reduced scenario where a pupil/spectator goes to an art museum but only to see an exhibition of old art. They view it but keep their perceptions, interpretations and views to themselves, do not share them with others or do not communicate about or reflect on them by means of subsequent production. We are using the above example to show that the deletions that have been effectuated go against key competences promoted by the same documents. These measures taken as part of the review have been much critiqued among and by the expert community.

Particularly the second strategic aim of the document Strategy 2030+, “reducing inequalities” (p. 16), overlaps with the Horizon 2020 AMASS project’s overall focus on the development of inclusive education at different levels of the education system. The document Strategy 2030+ promises that the education system will provide equitable

opportunities to access quality education for all pupils and an access to quality education for all (Strategy 2030+, 2021, p. 19). The review of the curriculum will continue until 2022: one can only hope that professional groups active in the field of culture, art and education will succeed in preventing shortcomings, contradictions and damage to the wording of the curriculum that would be irreversible and, ultimately, devastating for cooperation and creativity between disciplines, as well as generally for the synergy of all elements of an open civil society.

**Lack of Cooperation Between the Cultural and Educational Sectors**

For instance, the Methodological centre for museums of fine arts (Metodické centrum pro Muzea výtvarného umění, 2021) has pointed out that the missing cooperation between the ministry of education and the ministry of culture is reflected negatively into the operation and mission of relevant institution such as memory institutions, museum, galleries, libraries; we are also addition schools at all levels and their curricular structure, as well as theatres, state and local cultural centres, creative centres of live culture, professional and amateur art production clubs etc. The Methodological centre criticises the lack of interconnectedness of the system of educating teachers in the areas of formal and informal education, especially with respect to the actual needs in the field of museum praxis, the specifics of individual disciplines and the lacking institutionalised systemic support for fine arts and art institutions similar to the current status in the field of science, research and innovation (Metodické

centrum pro Muzea výtvarného umění, 2021). In response to this long unresolved situation, a joint Memorandum of the Ministry of Culture of the Czech Republic and the Ministry of Education, Youth and Sport of the Czech Republic was finally drafted and signed in 2021. The Memorandum focuses on cooperation of cultural and memory institutions with schools and school facilities in the area of cultural awareness and reading, information and media literacy. The implementation of the Memorandum’s key topics will be ensured by an inter-ministerial working group on an annual basis.

**National Recovery Plan**

The implementation of the Horizon2020 AMASS project has been impacted significantly by the COVID 19 pandemic. Consequently, questions concerning post-COVID recovery have started to feature among new challenges. EU Member States are jointly responding to the pandemic: they are rebooting and modernising their economies. At a special meeting in July 2020, the European Council (EC) agreed a multiannual financial framework (MFF) for the EU for the 2021-2027 period and the so-called Next Generation EU (NGEU) instrument. The Czech recovery plan has been introduced this year (Národní plán obnovy, 2021). For the Czech Republic, it anticipates an allocation amounting to 35.7 billion EUR.

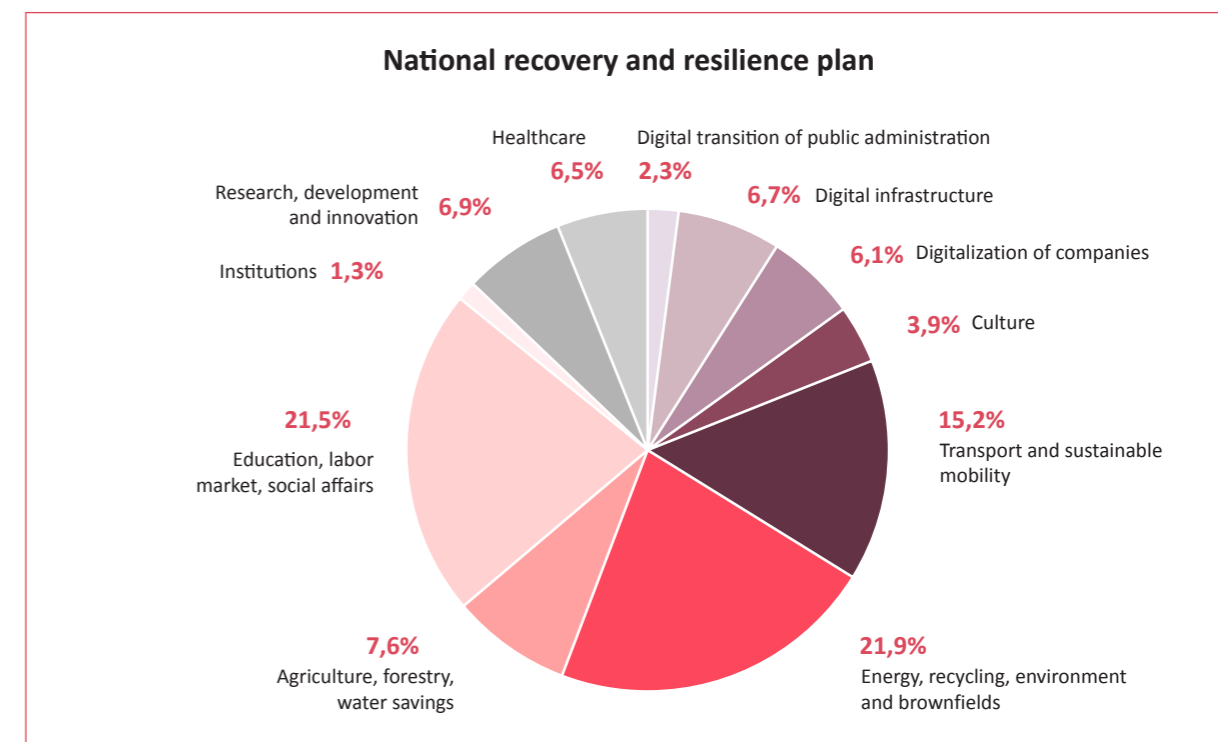


Fig 1: Next Generation EU (NGEU) instrument for the Czech Republic, available at: <https://www.planobnovy.cz/>, effective on 22 July 2021.

The graph shows that the pillar Education and labour market anticipates 21.5 % from the overall investment, as opposed to the cultural segment, which anticipates 3.9 %. The development of the cultural and creative sector anticipates two specific investments, i.e., Introducing the status of an artist and transforming the Czech Film Fund into the Audio-Visual Fund. Overall emphasis is put on the development of digitalisation. The analyses referenced here show that the aforementioned framework documents on education include and reflect on the investigated issues of inclusivity, social cohesion and inequalities. However, these issues are not reflected in related lower-level documents or, first and foremost, in the praxis of cultural and educational sectors. On the contrary: there, ongoing partial changes and non-systematic interventions often go in the opposite direction.

## 2. OBJECTIVES

The Road Map aims to describe the wider context of the cultural policy and cultural education in the CR, within which the Horizon2020 AMASS project is being implemented, and, furthermore, to define cooperating actors and stakeholders. Based on this, it is meaningful to specify aims and tasks that should be achieved in the project. This description will serve further for the specification of concrete dissemination steps with a view to utilise the results of the project in the best possible way. In the following part, we define the current state of knowledge and understanding the five key aims as set in the project document. Then, we dwell on specifying the context of these aims in

relation to realistic solutions proposed to the institutions involved (Charles University) and stakeholders by the Czech team; we refer to the current assumptions and the original as well as revised research questions.

The AMASS project sets ambitious goals, the fulfilment of which was further complicated by the pandemic. The last comprehensive symposium showed that despite a number of obstacles, the goals were achieved. Against the background of all activities, a common ethos, certain effective patterns of communication and a course of actions have emerged: creative and cognitive potentiality of art develops social cohesion; art is a catalyst for social events and builds communication bridges between different social groups, sets opportunities for cooperation. We identify and analyse support structures that affect the functioning of art in society. We seek a functional dialogue between public, cultural and educational policies and those people who are considered “different”, those who are excluded, pushed aside, invisible and whose voices are not heard.

**Objective 1:** Developing multidisciplinary methods for capturing, assessing and harnessing the societal impact of art.

- The project is a laboratory where hybrid and arts-based research designs (liquid methodologies) are put to the test (Savin-Baden and Tombs 2018);
- Testing multiple methods and verifying their online variants and adaptations;
- Using bottom-up approaches, case-studies;

- Developing research protocols with standardised procedures;
- Developing meta-analysis of collected data and mapping intersections between particular datasets, developing theoretical conclusions.

**Objective 2:** Reducing isolation amongst women, children and minority groups from peripheral EU regions through various forms of participation in art. The project focuses on exploring individual art activities that work as reflective research into potentials of art which makes sense for these groups. Reflective approaches and horizontal (non-hierarchical) evaluation as a safe, supportive and emancipatory practice.

**Objective 3:** Educating women and children through various educational models and philosophies of participation that are informed by arts-based approaches. Encouraging the education of women and children as a task assigned to women and children: women – as educated and confident teachers and artists. Children who have access to high quality schools but also, if necessary, should be educated anytime and anywhere. Communication between different actors and groups. Emancipation through equality of intelligence.

**Objective 4:** Evaluating and developing new policy frameworks for using art to overcome societal challenges. The main philosophy of change, understood as participative and collaborative society, is emancipation, namely emancipation and equality of intelligence. Specific educational models developed in the project could offer a new

ethos: the ethics of care and affirmative policy.

**Objective 5:** Valuing and learning through alternative knowledge systems with the purpose of decolonising institutions, enabling communication and implementing policies. Not only decolonising institutions, but also disturbing them. Opening and pushing communication and policy implementation within circles of people in the most immediate environment.

### Charles University – Project Goals:

- Achieving institutional changes in compliance with inclusiveness and social cohesion and in its domains: in education, art, culture, medical and social care
- Achieving changes in communication, inner institutional processes, building bridges between different interest groups
- Achieving and demonstrating changes/improvements in mood (depression, anxiety, hostility), pain and levels of the quality of life following an art intervention
- Creating and piloting a new educational model on the basis of cooperation between an artist, researchers and teachers of schoolchildren with special needs.

**Given the situation referred to above, we assume that:**

- Different interest groups in institutions do not communicate well. Since spring 2020 and the pandemic period, new challenges and changes have occurred.
- Societal, institutional and personal interests are the results of inherent

practices of regulatory discourses and the distribution of power.

- The level of inclusion and social cohesion is low in the Czech Republic. The issue has worsened and deepened during the most recent period.

#### The current research questions are:

- What are the various dimensions of visual, media and cultural literacy and the ways in which art is integrated into society? What is its place and function in the processes of cultural operation or cultural industry?
- What are the structural and individual conditions enabling collaborative links between state cultural and educational policies and those who are considered “different” due to cultural habitus, social exclusion or special needs?
- Dimensions of identity of the “Different” or the “Other”
- Can art and art-making lead to emancipatory social practices?

#### New challenges leading to applied results:

- Research project models of educational and communication strategies between galleries, museums and schools of all levels will be developed. Sustainable, active links or networks between university and cultural institutions should be established.
- A stable participatory team of researchers, schoolteachers, students, curators, museum educators, psychologists and senior staff/ researchers should be established.
- To strengthen the role of the teacher as an agent and mediator of the above changes: who is the mediator and actor in

this area, what are their professions and are they on the government’s list of professions recognised by the state?

#### Additional questions that should be investigated:

- What should be the conditions and motivation of communication in order to create functional, cognitive online educational programmes that will mediate knowledge of culture, develop awareness of individual and collective identity (identity of a specific culture, ethnicity, employability, etc.)?
- What structure should such an educational programme have?
- How will the tasks (assignment, specific problems) leading to the support of creative activities be assigned?
- What tools will be used for this in the educational programme?
- Apart from the online version, what forms of creative work will be used and which of them will be effective?
- What elements should the educational programme include to bring about experiential and cognitive effects that lead to new knowledge, motivation to learn, strengthened well-being, awareness of oneself and one’s worth, respect for others, increased cultural competencies and, in the longer term, systematic work with marginalised, excluded or disadvantaged people?

### 3. TARGET GROUPS

Main user and stakeholder groups are individuals, professional individuals,

academic representatives, civil society groups, art and cultural organisations. Among the most influential stakeholders are those who occupy a good institutional position, as well as many enthusiastic people who are connected to the project through their own empirical experience in the field of art and pedagogy of art or their great creativity, ethical and moral ideals, principles of democracy and openness and a willingness to be beneficial to others and society. We list some in the following overview:

- Prof. Radka Wildová, Deputy Minister of Education, Youths and Sport;
- Prof. Stanislav Štech, Department of psychology <http://stanislavstech.cz/>; coordinator and consortium leader for the National Plan for Society Renewal, Thematic area 3: Educational inequalities as an obstacle to the renewal of society, where CU AMASS became researchers.
- University and faculty management group (Prof. Michal Nedělka, Dean of the Faculty of Education and his Collegium consisting of vice-deans and managers responsible for the faculty’s educational policy and work with human resources etc.; Prof. Vanda Hájková, Charles University’s senate; Mgr. Lucie Jakubcová, Faculty senator.
- Group of academics of Charles University and collaborating universities:

Tomáš Pavlíček, vice-dean, Kateřina Dyrťová, Anna Vartecká, FUD UJEP university, Ústí nad Labem; Katarina Přikrylová, University of Hradec Králové;

Group of Artists (Eva Kořátková, Eva Jiříčka, Matin Raudenský, Michal Sedlák);

Representatives of museum and galleries (Helena Koenigsmarková, Director of Museum of Decorative Arts in Prague; Vladimíra Sehnalíková, Dana Havlová, Department of Education, Museum of Decorative Arts in Prague; Richard Drury, Chief curator at GASK/ Central Bohemian Gallery, Karin Vrátná Militká, Head of Department of Education at GASK;

Schools: Richard Štastný, deputy head at the Inclusive School for pupils with less favourable family backgrounds, health handicaps or language barriers in Prague;

Group of school teachers;

Group of doctoral and master students at the Faculty of Education, Charles University;

Representatives of the Deaf community (teachers, teaching assistants, sign language interpreters);

- Local NGOs: Society For Creativity In Education, Association and Public Hall Hraničář, Barvolam.

### 4. MEASURES AND POLICY RECOMMENDATIONS

When looking for examples of good practice, on the one hand, we came across those that the pandemic allowed us to find in the virtual space, and, on the other, those, of which we heard in the circle of artists, art teachers or

the stakeholder group. The majority of artistic interventions and socially engaged art referred to here, including education projects linked to art, can be immediately modified and adapted to specific situations. Adaptability and changeability are their fundamental trait, which has been proven during the pandemic lockdown when art and education moved to digital platforms and social media, taking place in the virtual space. However, now, with hindsight, we can see that socially engaged art is the art of contact and personal, physical action. Without direct contact, creative and communication activities lose their effect and come across only as cold artefacts void of emotional richness and meaning. After all, this applies to all art, which is essentially social action (Fischer-Lichte, 2004; Libera, 2019).

- Artistic Social Platform: Institute of Anxiety <http://institutuzkosti.cz/front>; Activities in this section represent intersections between the artistic and civic spheres and have a strong cognitive and educational aspect. They also represent an informal mode of organisation and functioning, showing ways in which it is possible to communicate and promote atypical activities within educational and cultural institutions.
- Programme Creative Partnership <https://www.crea-edu.cz/>; Offers programmes for children and young people, educators and practitioners that place creativity at the heart of learning with the aim of narrowing the attainment gap. The approach is built around the need for

positive and sustainable change in learning and teaching, as well as the creation of a critical mass of trained and inspiring creative practitioners.

- Association and Public Hall Hraničář <https://hranicar-usti.cz/> Open platform which supports and connects contemporary art and culture with everyday life in a dynamically developing society. A place for creative people who need to reflect on the changes in both the community and the general society via artistic expression and thus to be able to use their enthusiasm to enrich public space by innovative and creative ideas and venues. We see contemporary art and culture as more than just an enrichment of life and leisure time activity; we see it primarily as a tool for creativity and personal development, seeking new opportunities for communication within present-day society.
- GASK Educational Module for visitors with special needs GASK without barriers <https://gask.cz/en>; a 3D virtual tour of the permanent collection States of mind / Beyond the image. <https://gask.cz/en/virtual-tour-our-permanent-collection>; Four parts can be visited separately and in any order. Enter the virtual space, view the artworks, listen to podcasts, watch videos and read texts.
- Futuropolis <https://www.futuropolis.cz/>; a pedagogical method: a school of emancipation that will enable pupils to face current problems with patience and courage using connections

between art, pedagogy and critical pedagogy.

- Association Barvolam <https://barvolam.weebly.com/o-naacutes.html>; experimental art workshops, inclusion of artists with mental handicaps/differently abled artists.

#### Needs that the art and cultural policy roadmap addresses in the region and the relevant institution:

- A.** Inclusion, accessibility of art education and art practice in society
- B.** Improving professional approaches to the creation of state documents, namely Review of the educational framework (Art and Culture)
- C.** Safe space for cooperation and communication with special needs students in our Faculty; an open and friendly space for sharing experiences and personal communication; Opportunity for peer support
- D.** Specification of students and teachers' individual needs
- E.** Ways in which special needs students study successfully
- F.** Cooperative forms of peer support
- G.** Activating functional communication between the Ministries of Culture and Education.
- H.** Unification of cultural and educational policy, better communication between state institutions, namely the Ministry of Education and the Ministry of Culture

**I.** Activating communication networks between cultural institution, their education departments and experts conducting research in academic institutions

#### Description of resources needed to achieve implementation of the recommended measures and policies (e.g., information, finances, capacity building, training events) Considering impact

- A.** Defining Communities. Identifying the needs of a community. Mapping and analysing the specific needs of different inclusive groups of spectators and visitors to educational programmes, piloting a new educational model. Developing actors' skills.
- B.** Analysing the reviewing process, drawing attention to shortcomings, communicating professional attitudes to the actors in education and cultural operation and the public (offices, pedagogic associations, teachers, student teachers, school principals, influencers and parents).
- C-F.** Developing participatory strategies, creating a sense of community, improving institutional communication about special needs students' issues, establishing sustainable communication between the study department, the faculty's management, the department of special pedagogy and departmental coordinators, special needs students and student councils, supporting institutional change in attitudes towards special needs students.
- G,H.** Communication between the Ministries of Culture and Education.

**I.** Establishing Faculty/Museum co-operation; cooperation in the wider network of professionals in the AMASS project, establishing collaborative professional activities, research in the domain of co-curating, specific features of collaboration between teachers/lecturers/curators and artists. Promoting and defining the role of the artist within a project as facilitating, teaching, co-teaching, researching, curating, emancipating and inspiring.

#### Description of available tools and resources

**A.** Art-based participatory research, reports, new educational materials, discussions, works of art, artist/researcher/teacher collaboration, museum workshops, artist school interventions, digital tools (videoart, communication platforms, online learning/teaching etc.)

**B.** Publications, seminars, public discussions, social media, lobbying

**C-F.** Implementing the Openform pilot course with special needs students in the Art Education Department; changing the wording used on the faculty website, active participation in the faculty's course on special needs students and inclusion, elaborating case studies.

**G-H.** Two recently signed memoranda between the Faculty of Education and partner Art museums (UPM, GASK), sustainable development of collaboration between museum lecturers, academic researchers and student teachers.

**I.** Case studies: pilot museum educational programmes for members of the public with special needs, creation of the new educational model Transformation, Cut for

a New Suit (for New Age), new educational materials, papers, conferences etc., actors' motivation, self-confidence, knowledge.

## 5. IMPLEMENTATION & MONITORING

### A plan for implementation and monitoring with a specific timeline:

**5.1.** Establishing communicative platforms between the management and the departments at the Faculty of Education - Feasibility high. Regular meetings, strategic planning during the AMASS project, sustainability and development after the AMASS project ends.

Timeline: 2021 – February 2nd: Establishing communication between AMASS and the Dean's collegium. Regular meetings on the Dean's collegium Days.

Next meeting: 21. 12. 2021, theme: Roadmap and institutional communication. Monitoring by personal involvement, collecting records.

**5.2.** AMASS group and ESF project group for Universities II at CU. Collaboration on a higher availability of counselling services for students with special needs.

Timeline: 2021 – March 23 - establishing cooperation. Next meeting November 2021. <https://amassproject.weebly.com/czech-republic.html>

Sustainability 2021 – 2022 – 2023. Development 2023 – 2030 in accordance with the Strategic Plan of the Faculty of Education CU. Monitoring by personal involvement, collecting records.

**5.3.** AMASS group, The Museum of Decorative Arts in Prague (UPM) and the Department of education. Collaboration on Testbed tasks, development of research liaisons between the museum and the university, research workshops for museum educators, schoolteachers-researchers, implementation via regular collaborative meetings on testbed activities and exhibition/educative projects, developing collaborative groups with stakeholders from 3 schools.

Timeline: June 2021 – October 2021: Testbed experiments. December 2021 – November 2022 evaluation data workshops, research methods workshops, supervision. Monitoring through participatory activities, supervision, data collection and analysis, recording activities.

**5.4.** Designing projects for the Inner Institutional Grant agency for artistic activities. Supported by CU deans and rectors' collegia. AMASS team have developed a joint exhibition project Didaktikon that will put into practice at the cultural venue Campus CU, presenting AMASS issues and workshops. Collaboration with the Campus creative community centre for students and other stakeholders. Financial support by CU obtained on 25 September 2021.

Timeline: November – December 2021. January 2022 – sustainability through students, student associations, senate and free stakeholders. Monitoring by the student council.

**5.5.** Communication with student councils, the student community - Feasibility high.

Establishing mutual trust and creative atmosphere, changes in study programmes, focus on project-based forms of study, supporting open form didactics, ethics of care. Connected closely to 5. 4. and 5.6.

**5.6.** Collaboration between the Faculty and University management sector in the domain of art and culture - Meetings, planning, culture management. Connected and related to 5. 4. and 5. 6.

**5.7.** Courses of education in culture and the creative domain, art education for teachers. A long-lasting goal. Schools, the faculty of education that provides a programme for further education. Financial support by the Ministry of Education and municipalities needed and success uncertain.

Cross-institutional Visual literacy study programme or introduction into artistic thinking. A long-distance run. Interdisciplinary projects and visiting lectures - Feasible within CU

The need to explore Charles University's possibilities and interest in optional lectures or workshops for non-artistic subjects.

Timeline: February 2022 – June 2022. Monitoring by personal involvement.

**5.8.** Developing collaborative and inclusive projects for schools within inset practice and establishing inset practice in the Education Departments of The Museum of Decorative Arts, the Gallery of Central Bohemia and the National Gallery. Viability high. 3 schools involved in AMASS Testbed are interested in further cooperation with the Department of Art Education and the Museum of Decorative Arts:



Primary School Cimburkova, Prague District 3. Inclusive School with a sizeable Roma population.

Primary School Radlická, Prague District 5. School for Deaf Children.

Primary School Donovalská, Prague District 11. Suburban school.

Timeline: February 2022 – June 2022, sustainability of 2 years, further development 2022 - 2030.

Monitoring by the Department of Art Education, Dr. Fišerová, the practice section leader.

**5.9.** University for Seniors (U3V) – art studio and history of art programme for seniors. Feasible. A University for Seniors has been established within the Lifelong Learning programme run by the Faculty of Education CU, though its activity in AMASS has been interrupted by the COVID 19 pandemic. Re-opening of U3V programme in October 2021 brings hope in continuing experimental and artistic activities with senior stakeholders. Specialised education and culture programmes for groups with special needs such as seniors and others are feasible but demanding. Galleries, cultural centres, art museums can be integrated and encouraged.

## 6. CONDITIONS FOR POLICY IMPLEMENTATION

The pandemic situation and one and a half years of governmental restrictions, including closing schools, galleries, museums, libraries, theatres, concert halls, educational and cultural centres and all live culture venues not only paralysed all public and cultural life,

but also showed very clearly that in the long run, culture and education have really been neglected and systemically unresolved areas that politicians use only in the period before elections to increase the attractiveness and appeal of their promises that they subsequently fail to keep. Nonetheless, at present, it is becoming evident that neglecting the effects of cultural education and overlooking the benefits of artistic thinking and creativity for finding solutions to societal and global problems provokes counter-movement “from below”, from people, who are searching for and finding their own ways towards culture and are actively demanding solutions at the level of local politics. The topics addressed by the AMASS project also fit the atmosphere of changing approaches to education and art. Based on our experience, it is now possible to actively negotiate also at the level of institutions and their management. The negotiating positions of different actors pleading for the introduction of collaborative and different modes of working in the creative and cultural field have been somewhat improving. In spite of this, our experience of working with stakeholders in the AMASS project shows that the following types of tactics appear to be the most effective ones:

- a) inconspicuous partial steps taken in the most immediate surroundings that one may influence and persistent pressure on removing administrative, superficial types of communication,
- b) continual offer of positive solutions and personal approach,

c) deploying certain tactics that introduce the need for new, systemic solutions into the dialogue,

d) involving young people (students) in communication and building their self-confident professionally and personally accepted position (identity) of educators for future decades.

Our experience shows that it is possible to use similar approaches really well also in situations where institutional changes to internal communication between separate elements and operational segments are demanded: for example, in the faculty and university environment. However, our efforts come off as genuinely marginal and ineffective at the level of the state, especially now before the election, and at the level of administrative authorities and ministries. It is possible to have a dialogue regarding change in the most immediate surroundings and to possibly convince some of the influential stakeholders to address the topic at their level. Yet, as our activities with the museum, artists and schools show, conditions for change “from below” are promising; we are hoping that it will be possible to generalise some of the processes, to apply them in a set of methodologies and publicise them in the media.

### RESEARCH LEGACY AND IMPACT

The project is asking the following questions regarding the justification and impact of the research: Which of the outcomes should be considered the most crucial finding in a project? What is so significant about this

product or finding? Why? Who would benefit the most from this finding? How would they benefit?

In the light of our most recent experiences, we can respond to these questions approximately by means of the following list of propositions; however, these are not immutable statements:

We most appreciate those research outcomes that the participants will benefit from. As initiators of the research study and the project, even now, we are very proud of their activities, the results achieved, their ability to learn, think creatively, look for new solutions, communicate and cooperate. So far, the best outcome, which can also be considered the most significant at the moment, is the initiation of dialogue of plurality among people (and institutional sectors) that usually do not find many reasons to communicate with one other. Majority society (to which some groups of stakeholders typically belong) consider art a closed, inaccessible and incomprehensible world. We have succeeded in demonstrating that art and life are interconnected, which is in the long term one of the hardest questions to answer and to implement. We are showing that artwork and the artist – whether they are a child or a professional, designers, performer – may stand at the centre of teaching and learning and to motivate change in how individuals and groups think. In one case, we were also surprised by interest in the research outcomes and processes so far (and in the methods of evidence-based and art-based research). All in all, who benefits in the end? Participants in project experiments (with amazing results and experiences), stakeholders (their positions,

resources and influence can be used well to the benefit of society), artists and the artistic community, people from other projects that can be synergically interconnected, local policymakers who see the importance of their work leading to change; ultimately, there is also a possibility that with our next project, we will get more supporters, fans, sponsors or enthusiasts for the cause. We list the following items that we have identified as feasible or attainable:

Dissemination plan: Print and other media (TV, radio, etc), social media, academic journals, conferences, exhibitions, local and international specialised magazines, opinion leaders' channels, websites, training for organisations and other stakeholders, continuous professional development through programmes of Lifelong Learning at Charles University, events for the general public.

Community transformation through art impacting on people according to the Toronto Arts Foundation (2013): Sharing experiences, building connections, networking opportunities, bridging difference, understanding issues, local participation, neighbourhood beautification, legacy building.

## NOTES

- <sup>(1)</sup> Self-reported barriers preventing access to cultural heritage sites or activities: more inhabitants emphasise cost as a key barrier only in Greece (52 %), France (46 %), Hungary (46 %), Latvia (43 %) and Belgium (41 %); Czech Republic (40 %). In: Special Barometer 466, 2017.
- <sup>(2)</sup> In 2018, the ascertained volume of production in the cultural sector reached 2.09 % (CZK 255.2 billion) at the level of nationwide production. In turn, the level of gross value added (GVA) reached 2.19 % (CZK 105.2 billion) of the overall GVA generated by the economy. However, its GDP share was relatively lower, amounting to 1.47 % (CZK 78 billion). The difference in comparison with GVA is determined by the relatively low level of taxes related to the cultural sector and, by contrast, by the high amount of received subsidies for overheads. The cultural sector's overall economic activities for 2018 had a positive result, amounting to CZK 17.5 billion, which corresponds with a profit margin amounting to approximately 6.4 %. The available data show that in 2018, the cultural sector employed 112,400 people, of which 23,900 were volunteers not entitled to remuneration. However, it is practically impossible to capture the real number of people working in the cultural and creative sector (CCS) since it is dominated by micro entities or individuals, as well as by people employed on the basis of contracts, volunteers and also self-employed people or entrepreneurs and their family members. Available at: <https://www.statistikakultury.cz/satelitni-ucet-kultury/>
- <sup>(3)</sup> In 2018, the public sector's share in financing culture was 15.2 % (41.4 billion). By contrast, the share of companies in financing culture increased from 62.5 % in 2013 to 63.8 in 2018. However, the situation in the individual areas of the cultural and creative sector differed considerably. For example, in the field of cultural heritage, performing art or art education, the share of public finances made up more than 60%. On the contrary, in commercially oriented areas such as print, the media, architecture or advertising, the primary source of financing were companies and households. Available at: <https://www.statistikakultury.cz/satelitni-ucet-kultury/>

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UNIVERSITY OF LAPLAND

# FINLAND/ LAPLAND

## P O L I C Y . R O A D M A P

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### 1. BACKGROUND TO FINLAND'S CULTURAL POLICY OBJECTIVES

*"A dominant narrative around policymaking highlights its failures in the face of complex societal challenges"*  
(Kimbell & Bailey, 2017, p. 216).

#### Introduction to Finnish Lapland

Lapland is Finland's northernmost region, a sparsely populated area bordering Sweden, Norway, Russia, and the Baltic Sea. Lapland covers 30% of the Finnish land mass but has only about 3% (about 180,000 people) of the total population of about 5.4 million people. Distances are long; for example, from Simo, the southernmost municipality of Lapland on the shore of the Bay of Bothnia, to Nuorgam in Utsjoki, at the top of Finland, is more than 500 kilometres. The area of Lapland, 100,366 square kilometres, is almost one-third of Finland's total area. About 175,000 people live in Lapland. The region hosts Finnish people, Indigenous Sámi people and other cultural minorities. The history of the region is shadowed by colonialism. Many so-called 'megatrends' (Nordic Council of Ministers, 2011, 2018) take place in Lapland as well as elsewhere in the Arctic region. Climate change, globalisation, urbanisation, unemployment, and shifting demographics influence people's lives and cause challenges in the social, cultural, and economic settings and post-colonial situation of the area.

The 21 municipalities of Lapland can be grouped into six sub-regions: Eastern Lapland, Kemi-Tornio, Northern Lapland, Rovaniemi region, Torne Valley, and Fell Lapland. The administrative capital of the Lapland region is the city of Rovaniemi, located in the Arctic Circle. Rovaniemi is often called the capital of the region of Lapland, as it is an administrative centre and a city of vivid art and culture. Rovaniemi is celebrated as the northernmost home of art and culture. The city hosts the world's northernmost design week, Arctic Design Week. Similarly, the Lapland Chamber Orchestra is the northernmost professional orchestra in the European Union, while the Rovaniemi Theatre is farther north than any other professional theatre in Europe. Rovaniemi is home to the University of Lapland, with its Faculty of Art and Design. Most of these cultural and educational institutions have the task of serving a wide region in Lapland through touring performances and exhibitions, for example.

While Rovaniemi is located in Southern Lapland, most of the Lapland region lacks cultural institutions. For example, the closest art museum may be located hundreds of kilometres away. In general, social capital is lower in sparsely populated and remote areas (Rinta-Riikka et al., 2018). Long distances and weak cultural infrastructure cause challenges in accessing arts and cultural services. A further identifiable effect of globalisation and urbanisation is that young

people from northern areas increasingly move to southern Finland to seek a wider range of educational opportunities, which are common in larger towns and cities. This has consequences for smaller towns and villages, a clear demographic trend towards an older population, unemployment amongst young people, and a paucity of leisure and cultural activity. There can also be health and well-being issues related to the loss of cultural identity (Corbett, 2007; Karlsdóttir & Junsberg, 2015).

Based on statistics by Lapin Liitto (2014), Tennberg (2020) indicated that there are fewer creative positions for people in Lapland than elsewhere in Finland. About 2,000 people in Lapland have artistic and creative occupations, roughly 2.5% of all employed people in the region. The whole of Finland has 105,801 people in these occupations, representing 4.24% of all employed persons. The share is clearly smaller in Lapland than the national average. Tennberg (2020) concluded that Lapland does not have very significant creative capital: fewer people have university degrees in Lapland than elsewhere in Finland, the number of artists is rather small, and most people work for the state, municipalities, or state-owned companies. Aslo Petrov (2014) claimed that the circumpolar North has weak entrepreneurial capacities, especially in remote areas with large Indigenous populations.

Traditional livelihoods and nature-based economic activities dominate the economy in Lapland. Artists have challenges in making their living, even worse than elsewhere in Finland, due to remoteness. Visual artists are

especially low-income. Finnish art and artist policy does not currently support the arts equally (Hirvi-Ijäs & Sokka, 2019), as there are weak support structures for the visual arts. The decline in scholarships and public support has led artists to look for alternative solutions to their livelihoods (Herranen & Karttunen, 2012). The poverty of visual artists has led to development projects aimed at expanding artists' earnings in Lapland by integrating artists' jobs in the creative tourism and social sectors. However, the transition of artists to new positions has not been without problems. Artists experience attempts to direct them to tasks that are not specific to the artist's identity and ways of working. For example, only a few visual artists work as entrepreneurs, and artists and crafters in Lapland are said to be lifestyle entrepreneurs and microentrepreneurs who prioritize artistic work (Kugapi et al., 2020). There are very diverse and contradictory perceptions of artist entrepreneurship in the art field, but the commonly recognised challenge is related to general unpaid work in all fields (Hirvi-Ijäs et al., 2017).

Circumstances of long distances, as well as multi-lingual and multi-cultural realities in Lapland, call for special attention to arts management and policies. The big private and public customers who buy art, share funding and value art institutionally are often located in centres in the South, outside of the Lapland region. It is thus often questioned whether artists need to move south to establish networks and their careers, or whether place-based development and digital channels could support artists' careers in Lapland. Should artists and art managers

collaborate with creative tourism and other business fields to sustain their lives? In Lapland, most of the livelihoods are built on ecosystem services of nature (such as nature-tourism, eco-design, forestry), and the potential for growth is seen in services and products that bring together creative industries and ecosystem services of nature (Jokela et al., 2022). If artists can sustain their lives in Lapland, they can also serve the communities in Lapland. For cultural sustainability, it is necessary that arts and culture be practised by artists in the region rather than brought from southern capitals. The idea of bringing art from the south to the "poor and or uneducated" people of Lapland is very colonial.

#### **Inequality mechanisms and colonial structures**

The arts are not just a privilege to be enjoyed by the elite and practised by presumed "talent"; instead, the arts belong to everyone, claims the report of the ArtsEqual project, which recognised inequality mechanisms in the arts and arts education service system in Finland (Ilmola-Sheppard et al., 2021). The project worked towards identifying factors that may prevent people from participating in the arts, emphasising the perspective of challenging the prevailing elitist attitude in the field of the arts in Finland and underscoring the need for change. The ArtsEqual project indicated that the basic services in arts and arts education are not equally accessible to everyone in Finland, and people who do well in life benefit from them more than the rest of the population (Ilmola-Sheppard et al., 2021).

"The inequality mechanisms that have been identified in arts and arts education are the result of structures that have formed gradually over time, and which have served the objectives set for the arts in their day and age. Central to these objectives are the ideas about quality, global cultural competition, and meritocracy that were engendered in the modern era." (Ilmola-Sheppard et al., 2021, p. 61).

Institutional interpretations of the role of art, design, and craft in Western culture differ from the holistic traditions of Northern and Arctic cultures. Art in Western culture focuses on individual creativity, encouraging alternative and critical ways of perceiving the world. Art is featured in art museums, galleries, art institutions, and cultural events led by artists and curators, while design occurs in industrial organisations and businesses in socio-economic contexts. According to Indigenous scholar Guttorm (2015), Indigenous cultures in the North and the Arctic, such as Sámi culture, offer an alternative and more holistic way of thinking about the role of art, design, and craft as part of the culture and the eco-social life in the North. The Western arts and cultural policies that separate arts, design, and crafts from culture, which is bound to nature, have maintained the colonial power of the art in the North when, for example, most artists' grants are shared in southern institutions. The discussion on the decolonisation of the arts is increasing. Concepts of Arctic arts (Huhmarniemi & Jokela 2020a, b) are used in arts and research to describe Indigenous and non-Indigenous art that intervenes in

arts, design, and crafts and aims to enhance cultural sustainability and self-determination.

### **Overview of the present situation for arts-related and cultural policies, structural underpinnings, funding schemes, and cultural participation**

#### **| Structural underpinnings**

Cultural policies and programmes play a pivotal role in promoting cultural diversity and activity and cultural sustainability in the region. However, policies from other sectors of society also create, enable, and constrain the conditions for culture, cultural activities, and cultural sustainability without specifically aiming to do so. In Finnish Lapland, cultural organisations are guided by national, regional, municipal, Indigenous, Arctic, and European policies. Namely, the Arctic and cultural policies of Arctic states, the European Union, and UNESCO interplay between the creative sector and local, regional, and state policies. The Finnish government's key priorities are based on global challenges and opportunities, such as climate change, globalisation, urbanisation, ageing populations, and the rapid development of digital technologies, to drive transformational change and policy development to create better futures. The key priorities relevant for this roadmap are a Finland that promotes competence, education, culture, and innovation (Finnish Government, 2019). The Finnish government aims to promote creativity, plurality, and inclusion through its cultural policy. The Ministry of Education and Culture (2020) is responsible for:

- Promoting creativity, the arts, and cultural practices.
- Creating favourable conditions for the production and distribution of art and culture.
- Improving access to and availability of art and cultural services.
- The conservation, preservation, and protection of cultural heritage and cultural environments.

The ministry formulates appropriate and needed regulations for the sector and seeks to mobilise the means and measures of cultural policy in Finland, apart from seeking to mobilise the needed resources. The ministry believes that “a dynamic cultural life has intrinsic value and as such it creates the foundation for a society where education and culture are highly regarded, strengthens democracy and reinforces the freedom of speech” (Ministry of Education and Culture, 2020, par. 2). The objectives of the ministry are as follows:

“Creative industries will provide more jobs, their ratio to GDP will grow, and the conditions for workers will improve. Cultural services will become more accessible, and the conditions will improve to allow culture to flourish” (Ministry of Education and Culture, 2020, par. 2).

The executive powers of policy initiation, planning, and implementation lie with the Finnish Government (Council of State). Cultural policy decision-making, the final legislative and budgetary powers rest with Parliament, whereas the powers for sector policy initiation, planning, and implementation are the responsibility of the Ministry of

Education and Culture. Municipalities, with their own elected and managerial political and administrative decision-making bodies, provide a counterbalance to these national power structures.

The Finnish cultural policy model is described as horizontal and vertical decentralisation and arm's-length implementation. Horizontal implementation refers to artists, organisations, cultural workers, and expert agencies influencing cultural policies and work along with the Ministry of Education and Culture as advisers and executors of specific projects. Vertical implementation involves the distribution of budgets between municipalities with a certain margin of autonomy.

The Arts Promotion Centre Finland (Taike) is a national funding, expert, and service agency for promoting the arts. Taike, consisting of 24 expert committees, is a cultural agency that functions under the Ministry of Education and Culture (Arts Promotion Centre Finland, 2019). Taike implements its development programme by annually employing 40 regional artists throughout Finland who initiate and carry out national and regional arts promotion projects. These artists, steered from the Finnish south and capital centre Helsinki, were previously regionally employed, yet they now fulfil nationwide agendas to drive cultural strategy implementation. Taike annually prioritises the employment of at least one regional artist in Sámi art/culture, and other areas may vary. The Sámi parliament (funded by the government) also supports culture. Funding organisations also hold a strong

position to define the kind of art and culture supported. The current art funding system in Finland is based on mechanisms that generate inequality. The funding system emphasises the uniqueness and novelty value of the arts and the way the field passes on the artistic tradition (Ilmola-Sheppard et al., 2021). A report by ArtsEqual research project showed that the current system for arts funding does not give sufficient attention to accessibility and democracy, and researchers are worried that if the link to the economy or other benefits to society is not clear, the arts run the risk of failing to secure new funding (Ilmola-Sheppard et al., 2021).

Taike's arts councils and boards award grants to professional artists and subsidies to communities in the field of the arts. Annually, the region of Lapland is supported by the Arts Council of Lapland, one of Taike's expert bodies. The Arts Council makes decisions regarding Taike's regional grants. Thus, some governmental support for artists is shared based on a regionally conducted peer review process. This is a strength and decolonial power in arts funding in Finland.

#### **| Cultural participation for cultural diversity**

The Ministry of Employment and Economy defines and implements immigration policies in Finland. Minority issues, for instance Roma affairs, are administered by the Ministry of Social Affairs and Health, while the Ministry of Justice monitors the observation of the Sámi autonomy legislation and administration. Diverse role players work to realise and integrate arts and culture as a basic human right in the daily lives of Finnish minorities.

Finland protects minorities through the following acts:

- 493/1999 English Act on the Integration of Immigrants and Reception of Asylum Seekers
- 974/1995 English Act on the Sámi Parliament
- 1727/1995 English Decree on the Sámi Parliament

The Ministry of Education and Culture appointed a committee to promote equal access to art and culture from 2009 to 2013. The committee produced a report on the promotion of realising access to culture for all citizens, with a focus on the minority and other population groups facing economic hardship, remoteness, and geographical exclusion from basic services related to cultural participation. However, obstacles to accessibility remain difficult to overcome, and the Lapland region of Finland, the most remote region, is therefore also affected. The committee highlighted the diversification of culture through the inclusion and participation of the increasingly diverse Finnish population in all arts and cultural activities through enhanced service delivery by the arts and cultural sectors. The representation of minority groups in decision-making processes needs focused promotion. Such decision-making processes must be open, particularly when the scarcity of resources necessitates prioritisation.

Above all, the promotion of minority languages and culture needs to be promoted to harness the richness of cultural life in Finland to actively enhance the accessibility and diversity of arts and culture. Further,

diverse audiences should be included through art and cultural institutions. To achieve this goal, the Culture for All Service in Finland offers information and tools for workers in the cultural field to improve accessibility and knowledge of diversity (Culture for All, 2021). Taike also proactively promotes diversity in the Finnish arts and cultural sector through one of its councils, the National Council for Diversity in the Arts. In 2014, Taike selected an annual theme that focused on minority groups, as it recognised that art does not apply equally to everyone in their daily lives in Finland. This drive sought to strengthen diversity and cultural interaction in Finland.

Situated in the vicinity of the Arctic Circle, Rovaniemi is known as the capital of Finnish Lapland, with a population of more than 63,000 people (Statistics Finland, 2021). Among them, 2.5% have a foreign background or are immigrants. Compared to the capital city of Finland, where 9.9% of the population are foreigners or have foreign backgrounds, it is easy to understand that foreigners are not only a minority in Finnish Lapland (Statistics Finland, 2021) but also live in a geographically marginalised area where some services are limited or remote.

### | Funding structures and schemes

Finland's structural funds programme has five priority axes (Ministry of Employment and Economy, 2021):

- Competitiveness of small and medium-sized enterprises. (The European Regional Development Fund, ERDF)
- Producing and using the latest information and knowledge (ERDF)

- Employment and labour mobility (European Social Fund, ESF)
- Education, skills, and lifelong learning (ESF)
- Social inclusion and combating poverty (ESF)

The Act on the Financing of Educational and Cultural Provision (29.12.2009/1705) (Finlex, 2009) is implemented by public–private partnerships in the cultural sector. The Finnish cultural foundations provide 50 million EUR annually to the arts and culture (including heritage and the funding of research in the humanities and social sciences); of this amount, about 15–20% is given as direct support to the arts (as prizes, grants, and project financing). Additional sources of funding may include:

- Overall state support for the municipal sector
- Voluntary associations, which are more prominent for supporting and funding the arts and culture than the proposed specific policy measures
- Profits from the state, and sports and games lotteries and pools, for example Veikkaus.

### Nationally

The average share of the cultural sector in GDP is 7% in European Union countries, while in Finland it is 3.6%. In Finland, approximately EUR 485 million (0.8% of public expenditure) was allocated for arts and culture in the 2020 budget (Statista, 2021), half of which was sourced from the proceeds of national lotteries funding. The culture share in Finland of total GDP is trending downwards: 3.4% in 2017, 3.3% in 2018, and 3.1% in 2019.

The effect of the COVID-19 pandemic on these figures is expected to exacerbate this trend (OECD, 2020). However, the value that culture adds to the economy is on the rise, despite the downward trend in employment opportunities and consumer spending in the area of culture (Figure 1) (Statistics Finland, 2021). The value of the mass media market was about EUR 3.8 billion in 2018 and 3.9 billion in 2019 (Statistics Finland, 2020). Examples of funding actors in Finland include the Finnish Cultural Foundation ([www.skr.fi](http://www.skr.fi)), Kone Foundation (<https://koneensaatio.fi/>) and Wihuri Foundation (<https://wihurinrahasto.fi/>).

### Cross-border and Nordic

Cross-border cultural collaboration is supported by funding instruments such as Interreg Nord and the Barents Cooperation's Working Groups (Barents Euro-Arctic Cooperation, 2019) by bridging cultural and creative projects, and cross-border cooperation between Nordic and Baltic EU countries, Iceland, Norway, and Russia is

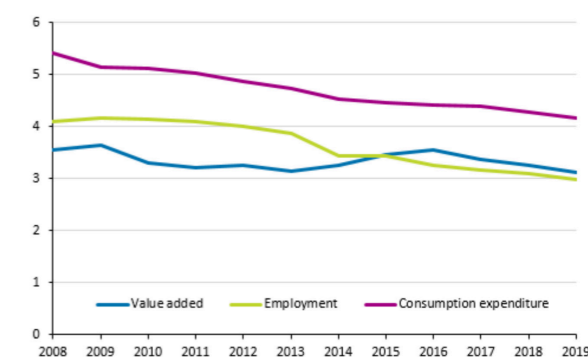


Fig. 1: Percentage share of cultural industries in the national economy from 2008 to 2019 (Statistics Finland, 2021).

enabled. The Nordic-Baltic Mobility Program for Culture also enables artistic and cultural cooperation in the Nordic region and Baltic states. The Nordic Cultural Fund (2021) initiated a policy thinktank for arts and culture and, beginning in 2022, seeks to fully support and fund cross-regional collaboration and Sámi cultural projects. In the past, this fund has supported, for example, the Young Arctic Artists exhibitions, Arctic Arts Summit, De-Arctification project, and others in Lapland.

#### Regionally

- Taike and its arts councils and boards award grants to the extent of about 40 million euros to professional artists and subsidies to communities in the field of the arts. Lottery funds constitute the major source of the grants and subsidies awarded by the various expert bodies of Taike (Arts Promotion Centre Finland, 2019).
- On a regional level, the Lapland Regional Fund (2020) supports and funds cultural and economic activities in 21 municipalities, with the Lapland Regional Fund being one of the 17 Finnish Cultural Foundation Funds. The Lapland Regional Fund awards grants to Lappish scientists and artists for scientific or artistic work that takes place in or focuses on the region. The fund awarded a total of 583,000 euros in the January 2020 round of applications (Lapland Regional Fund, 2020).
- Regional activities such as art museums, theatres, and orchestras share budgets that are allocated by the Finnish government and partly by municipal areas that may have joined networks or shared activities amongst them, with funding usually based on the number of people within such a municipality or network. The city of Rovaniemi (as an important

funder) also creates and implements cultural policies at the regional level. The City of Rovaniemi has a specific focus on promoting design. It is known as the Arctic Design Capital and organises the yearly Arctic Design Week together with the University of Lapland and Lapland University of Applied Sciences.

- The Regional Council of Lapland is responsible for the strategic entity of regional development in the region of Lapland. It carries on close cooperation with Lapland's municipalities, representatives of the business sector, state authorities, ministries, universities, and several other operators. The Regional Council is responsible for the planning and development of the region in compliance with the Regional Development Act. As in many other regional councils, the Regional Council of Lapland has combined the regional plan and the regional programme into a single document known as the Lapland Agreement. Compiled by a wide group of Lapland's people, the agreement is a snapshot of the future targets of the region. Lapland's smart specialisation programme, the Arctic Specialisation Programme, is part of the regional programmes and Lapland's strategies for internationalisation. The long-term regional development policies of the region give direction to development funding and the supervision of interests, as well as regional planning, which, in turn, directs municipal planning and other spatial planning. The development strategy presents an overall picture drawn up by the local actors concerning the strategic development and targeting of funding over the next four years. It includes development targets based on the possibilities, needs, and special characteristics of the region, key projects in terms of regional

development, and other essential measures to reach the targets. In Lapland, the regional programme also includes a section on Sámi culture. The Lapland Agreement outlines support for Sámi culture.

#### Existing arts-related and cultural policy strategies

##### | National cultural policy objectives

The target areas for cultural policy in Finland are (Ministry of Education and Culture, 2021):

- “Creative work and production: The conditions for artistic and other creative work will be better, and there will be more diverse ways to produce and distribute creative works.
- Inclusion and participation in arts and culture: Inclusion in arts and culture will be increased, and differences between population groups in terms of participation will be smaller.
- Cultural basis and continuity: The cultural basis will be strong and vital.”

The Finnish government embraces responsibilities in the following areas (Ministry of Education and Culture, 2021):

- Ensuring artistic freedom and prerequisites for artistic and other creative work, including copyright protection of products of creative work and the promotion of the prerequisites for processing, distributing, and disseminating cultural contents and products
- Safeguarding citizens' linguistic and cultural rights and possibilities to take part in arts and culture.
- Safeguarding the basis and continuity

of culture, especially the protection and conveying of cultural heritage and developing cultural infrastructure, as well as arts and cultural education.

##### | Finland's strategy for the Arctic region

Finland's strategy for the Arctic region (Prime Minister's Office, Finland, 2013) and Lapland's smart specialisation strategy (Regional Council of Lapland, 2013) both emphasised Finnish Arctic human capital. Human capital, which is one of the capitals needed for economic development, refers to human resources and competencies, including skills, knowledge, education and vocational skills, leadership, and creativity (Tennberg, 2020). Lempinen (2019) explored the themes of culture and sustainability through the lens of social science by analysing the Arctic strategies of the eight Arctic Council member states: Canada, Denmark, Finland, Iceland, Norway, Sweden, Russia, and the United States. She claimed that the state-level Arctic strategies of the council's member states do not prioritise culture and related issues to any meaningful extent. The strategies most commonly refer to art and culture in the context of Indigenous peoples. She notes that cultural events are presented in the strategies as ways to bring competitive economic advantage and keep the northern communities and regions of the Arctic states inhabited. The rare references to cultures of non-Indigenous local residents, who comprise the vast majority of the inhabitants of the circumpolar North, do not state these cultures as important to sustain. Tennberg (2020) also noted that in strategies and discussion on Arctic expertise, a biopolitical



division is made to divide the Northern population into two separate groups: “the Finnish Arctic population” and “the Sámi.” The two groups are discussed separately in the strategy, with their own sets of governing aims and measures.

### *| The Regional Council of Lapland*

The Regional Council of Lapland (Lapin Liitto) is a joint municipal board constituted of 21 member municipalities. Its basic administrative principles are governed by the Local Government Act (Kuntalaki), no. 365 (1995), and the basic agreement is approved by the member municipalities (Lapin Liitto, 2021). Since 2021, the council has sought to (Lapin Liitto, 2021):

- Encourage and protect the common interests of the region through the promotion of its mental and material prosperity of the region.
- Develop the municipal, social, and health-related, cultural, educational, environmental, and economic issues of the region in cooperation with the municipalities.

Cultural policy decision-making at the municipal level is conducted at the Municipal Council (elected assembly). The councils are supported by the executive board (reflecting the party divisions and coalitions in the council), sector municipal committees, and the executive staff, headed by the municipal mayor. Cultural matters are distributed to trans-sector committees with broader foci, for example, committees that deal with leisure, tourism, or education.

### *| Policies for Sámi cultural participation*

The Sámi is a cross-border nation with far-reaching cultural autonomy. The marginalised minority and regional languages groups, specifically the autochthonous peoples, the Sámi, are endangered, being some of the 60 minority languages that are spoken amongst the 40–50 million Europeans (Pasikowska-Schnass, 2016). Due to the risks these languages face, their self-initiated actions are supported in the EU (e.g., by UNESCO, the Council of Europe, the Organization for Security and Co-operation in Europe) placing AMASS at the heart of such actions, as many of the researchers are insiders and speakers of the minority and regional languages. The cultural expression of the Sámi minorities in Finland, Russia, Sweden, and Norway are under threat. These groups are protected by UNESCO (2005) policies on human rights and cultural expression. The Sámi peoples’ rights are regulated in the Sámi Parliament Act 974/1995.

The Sámi Barometer (2020) examined Sámi speakers’ experiences of services provided in the Sámi languages, the realisation of linguistic rights, and the linguistic climate in Finland. The study showed that the services available in Sámi and the provision of information about them are inadequate, and the availability of services is not considered good (Arola, 2021). Another study showed that children and young people do not have enough support to learn the Sámi language and to maintain and develop their culture (Lehtola & Ruotsala, 2017). The well-being of Sámi youth and the continuation of the whole of Sámi culture are at risk.

A study by the European Commission against Racism and Intolerance (ECRI) (2019) identified a widespread lack of awareness of the Sámi people among the majority population in Finland, alongside racist remarks in day-to-day life. It is noted in the ECRI (2019) report that pejorative comments and prejudice against Sámi can create an atmosphere in which members of the country’s Indigenous community are inhibited from freely expressing their culture, such as wearing traditional clothing or using their own language, in public places. Reports also confirm that: “Sámi clothing is negatively portrayed in the media. In some cases, Sámi feel compelled to hide or deny their ethnic origin to avoid being confronted with negative stereotypes” (ENCI, 2019, p. 18). The ECRI has reiterated its recommendation that the authorities take measures to teach the Sámi culture and its contribution to the country in schools (ECRI, 2019, p. 41). A similar recommendation permeates art education research (Hiltunen et al., 2021). Further, the ArtsEqual Research Initiative proposed some considerations for institutions and educators to further equality in art from the perspectives of Sámi communities (Kallio, 2017). The presented Indigenous Equality Strategy is based on three key areas: respect, collaboration, and learning (Kallio, 2017, p. 7).

### *| Increasing children’s and young people’s access to culture*

The promotion of children’s culture is one of the interests of the Ministry of Education and Culture. Formal and informal education must increase children and young people’s access

to culture, creative making, participation, equity, and equality. In Finland, the national core curriculum is a framework around which local curricula are designed. The national core curriculum contains the objectives and core contents of teaching for all school subjects and also describes the mission, values, and structure of education. Local curricula complement the national core curriculum with local emphases.

It is compulsory for schools to organise multidisciplinary learning modules at least once every school year, and these modules could focus on arts and culture. The core curriculum obliges schools to plan and implement these modules with cooperation between different subjects, involving pupils in their planning. The municipalities and schools plan their local and place-specific modules according to local needs. Situational, place-specific learning offers opportunities for individual and shared learning for members, children, youth, and local communities in Lapland (Hiltunen et al., 2021).

One of the cornerstones of cultural policy is to improve the accessibility of the arts and culture. There is a strong strategic base for incorporating culture into children’s and young people’s daily lives, supporting the creativity of children and young people, and making art and culture easily accessible to all, regardless of, for example, location, financial barriers and disabilities. The Finnish government has planned to use about 40 million euros in 2020–2022 to guarantee that every child and young person can have a leisure activity of their choice—whether from the culture, sport, or other sectors. This is

called the Finnish model of hobbies [Suomen harrastamisen malli].

The working group set by the Ministry of Education and Culture is called the “Working group on ensuring possibilities for recreational activities for every child and young person”. A report of the working group published in 2017 listed the following as examples of good practices when improving the accessibility of arts and culture for children (OKM, 2017):

1. A youth pass system that offers free visits to young people to culture and sports activities, events, and public transport.
2. Individual economic support related to recreational time.
3. Recreational time after school hours for pupils with the purpose of combining different forms of art, sport, and culture.
4. Motivation and support given by youth workers in the schools to whole classes to test different kinds of recreational activities.
5. Assistant pass that allows free entrance to people who assist disabled people.
6. Possibility of borrowing recreational equipment, for example, from public libraries

The Ministry of Culture and Education has a long tradition of supporting the establishment of children’s cultural centres in areas where such services are not yet available for children under 18 years old. The network of the centres was registered as an association in 2015. The Association of Finnish Children’s Cultural Centres offers networking days for the centres and other organisations working with children’s cultural activities and art. It is also involved in several national co-operative projects, including Art Testers, in which all

15-year-olds (8th graders) are invited to visit a local and national art institution as part of the cultural education given in the schools. The opportunity is equal and free for all, regardless of the part of the country in which the pupils live. The project leader and founder have been the Finnish Cultural Foundation.

#### *| Arts and cultural policy research initiatives*

The Centre for Cultural Policy Research, better known by the acronym CUPORE, was founded in 2002 on the initiative of the University of Jyväskylä and the Finnish Cultural Foundation. The Ministry of Education and Culture, responsible for funding the research of the Centre, was one of the initiators behind the establishment of CUPORE. Its purpose is to monitor developments in both Finnish and international cultural policy and to promote research in the field. CUPORE’s mandate includes the production and dissemination of reliable information applicable to cultural policy decision-making and the promotion of important research through projects and training (Centre for Cultural Policy Research, 2021).

There have been several regional and local policy research initiatives. One of the major initiatives has been around the Arctic Art Summit 2019 in Rovaniemi, where almost 300 arts and cultural policy experts gathered in Rovaniemi together with artists and researchers to share and promote information on policy development in the Arctic region (Huhmarniemi & Jokela, 2020). Prior to this, there have been several development programmes on design policy, for example, “Kirnu” Promoting Design in Lapland 2011–

15 (Miettinen et al., 2013). These initiatives informed this policy roadmap through a knowledge base that has been developed throughout the years with multiple stakeholders, such as local companies, designers, artists, regional associations, cities, and municipalities in Finnish Lapland.

ArtsEqual, a large research project in the arts in Finland, examined how art could increase social equality and well-being in Finland in the 2020s if it were understood as a public service (Ilmola-Sheppard et al., 2021). The final report of the project clarifies equality issues connected to arts education and basic services in the arts in 2021 (Ilmola-Sheppard et al., 2021). The report states that people who find their way to artistic activities and arts education, and those who have actively chosen to take part in them, are individuals who have the best potential to succeed under the conditions dictated by the arts system. Consequently, various population groups, such as disabled people, older people, people with special educational needs, and people whose bodies or senses do not reach the ableist ideal, are often excluded from arts and arts education services. The report provides an analysis of the findings from the largest research project in the arts in Finland. The ArtsEqual project (2015–2021) involved six research groups that have produced over 200 research publications. The ArtsEqual project was coordinated by the University of the Arts Helsinki (Uniarts Helsinki), and the project was funded by the Strategic Research Council at the Academy of Finland. The ArtsEqual research consortium comprised five universities and research institutions. Uniarts Helsinki (coordinator), Foundation

for Cultural Policy Research Cupore (Center for Cultural Policy Research Cupore), Lappeenranta-Lahti University of Technology, University of Turku, and Finnish Institute of Occupational Health. The project involved nearly a hundred researchers, artists, and doctoral students.

The first International Children’s Culture Forum gathered in Tampere, Finland, in 2019, and focused on inclusion in culture and arts education and children’s cultural rights. An international panel of researchers and practitioners formed a consensus on the central role of rich and diverse children’s culture and arts, as well as culture education, in building a democratic society. They stressed that the child is an active contributor and creator of culture and an active agent in their own life. The key challenge in implementing children’s cultural rights is securing meaningful participation and engagement for all children.

#### **Main barriers in the specific national, regional, or local situation and how they can be addressed**

Similar to the overall Finnish political and administrative system, the Finnish cultural policy system is simultaneously highly decentralised and highly centralised. This is due to the fact that the local government system is strong and autonomous. However, with the advent of the social welfare state, the main burden of maintaining modern public services, including cultural services, was shouldered by municipalities, while the state set the legislative frameworks and was legislatively committed to compensate for

a statutory share of expenditure. In the late 1980s and in the 1990s, this system, which had earlier covered public libraries and adult education, was expanded to include museums, theatres, orchestras, and basic (extra-curricular) arts education. As a result of this development, the state is mainly responsible for arts support systems, national cultural and art institutions, international cultural co-operation, and university-level cultural and arts education and shares the financial responsibility of maintaining the nationwide system of performing arts institutions and cultural services with the municipalities.

As such, challenges with policy-making processes exist. Galloway and Dunlop (2007, pp. 23–24) argued that cultural policy, with its symbolic, aesthetic, and artistic needs, requires interventions based on more horizontal and flat hierarchies, as well as different methods informed by the social sciences. For example, cultural policy decisions should be based on a broad range of cultural activities and notions of what constitutes culture (p. 24). Further, linear and positivist approaches to policy endeavours support the top-down narratives associated with policymaking, posing a problem for grassroots-level participation, especially the involvement of marginalised communities in policy decisions, because policy often “reinforces existing power structures and elites” (Kimbell & Bailey, 2017, p. 223). Kimbell (2015, p. 7) explained that the purposes of design for policy are to engage in complexities and be citizen-centred, impactful, and able to envisage new futures. Design thinking is especially useful in policymaking for defining

problems and transcending hierarchies in organisational settings (Mintrom & Luetjens, 2016). Some governments, including the Finnish government, have adopted open policymaking as an approach to involve experts, policy implementers, academics, and citizens in policy processes (Kimbell, 2015, p. 4).

#### Needs regarding areas of policy development

There has been a growing interest in Arctic arts and culture, as well as in sustainability, among artists, researchers, and policy makers. However, until recently, the understanding of Arctic arts and culture within the framework of sustainable development has remained vague. Huhmarniemi and Jokela (2020), by analysing diverse debates from the Arctic Arts Summit 2019 in Rovaniemi, investigated how the arts and culture sector promotes Arctic sustainability. An analysis of abstracts, conclusions, blogs, and newspaper articles reflecting the presentations, art events, exhibitions, and dialogues showed that the discourse on sustainability is organised around five themes: (1) global politics and ecological crises as part of the cultural politics of the Arctic; (2) Indigenous and non-Indigenous Arctic arts and culture; (3) ‘handmade’ and the material culture of the Arctic; (4) place-making, revitalisation, and regional development; and (5) economy and sustainability. These partly interlinked themes have relevance for policy-making, defining principles for arts and culture funding, artistic practice, and research on the Arctic. Further, education and artistic training are important for all five themes; therefore, resources for educational institutions are crucial for the

sustainable future of the Arctic. Arts, culture, and education have the potential to empower people in the Arctic, increase cultural pride, educate, inform global audiences, and create connectedness between the past, present, and future. Arts, culture, and education contribute to Arctic sustainability.

## 2. OBJECTIVES AND METHODOLOGY

The overall objective of this roadmap is to harness the arts to mitigate the societal challenges that communities experience in the Lapland region of Finland. The specific objectives of this roadmap are to:

- Guide the harnessing of the rich and diverse arts and cultural potential of all communities in Lapland, in a variety of sectors to better sustain livelihoods in Lapland.
- Direct the implementation of more diversified arts and cultural practices and offerings through the inclusion of minority and marginalised cultures at a broad level, while upholding respectful and ethical conduct and the principle of ‘do no further harm’ (European Commission, 2021) in the Lapland region.
- Inform the implementation of more accessible arts and cultural services in the Lapland region for enhanced participation in and consumption of arts and cultural outcomes for sustainable futures.
- Prioritise the integration of digital technologies into Lapland’s arts and cultural sector to drive participation and access.

#### Methodology

A focus on how policy processes can better serve communities is key to policy work, exemplified by the guiding questions the designers used to develop the policy-making process and stakeholder workshop, with the goal of collaborating and creating dialogue with local communities to bring about change.

To prevent further marginalisation of citizens, the questions central to policy-making processes and sustainable collaboration include the following:

- Who listens, and who hears?
- Who are the decision-makers and are they present and participating?
- How can bridges be built and dialogues encouraged?
- How can ongoing involvement in processes continue?
- How will participants know about the outcomes, and how will they be informed?

Ongoing experimentation has been used as a key strategy in the policy research that led to this regional roadmap. The research need has been previously identified by Kimbell and Bailey (2017, p. 216), who promoted a “spirit of experimentation” among researchers to enhance policy-making processes. Data were collected during two different online workshops. The workshops provided two experiments using distinct online user journeys the participants engaged in to navigate their way through the data collections steps. These included expressing their visions and hopes for the future using arts-based methods (Workshop 1), as well as activities

designed around identifying needs, good practices, and required resources (Workshop 1 and 2). In both workshops the user journey was built using arts-based methods and visual maps. Arts-based methods were also used by the participants in the first workshop with a more distinct arts-based focus, to create visual data, such as photo collages and creative postcard-making. Additional methods for data collection were note-taking in online and analogue formats, group discussions and storytelling, and qualitative open-ended survey. The data were collected in digital and online interfaces, such as the Miro whiteboard, Microsoft Teams and Google forms. Table 1 summarises the data collection methods. The analytical approach for the data was content analysis.

Table 1: Methods for data collection

Online workshops, observations, and group discussions	Online workshops, ethnographic observations (in situ and digital), group discussions to collect observational data, data notes, voice and video recordings.  Instruments: Miro whiteboard interface, Microsoft Teams platform, and breakout room function.
Arts-based methods	Data collection was partly based on using arts-based tools, such as collage and creative postcard making to capture the visions and ideas of the participants, specifically how they envisaged their future. Photographs and creative tools, online icons, and arts tools (pens, brushes, colours and textures) were used by participants to create visual images of their views on the future.  Creative icons and symbols and visual maps were used to enhance the online user journey for the participants into a more pleasurable experience.
Note-taking	Over 835 data notes were taken by all participants and designer-researchers and collected in the Miro interface and notational information was summarised and analysed through a data template.  Instruments: Sticky notes in Miro whiteboard interface, Google Docs, Google Slides.
Qualitative open-ended survey	The workshop participants engaged in two online surveys. After the first 4-hour workshop, a survey was conducted in Google forms. Seven participants provided feedback on their experiences of participation in the online workshop.  The workshop participants of the second 3-hour workshop also provided feedback on their experiences of participation in the online workshop, but they used online sticky notes in the Miro Platform to document their feedback. Feedback was received from eleven participants.

## TARGET GROUPS

Participants have been recruited through the existing networks of collaborators of the Faculty of Art and Design at the University of Lapland. Targeted candidates for the two workshops were project leaders and coordinators of arts and design-related projects at the Faculty, local and regional government and municipality associations, cultural and arts workers from Rovaniemi city, coordinators from the regional Arctic steering

committee of universities, and practising artists. The table below illustrate the profile of the participants. Some participants attended both workshops. Participants were from diverse cultural backgrounds, but all were living in or nearby the region of Finnish Lapland. Participants were between the ages of 22 and 82 years old. Details about the participants who were targeted for the two online policy making workshops are given below in Table 2.

Description of stakeholders	Gender of all participants	Participants per workshop attended
Project leaders and coordinators	3 women, 1 man	Workshop 1: 2 persons Workshop 2: 3 persons
Local and regional government and municipality associations	7 women, 1 man	Workshop 1: 6 persons Workshop 2: 2 persons
Cultural and arts workers	1 woman	Workshop 2: 1 person
Artists and designers	3 women, 3 men	Workshop 1: 4 persons Workshop 2: 2 persons
Project Researchers and facilitators	3 women	Workshop 1: 2 persons Workshop 2: 3 persons

Table 2: Profiles of participants

The key user and stakeholder groups for whom this regional policy roadmap is intended, in Finnish Lapland and beyond, are presented below in Table 3.

Table 3: The key user and stakeholder groups of this policy roadmap are defined.

Lapin Liitto (Lapland Council)	Local policy development, decision-making and policy implementation in Finnish Lapland. It is also a key funding institution in Finnish Lapland.
Finnish Lapland's Municipalities (21 regional municipalities)	Regional authorities, policy-making, decision maker and policy implementation. Regional councils of Northern Finland should seek to adopt open governance processes and methods.
Rovaniemi Village Associations (x 4 villages participated)	Drive decision-making and policy implementation in the surrounding communities of Rovaniemi.
Finnish Lapland's independent artists	Building sustainable relationships with local artists and/as cultural workers
Finnish Lapland's Cultural Organisations	Konttinen Summer Theatre, City and community libraries in Finnish Lapland, The Artist Association of Lapland, AMA Arktiset (Immigrant Association), Cultural Office of Rovaniemi, Arktikum, Culture House Korundi, Museum-Gallery Alariesto, Särestöniemi Museum
NGOs (In Finland: Voluntary Associations)	<b>NGOs in Finland take on the form of Voluntary Associations.</b> Finland has been sometimes called a promised land of voluntary associations and citizen's civic action, in reference to the fact that there are 70,000 registered and operative associations which have about 15 million individual members, or three times the population.
Research Projects, Living Labs, Testbeds of the Lapland University Consortium: Implemented in interdisciplinary projects that are focused on or closely related to arts and culture	<ul style="list-style-type: none"> <li>The RegionArts project seeks to enhance growth by the integration of Artists in ICT projects and local policy work. It aims to improve the implementation of structural funds/other funds in partner regions by adapting or designing a support scheme in each region for the promotion of collaboration between artists, creative, and cultural industries, institutions, and ICT companies.</li> <li>SEEYOUTH is a 24-month-long project (2020–2022), funded as part of the Trans-Atlantic Platform – a collaborative partnership developed to enhance dialogue and innovation among humanities and social science researchers in South America, North America, and Europe. This project is working with policy development and creating a white paper to inform about positive practises and impacts to promote the well-being and employability of the youth.</li> <li>Dialogues and Encounters in the Arctic (<a href="https://wix.to/nECDBsw">https://wix.to/nECDBsw</a>)</li> <li>Margin to Margin (<a href="https://margintomargin.com/">https://margintomargin.com/</a>)</li> <li>Floating Peripheries (<a href="https://floatingperipheries.fi/">https://floatingperipheries.fi/</a>)</li> <li>M{If} (Museum of Impossible Forms) (<a href="https://www.contemporaryand.com/magazines/the-project-in-finland-democratizing-gallery-space/">https://www.contemporaryand.com/magazines/the-project-in-finland-democratizing-gallery-space/</a>)</li> <li>Taikusydän is a multisectoral coordination centre and national network for arts, culture, and well-being in Finland. The centre works towards connecting the people working across this growing and diverse field. The objective of Taikusydän is to make arts and culture a permanent part of well-being services in Finland.</li> <li>SmartCulTour Project runs a living lab for the University of Lapland in Utsjoki, the northernmost municipality of Finnish Lapland. The project also deals with regional policy matters.</li> </ul>
Barents Euro-Arctic Council (BEAC)	Finland emphasises the natural resources of the Barents region in an active collaboration known as the Barents cooperation BEAC, established at Norway's initiative by the Kirkenes Declaration in 1993 covering the northern parts of Finland, Sweden, Norway and Russia, which will focus on economic recovery following the COVID-19 pandemic in the future short term. Other focus areas will be on sustainable development and climate change, aiming to follow the United Nations 2030 Agenda and Sustainable Development Goals (SDGs) and the European Green Deal. Finland will host the chairmanship of the BEAC from 2022 to 2023.

### 3. NEEDS IDENTIFICATION

Needs were identified through the two stakeholder workshops in which several online tools were used, including arts-based methods (ABMs), to assist in creating more pleasurable and creative experiences in policy-making workshops. ABMs, such as the use of an 'opportunity tree tool', photo collages, and creative storytelling, were combined with service design elements borrowed from the customer journey tool. Further, data forthcoming from the pilot study of the Finnish testbed in Lapland, which formed part of the larger European-wide AMASS testbed, were used to enrich the findings from the stakeholder workshops. Evaluations forthcoming from the pilot study revealed valuable data for addressing themes such as marginalisation, tolerance, and community participation.

The following needs were identified:

- Actively promote the sustainable use of the limited arts and cultural resources in the region, while lobbying for and seeking new funding opportunities at the national level and beyond
- Create a more sustainable and greener Finnish Lapland that is based on the appreciation and integration of heritage and culture in all aspects of society and business
- Develop and implement open policy initiatives and interventions in general, but also in the arts and cultural sectors that focus on bottom-up approaches, inclusion, and decision-making; focus on improved policy-making processes and instruments
- Create and maintain trust amongst citizens through inclusion and dialogue for more

tolerant societies, especially by including minorities and marginalised communities

- Inform the sustainable use of resources at all levels of policy implementation
- Include artists in interdisciplinary approaches for driving creativity and innovation in diverse sectors in Finnish Lapland, for instance, tourism, business, and industry, and local governance
- Integrate digital approaches into all levels of the arts and cultural sectors in Lapland region of Finland to promote the arts and diversify audiences through digital participation
- Harness the lessons learnt from the COVID-19 pandemic to create a more agile and resilient arts and cultural sector in Finnish Lapland

### 4. MEASURES AND POLICY RECOMMENDATIONS

#### Best practices for the Lapland region

- Transfer existing best practices into knowledge and maintain and share education about sustainable development:* Feed cultural awareness and visual literacy deeply into educational processes for cultural sustainability
- Collaborate in social innovations supported by technology and community building as an everyday life activity, enabling ideas and needs of local residents by adopting positive ideas:* Social and cultural practices to underpin design interventions—deeply integrate life cycle thinking into all product, service, and experience design; connectedness between individuals, groups, and cultures
- Encourage sustainable resource use and*

*innovation through safe innovations and sustainable design and planning:* Strategy implementation, city-based activities, common spaces and places. Implement policy decision-making and mobilise citizens and decision makers to engage with policy processes in more creative ways. Use arts-based methods and practices to stimulate dialogue and collaboration

- *Formulate supportive policies, and provide incentives, for immigration:* Collaboration and inclusion through arts-based methods and practices to stimulate dialogue and collaboration

- *Harness future and arts-based methods in policy-making as key opportunities for implementing sustainable bottom-up approaches in policy-making activities:* Open policy processes and the technological focus on Finland are opportunities' for creating more sustainable and culturally enriched futures. Policy methods have failed so far, as policy is too abstract, perceived as the responsibility of decision makers and in which local citizens have no buy-in. Local drive from the 21 Lapland regional municipalities to design and implement cultural policy, following the example of the Rovaniemi municipality, which implemented a cultural policy in 2021, is recommended. Arts-based research and methods are opportunities to harness the potential of local citizens to solve challenges with community involvement and community building.

#### **Proposed measures and policies to be implemented in the Lapland region in Finland**

Policy recommendations for innovation and

sustainability of the arts and culture within the region are:

#### **| Create access to resources for the arts and culture**

- Ensure that fields of the arts, design, and crafts retain their ability to transform and renew themselves continuously; thus, lobby for attaining more funding resources for the region (both within Finland, the EU, North-South, and across border East-West) and through interdisciplinary approaches to create wider access to funding opportunities.
- Lobby for attaining better infrastructure and spaces for practising and presenting the arts.
- Lobby for resources for the arts and culture through regional funding instruments, such as European Regional and Social Funds.
- Recognise higher educational institutions of the arts and design as the players in the future, and therefore, secure their funding.

#### **| Promote the value of the arts for enriching the lives of communities**

- The arts can increase equality within societies by enabling wellbeing and serving the specific needs of communities (also in sparsely populated regions), through the development of mobile cultural productions and place-based development.
- Enhance collaboration between the arts and other sectors of society for reasons of (a) to promote wellbeing and the enjoyment of the arts for all, and (b) economic sustainability the arts can bring about in areas such as healthcare, social sector,

education, and creative tourism. The arts can be presented as services, employing artists, and promote more holistic and sustainable wellbeing and educational outcomes.

- Drive advocacy by creating connections and dialogue for crossing bridges between communities and decision makers and using the arts as a vehicle or approach to create accessible and strong networks.
- Promote an understanding of the role of the arts and culture for the well-being of communities in Lapland and broader society.
- Support the cultural sector in creating strong promotional and marketing strategies by using digital technologies and platforms as tools to access international markets.

#### **| Stimulate diversity in the arts and cultural sectors to enhance identities and expression**

- Promote the arts to foster dialogues, encounters, collaborations, and mutual understanding between Indigenous and non-Indigenous communities, artists, and policy makers.
- Promote the value of diverse artistic expressions and forms, including Indigenous arts and culture, refugee, immigrant and other minority groups' arts and culture, and stimulate inclusive and co-creation initiatives between the communities living in the region and beyond.
- Foster safer spaces for cultural production in which artists, participants, and the audience can express themselves and their identities.
- Expand upon the limitations of Western

perspectives of knowledge and excellence to enable mutual learning and development between all people in the region.

- Advance research on how to create more equitable societies through the arts.

#### **| Empower creative communities to actively practice their arts**

- Invest in education and training for the development of artists and sustainable practices within the region.
- Encourage creative makers to draw from the competitive advantages in local and international markets by expressing their distinct identities.
- Enhance the use of digital technologies for growing audiences, creating visibility, and expanding sales outside of the region.
- Develop signature strengths of the creative makers through, for example, mentoring programmes, residencies, and mobility support.
- Create in situ and digital opportunities in the region for artists and designers to present their work nationally and internationally.

#### **| Drive the quality of the arts in Finnish Lapland by developing strong networks, collaboration, and new services**

- Connect artists with diverse networks to create opportunities for growth in the region.
- Create strong collaborations between the culture, education, and business sectors for driving the quality of the arts in the region and establishing it as a multi-seasonal 'arts festival region' or a 'arts and design tourism

region' to draw tourists throughout the year to experience the eight seasons in the region.

- Collaborate extensively with the tourism sector through new growth strategies to expand product-services and experiences for creative tourism for the period following the COVID-19 pandemic.
- Stimulate income generation by amplifying the quality of the arts.

#### | Ensure the sustainable development of the arts and culture

- Create arts and cultural policy that will promote circumpolar Arctic cooperation, cultural sustainability, and sustainable development.
- Support the development of creative industries and innovations that create awareness of the need to preserve the natural environment.
- Emphasise the importance of cultural (also language) revitalisation and Northern knowledge conceptions in arts education to achieve and maintain cultural and ecocultural sustainability.

#### | Schools as cultural centres within the communities

- Foster arts education at all levels of formal and informal education.
- Realise school buildings as centres that can bring communities together by arranging cultural events, such as socially and environmentally engaged arts.
- Foster collaboration between local artists and teachers.

- Offer the arts, as both practice and experience, to all children and young people in all schools across the region. Collaborate in the pilot studies implemented across Finland to understand the value of arts practice as a hobby and extracurricular activity.
- Include the diverse narratives of Arctic and Sámi arts and crafts in art education teaching in the form of situational and place-specific environmental arts, and socially engaged arts, to learn from contemporary Sámi artists and their visual culture.
- Leverage formal and informal art education to help communities strengthen their cultural identities and creative capacities.
- Develop online methods for learning to create accessible cultural education and interaction.

#### Resources needed

The following key players and human resources are needed to achieve the implementation of recommended measures and policies:

- *Active citizens, community members, families, youths, school children, immigrants:* Many communities living within the Lapland region of Finland are isolated, except for tourists visiting once a year, but local participation will enable strong voices to help shape the future of the region, for example, by enhancing more sustainable tourism to the region and building a better and culturally enriched society.
- *Tourism sector and tourists:* Responsibility should be taken towards making better

choices while travelling and consuming services, and in recognising what and how tourism and tourists contribute to local communities

- *Researchers and philosophers:* Engage in the research of local issues, solving local challenges by obtaining and furthering local knowledge and growing an understanding of diversifying and changing audiences
- *Education and knowledge transfer in the wider community:* These institutions drive local cultures and traditions, so their roles in sustaining local practices are significant, from driving work and lifestyle habits to local cultural consumption.
- *Entrepreneurs:* They also drive local cultures and traditions, so their roles in sustaining local practices are significant, including driving work and lifestyle habits and local cultural consumption.
- *Decision makers, public administrators, and policy makers:* It is important that decision makers critically engage with their local communities at a local and grassroots level to build the bridges between them and the communities they serve. It is a responsibility, as it is much more difficult to do it the other way around (for grassroots level to shape dialogue with decision makers due to power imbalances).
- *Social innovators, developers, designers, and artists:* These individuals create future visions; they sculpt and can change future cultural practices and traditions. They are the visionaries and problem solvers who can make an impact on the future.

**The unique resources of the Lapland region in Finland that should be mobilised to achieve the implementation of the recommended measures and policies are:**

- Cultural heritage, cultural knowledge, the arts and practice: Preserve, practice, and transfer knowledge about local cultural creative practices and traditions
- Cultural policy research and implementation: Retain policy relevance and development
- Revenues (also tax revenues), grants, income from tourism: Pro-actively use resources by seeking funding and using expert knowledge in these endeavours
- People, innovative thinkers, planners, visionaries: Harness the creativity, skills, and knowledge of the communities living in Finnish Lapland
- Innovation hubs, laboratories, start-up hubs: Build collaborations and strong networks to have access to hubs and other infrastructural resources
- Community and people institutions, nursing homes, preschool centres: Harness open and cross-institutional collaboration, and identify and overcome interdisciplinary barriers and cross institutional boundaries
- Volunteers and voluntary associations: Harness and nurture a volunteer culture

**The following available resources were identified and should be continuously mobilised are:**

- **Local and regional funding, EU funding:**

The cultural sector is usually last on the list to receive funding and may be perceived as a 'black hole'. Public funding is always limited for the cultural and arts sectors, as they compete with other social priorities, such as health and education.

- **Private sector and tourism:** The business ecosystem in the northern region of Finland is highly dependent on and impacted by tourism; as a region, there are not many large businesses in the region; the regional and remote location offers challenges for sustaining business due to issues around market access.

- **Tertiary education consortia:** The Arctic Five and Lapland University Consortium are key players in regional development and interdisciplinary approaches to policy development in the area. These consortia form a strong knowledge base that should be harnessed and exploited to benefit the Lapland region of Finland and beyond. Practical knowledge and tools developed within the AMASS consortium for policy-making purposes are among the resources available, apart from functional laboratories, research, and educational resources.

## 5. IMPLEMENTATION AND MONITORING

To successfully map the conditions for policy implementation, informed actions and allocated resources should be mindfully and sustainably used to maximise outputs

through improved policy implementation. The following strategies are suggested for the continuous development and implementation of the roadmap:

**A. Regional roadmap and policy scoping and comparison.** Create an overview of existing regional and national policies and roadmaps. In this phase, it will be essential to identify the potential human resources to engage in the process; hence, national stakeholder mapping is required.

**B. Develop suitable tools and determine needs.** Align the policy and roadmap comparison (A) with identified needs and economic viability to address them. This phase applies theory into practice, and for this purpose, digital and in situ tools must be developed through bottom-up approaches, drawing from open-policy approaches, to continue involving local stakeholders in the collection of data, implementation of policies, and continuous evaluation of policy-making processes.

**C. Collaborative decision-making and priority setting in the medium and long term.** As (existing and new) knowledge is developed from theory and continuous data collection and disseminated, informed decision-making can occur for strategic priority setting in Lappi.

**D. Mobilising policy implementation through information sharing and allocation of resources.** Diverse actors are mobilised, and synergies are created through information sharing of policy interventions, actions, and ongoing developments.



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BUDAPESTI CORVINUS EGYETEM

# HUNGARY

## P O L I C Y . R O A D M A P

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### 1. BACKGROUND

#### Introduction

In the arts-based interventions performed for the AMASS project, the CUB team in Hungary focused on education-related problems of the Roma minority, as a disadvantaged population with a rich artistic heritage. In Hungary, the Roma are not a distinct population entity, but a minority group living in different parts of the country and belonging to different tribes with strong sociocultural identities.

Three Roma language groups in Central Europe:

- *Lovari*, organised in different social subgroups, who retained their language and many features of their culture
- *Romungro*, an assimilated group that generally do not speak their language and are assimilated in the Hungarian majority culture
- *Beash*, who speak the Roma dialect called gadjo

These groups constitute the „Romano Rodó”, the Roma nation, that is organised in large family units named after a famous family member or a particular action (good or bad) they often perform. This wa of naming a large family unit shows that actions in the Roma community have consequences - despite Hungarian public opinion, the Roma are a

responsible community with a high level of *social consciousness*.

*Language is an important cultural feature that constitutes an important part of Roma identity and adherence to traditions and family roots. Therefore, the lack of Roma language use among the Romungro also means a detachment from traditional values. Romungro youth is only confronted with the negative public opinion featured in the media (based on criminal acts committed by Roma in Hungary), and do not incorporate their cultural values in their identity. Therefore, acquisition of the language of their social group, and through this, appropriation of their native culture (oral history, dances, songs and instrumental music, visual arts and crafts) is of utmost importance in the enhancement of their social prospects.*

The language based groups are subdivided into subgroups (called *Faca*) that traditionally engage with a certain job or profession. For example, the *Khelderer faca* work with metal (production of household goods like cauldrons, pots, jewellery, and small metal tools) that the also trade. The *Lovar faca* also work in trading. The *Coliar* subgroup produces and sells textile goods. The *Churars* and the *Dirzar-Bugars* are famous for their dancing skills, and they actively transmit this culture to the young in the other groups as well. Among the *Romungro*, there are many musicians with national reputation, and therefore they like to call themselves

Gentlemen Roma. They have only retained some verbs of their original language that they use with a Hungarian suffix.

In Europe, the Roma population (estimated for 7-9 million) is the *largest minority* in Europe.<sup>(1)</sup> 80 % of this population lives in Central and Eastern Europe. The social situation of the Roma is worsening each year, while their proportion in the population is on the increase. This situation is not a national issue anymore, it has been regulated by the European Union in the European Roma Strategy document that calls for the support of their integration. The marginalisation of the Roma population is a long process, starting with the change of political regime in the 1990s, and their situation cannot be resolved in a short time. Long-term, sustainable strategies are needed that enjoy the support of the majority population. This strategy should involve educational interventions to support the cohesion of the Roma community and reattachment of rootless Roma youth with their cultural traditions and values.

#### **Important recent arts-based social projects in Hungary**

**Gruppo Tökmag (András Tábori, Tamás Budha): Dragon Lee project, (original Hungarian title: Sárkány Lee, 2010-ongoing)**

The *Gruppo Tökmag* community of artists has been actively involved with its Dragon Lee project. The project is based on a found media work: the cartoon by István Kolompár, Roma animation artist, with Dragon Lee as the protagonist. The story invites the reader to enter the world of a seriously disadvantaged, 18-year-old boy, who tries to

make ends meet in the suburb of a country town. The scenes of the cartoon are nothing special, but striking, nevertheless: they show his efforts to break out, and face negative discrimination and aggression in return. István Kolompár, the author, died at a young age, and his cartoon was published in the progressive art and society monthly, *Mozgó Világ (Moving World)*, in Issue 8, 1989, the year that marked profound political changes in Hungary. The cartoon was identified here by the artists of the Gruppo Tökmag formation and started searching for details of the life of the Roma boy. Based on this life story, several artistic productions were created: a drama and several fine arts projects. One of them, the *Cooperative Art Partnership Programme (CAPP)* was placed at Komló, the small country town from where the author of the cartoon, István Kolompár originates. The story of *Dragoon Lee* was performed by the young Roma and recognised as an important, eye-opening event throughout the country. Street artists and a professional theatrical performance were also influenced by Kolompár's work.

#### **OFF Biennale, 2021**

Several Roma artists exhibited during this modern arts festival in Budapest. Among their themes, we can find events from the history of the different Roma minority groups, and difficulties of forging a Roma artist's identity in contemporary Hungary.

ROMAMOMA: a joint project of the European Roma Institute for Arts and Culture and OFF Biennale Budapest is centring around a fictitious story: how might a Museum of

Modern Roma Art be conceived. The tile indicates canonisation: potentials of the representation of Roma art in a classic, prestigious institution. As part of this program, the large canvas mural of the reputed Roma artist, Tamás Péli, entitled *Birth*, at the Budapest History Museum. The work, finished in 1983, has not been visible as it was stored in a corridor of a museum in cover. The four parts of the mural show scenes from the mythological origin of Roma peoples and historic heroes of the nation. Theatrical performances are also organised, and one of them is situated at the venue of the inactive Hungarian Roma Parliament. – Another work exhibited at the OFF Biennale is an installation by Norbert Oláh, entitled *"Anxieties of the Roma Artist"*, and it calls attention to the undelivered promises of the government as regards activities of the Roma Parliament. The work consists of a large brick wall, with words carved in the bricks about the ambiguous situation of Hungarian Roma artists: canonisation, media, cult, movement, exclusion, etc. The wall was destroyed at the end of the festival by the artist, as a symbolic act of breaking with social disadvantages.

#### **Roma Cultural Institutions**

**Galley8 - Roma Contemporary Art Space (Roma Kortárs Művészeti Tér)**

It was created by the European Roma Cultural Foundation (ERFC). It is an independent, non-profit organisation in Budapest, with an aim to diminish negative prejudices against the Roma and representation of their culture. It is a community space available for art related events as well. Since 2016, however, its

activities have been minimal and there is no exhibition or event in the area at present.

#### **Roma Parliament**

It was founded right after the political changes in Hungary, in 16 December 1990, by eight Roma social and cultural associations, as an umbrella organisation. After the establishment of the system of self-governance for the Roma minority, the Roma Parliament continued its activities in support of the emerging Roma organisations. The Roma Parliament offered legal support, there was a gallery on the premises and a journal entitled *Amaro Drom (Our Way)* was also published. In 2010, the Hungarian government terminated the lease of their headquarters and the Roma art collection, with a promise to build a well-equipped Roma cultural centre by 2019. This promise was undelivered, and the confidence in governmental support was shaken. For 2021, the Roma Parliament has issued three resolutions: finding a new venue for activities in the 8th district in Budapest (an area with a large Roma population), the organisation of a Social Roundtable to conduct negotiations with the government, and the reestablishment of online communication channels.

**Gyöngyi Rác Community Centre – Collection of Local History of the Roma in Újpest**

One of the most important collections of the history of the life of Roma in Budapest. Cultural programs are organised, legal advice is provided and night courses for primary and secondary education provided in the 4th district called Újpest.

## Identification of issues for the arts and cultural policy roadmap

Step 2.1.1 Identify and list the needs that the arts and cultural policy roadmap should address in your region	Step 2.1.2 Rate the importance of the need identified: Low = A / Medium = B / Uncertain = C / High = D	Step 2.1.3 Motivate your rating.
<b>funding</b> , financial background	D	The financial support of Roma cultural life is based on state funding, which may manifest a significant risk factor dependency. If this monetary source is dried up, the NGOs will completely lose the funds for their existence.
<b>cooperation</b> , strengthen the community	D	The participants listed many positive and successful initiatives, but they expressed their conviction of the need for cooperation of the groups.
<b>education</b> – development of the Roma teacher trainings and textbooks	D	Well-trained teachers of Roma origins can be authentic and motivating role models for the students. In addition, they can be a positive example to show that education can be a loophole in a marginalized situation.
<b>education</b> – sensitization of non-Roma students and teachers	C	Sensitization has already started in the last few years, but this kind of education must be continued and expanded to the entire society.
<b>develop the self-esteem</b> and identity in the Roma citizens	D	Self-esteem and knowledge about their own culture is perceptibly low in the Roma community. Without this power, ability, and pride, the financial support cannot be enough for the development. The first step must be to strengthen the Roma citizen's self-respect and help them discover the values of their cultural heritage. This basis for identification can give them the power to develop themselves.
<b>communication</b> – strengthen the visibility of the Roma culture	C	Authentic influencers and other media channels must be dedicated to the representation of the Roma culture. The crucial problem is the quality of the current media representation and the style and quality of cultural production of the Roma themselves. Pop culture can be part of everyday life, but the artist and the providers should guarantee high quality and ensure access to the high cultural products (music, fine art, literature, dance). Only high culture can raise the reputation of the Roma as a cultural entity.

Table 1: Baseline cultural policy issues in connection with the Hungarian Roma minority

## 2. DATA COLLECTION AND THE ORGANISATION OF EXPERT MEETINGS

In the course of 2021, we organised two expert roundtables to collect authentic information about the current situation and needs of relevant social groups and representatives of cultural and political institutions that are decisive in the life of the Hungarian Roma. We targeted the 9th district called Ferencváros of Budapest, home to Corvinus University, the co-ordinator of the Hungarian AMASS projects, and the Ludwig Museum, one of our experimental sites, and the site for one of the biggest Roma ghettos in the city. For our *first stakeholder meeting*, we have invited staff members of the District Council, responsible

for equal rights, representatives of civil organisations, artists participating in socially engaged art projects and educators from the schools of the district. The roundtables proved to be a useful method to reveal and discuss socially based cultural issues of the area.

For our *second stakeholder meeting*, we asked for the assistance of cultural experts and civil rights activists of Roma origin, to reveal the visibility of their problems, and the chances of political and cultural betterment. We invited them to voice their major concerns and discuss if and how these issues will be solved in the foreseeable future.

### Participants in the first stakeholder meeting

Step 1.1.1 List the stakeholders that you have selected and invited to your stakeholder workshop (for collecting data on drafting your regional roadmap)	Step 1.1.2 Why are these stakeholders important?
Anna Oláhi	Equal Opportunities Officer at the local government of the 9th district of Budapest called Ferencváros.
Mrs Katalin Sebők Orosz	director of Leövey Klára Secondary Grammar School, situated in the 9th district
Erzsébet Mezei	artist, member of Medallions Artistic, Cultural and Educational Association
Szilvia Németh	educational researcher involved with desegregation and equal rights issues at T-Tudok Centre for Knowledge Management and Educational Research Inc. + CAPP-Collaborative Arts Partnership Program.
Roland Oláh and Orsolya Polyocskó	civil activists, members of the Ferencváros Community Foundation
Angéla Vincze	artist and designer, visual culture teacher at József Attila Primary and Art School in the 9th district.

Table 2: Participants of the first stakeholder meeting

### Participants in the second stakeholder meeting

Step 1.1.1 List the stakeholders that you have selected and invited to your stakeholder workshop (for collecting data on drafting your regional roadmap)	Step 1.1.2 Why are these stakeholders important?
Marcsi Baranyi	journalist of Roma (Beash) origin, mentor in several talent programs
Kata Farkas	educator of Roma origin, coordinator in Uccu Roma Informal Education Foundation (Pécs)
Andrea Szalai	linguist, cultural anthropologist, university teacher, specialised in Roma culture and language
Aladár Horváth	leader – Hungarian Roma Parliament (NGO)
Ferenc Kunhegyesi	painter of Roma origin, journalist, mentor and teacher in several art education programs
Ernő Kadét	journalist of Roma origin, Roma Press Centre

Table. 3: Participants of the second stakeholder meeting

### Objectives and roadmap

During the roundtables, our major objective was the collection of authentic data about the education, artistic activities and cultural life of Roma. We wanted to see how the visibility of their rich cultural heritage and, on the other hand, understanding of their social problems and conflicts with the majority Hungarian population can be increased. We also wanted to find optimal ways of educational interventions that could support Roma students to realise their potentials. We organised two roundtables: one for civil rights activists, cultural experts, politicians and artists, and another for Roma professionals in culture, education, and welfare. The timing of the second roundtable was unfortunate, as it coincided with summer camps and festivals.

Those experts whom we could not reach, we are interviewing now as part of the Roma Cultural Influencer Course at CUB.

### Target Groups

The welfare of the Roma community, the solution of their educational needs and their proper entering the labour market is a cause important for all layers of society. The conclusion of both roundtables was that different stakeholders of the social situation of Roma must come to an agreement about actions that need to be taken, and this agreement should be based on a common interpretation of available research and artistic expression of issues. The organisation of more stakeholder meetings organised in a structured manner and supported by

knowledge tools offered by AMASS may lead the way towards a better understanding of needs and their fulfilment. Such events of stakeholder synergy would make it possible to share experiences and knowledge and arrive at a better understanding of the Roma situation and its betterment. If these meetings get proper media coverage, they will contribute to the visibility of good practice as well.

As a result of the roundtables, we now have a list of experts, knowledgeable and experienced members of the press, teachers, civil rights activists, volunteers, cultural managers who are aware of Roma high culture, and representatives of local authorities that may have ideas, even plans and results of past projects that could be useful for the development of more effective social interventions. The most important result of the stakeholder meetings is the need for collaboration, and agencies to organise this.

### Self-governance organisations of Hungarian Roma

The **National Roma Self-Government** (in Hungarian: Országos Roma Önkormányzat, <https://www.oronk.hu/>) may be considered one of the most important organisations among those off the Roma community: the Office of the National Roma Self-Government, the National Roma Occupation Centre (Országos Roma Foglalkoztatási Központ), the National Roma Culture and Media Centre (Országos Roma Kulturális és Média Centrum), The National Roma Mission (Országos Roma Misszió), the National Roma Sport Centre

(Országos Roma Sportközpont), and two model schools: The József Teleki Primary and Vocational Secondary School (Teleki József Általános Iskola és Szakközépiskola) and the Primary School of Tiszapüspöki (Tiszapüspöki Általános Iskola).

Cultural institutions of the National Roma Self-Government include the Digital Archive of Roma Visual Art and the Digital Archive of Roma Photography. They both publish important works on Roma art and press or documentary photographs about the life of the Roma. They also include collections of family albums that show the variety of Roma lifestyles. These archives make Roma visual culture accessible and researchable.

The **Autonomy Foundation** is active since 1990 and is one of the most important civil initiatives in support of the Roma cause. Their programs support the solution of housing problems, act as mediators in job-related issues and promote community development with programs catalysing communication between the Roma minority and the Hungarian majority.

The **Thematic Working Group for Roma Affairs** consists of 23 NGOs. Among them, there are not only Roma organisations, but also representatives of support groups for the marginalised and the socially disadvantaged.

Table 4: Roma associations in Hungary

Name of the organisation in English	Name of the organisation in Hungarian	Website
Center for Fundamental Rights	Alapjogokért Központ	<a href="https://alapjogokert.hu/en/home/">https://alapjogokert.hu/en/home/</a>
Social and Cultural Association for Gypsies	Cigányokért Szociális és Kulturális Egyesület	no website
Roma Society for Science and Art	Cigány Tudományos és Művészeti Társaság	<a href="http://romale.hupont.hu/">http://romale.hupont.hu/</a>
Czinka Panna Roma Cultural Association	Czinka Panna Roma Kulturális Egyesület	<a href="https://www.czinkapanna.hu/en/">https://www.czinkapanna.hu/en/</a>
Family Child Youth Association	Család, Gyermek, Ifjúság Egyesület	<a href="http://www.csagyi.hu/en/">http://www.csagyi.hu/en/</a>
Democratic Alliance of Roma Leaders	Demokratikus Roma Vezetők Szövetsége	<a href="http://www.drvsz.hu/">www.drvsz.hu/</a> (website not working)
Association for Roma of the Drava	Dráva Menti Romákért Egyesület	no website
Public Benefit Organisation for the Rise of the Transdanubian Roma association	Dunántúli Cigányság Felemelkedéséért Közhasznú Egyesület	<a href="http://www.ducife.hu/">http://www.ducife.hu/</a>
Ebony African Cultural, Arts and Human Rights Association	Ebony Afrikai Kulturális, Művészeti és Emberi Jogi Egyesület	<a href="http://www.ebony.mlap.hu">www.ebony.mlap.hu</a>
ÉFOÉSZ Komárom-Esztergom County Association for the Mentally Disabled and their Helpers	ÉFOÉSZ Komárom-Esztergom Megyei Értelmi Sérültek és Segítőik Egyesülete	<a href="https://efoesz.hu/who-we-are/">https://efoesz.hu/who-we-are/</a>
EU-Roma Association	EU-Roma Egyesület	<a href="http://euroma.hu/">http://euroma.hu/</a>
Fáy Károly Association of Hearing Impaired and Disabled Persons	Fáy Károly Hallássérült és Fogyatékos Személyek Egyesülete	<a href="https://www.xn--fy-hafsze-01a.hu/">https://www.xn--fy-hafsze-01a.hu/</a>
“Lungo Drom” National Gypsy Interest and Civic Association	„Lungo Drom” Országos Cigány Érdekvédelmi és Polgári Szövetség	no website
Association of Roma Women in Public Life	Közéleti Roma Nők Egyesülete	<a href="https://nokert.hu">https://nokert.hu</a>
HU Red Cross	Magyar Vöröskereszt	<a href="https://voroskereszt.hu/en/">https://voroskereszt.hu/en/</a>
MONA Hungarian Women’s Foundation	MONA – Magyarország Női Alapítvány	no website
Roma Flame Association	Roma Láng Egyesület	<a href="http://romalang.hu/">http://romalang.hu/</a>
Roma Public Benefit Organisation for the Protection of Roma	Roma Nővédelmi Közhasznú Szervezet	no website
Roma Relief International Relief Services	Roma Szeretetszolgálat Nemzetközi Segélyszervezet	<a href="https://romacharity.com/rolunk-2/">https://romacharity.com/rolunk-2/</a>
Hundred Years Political School Foundation	Századvég Politikai Iskola Alapítvány	<a href="https://szazadveg.hu/en">https://szazadveg.hu/en</a>
Coloured Pearls Association for Roma Women of the South	Színes Gyöngyök Délvidéki Roma Nőkért Egyesület	<a href="http://szinesgyongyok.hu/">http://szinesgyongyok.hu/</a>
Subjective Values Foundation	Szubjektív Értékek Alapítvány	<a href="https://szubjektiv.org/en/">https://szubjektiv.org/en/</a>

### 3. IDENTIFICATION OF NEEDS

Members of the two roundtables identified different needs, based on differences of experiences of the stakeholders. Experts who attended the first meeting were mostly educators, from various levels of the school system, and voiced problems concerning primary, secondary and tertiary education and talent development. Their major concerns were segregation, early school leavers and high dropout rates.

#### Mid-term and short-term goals of the educational field

The **Municipality of the 9th district** will focus their efforts on a new program to reduce illiteracy in the district and increase the youth’s motivation for learning. In this project, they plan to work with civic organizations that are working with the endangered groups. Therefore, they have authentic information, and enjoy the confidence of the target group.

The **T-Tudok Research Institute** identified their goals as supporting learning among students, parents, and teachers as well. Their primary mission is to develop critical thinking. They have been active with partial success in this area already as Szilvia Németh, member of T-Tudok pronounced. The knowledge repository, that they developed is open-source and available for interested parents and teachers.

#### Support and developing through art

Participants unanimously agree that methodologies of art education could help the processing of trauma (living conditions,

restrictive practice, family problems or extraordinary atrocity). They improve tolerance, increase self-knowledge, and contribute to the participants’ well-being, help them to release stress. The art classes could ensure the children a safety-zone and give them reinforcement, positive feedback, and a feeling of success. On the other hand, works of art could make visible the marginalized groups for the majority Hungarians as it was manifest at the exhibition where artworks of the József Attila Primary School’s students were on the show in one of the most prestigious exhibition spaces of the capitol, the Palace of the Arts (Müpa), a cultural institution dedicated to high-class culture.

#### Necessary and optimal characteristics of good cooperation

Participants identified the main characteristics of a good partnership through their experiences:

- partners could consider the project their own.
- good communication between the educational district (governmental institution) and the partners
- equal task and funds distribution
- personal acquaintances are valuable
- in a partnership, organizations in the support and coordination role should
- share experiences

The municipality must be the catalyst in a process of change. Still, at a time when political power is changing, this process could be longer. The stakeholders need more time to survey the district’s institutional

network, the needs, and possibilities of the non-profit sector, and find partners for their plans, as it happened in the 9th district after the municipal elections in 2019. In such a situation, the importance of communication could increase, as it did during our first stakeholder meeting. Another impedimental factor is the *cyclicity in the financial life of the municipality*: they could make plans only after accepting the new, post-election budget.

At the second roundtable that involved stakeholders of Roma nationality, needs that arose were beyond finances. They emphasized the interrelated importance of national identity, language, and culture. They pronounced that *among young Roma, finding their Roma identity is much more important than receiving more financial support*. At the core of identity there is the Roma language, that is no more spoken by many young people, whose families have lost connections with their cultural roots and thus cannot transmit the values of Roma and culture to their children.

Therefore, the need for programs representing the variety and richness of Roma culture was repeatedly emphasized. Apart from the so-called, popular “Gypsy music”, generally played in restaurants and rarely performed in concert halls, regardless of its cultural influences (on the works of Franz Liszt and Johannes Brahms, for example), Roma musical culture is practically unknown, and its performance should be supported. Similarly, visual arts, theatre and literature are important agents in the transmission of

traditional Roma cultural values. *Participants of our stakeholder roundtable do not expect support from the state primarily*, because, according to their experiences, allowances are often going uncontrolled and are therefore misspent. They see potentials in *motivating the wealthy Roma* to act as supporters and establish a system of grants for artists and cultural programs.

Needs identified also include the *establishment of channels of communication* through meetings and conferences among the civic initiatives and experts. Our stakeholders presume that increased visibility, community building and exchange of professional experiences would be more beneficial for the enhancement of Roma culture, than increased funding that may not target the most important needs of the community. Our invited experts criticised the programs that are currently available about Roma culture for their low quality and pronounced the need for a cultural association that could help organisers find authentic performers and thus heighten.

In Roma communities, *children and youth may be the agents of change*. Therefore, it is of utmost importance that they were made aware of their cultural heritage. In Roma communities, the most significant changes can be achieved through the involvement of youth in Roma cultural programs organised and performed by authentic representatives of the culture. The improvement of education in Roma language and culture in formal and informal settings would have a profound effect on the image of Roma in Hungary

as well as within their own community. *Education is a key issue of life perspectives of any disadvantaged majority*. The Hungarian Roma community also suffers from the challenges of early school leaving, that results in discouraging future prospective: unskilled work, or total joblessness and poverty. This situation is the consequence of early childbirth for girls, and involvement in criminal gangs for boys. *Prevention work at school as well as support of families through social workers* who can also reveal possible financial resources available for families in need would be important. Our experts outlined the following actions that may result in significant improvement in the life of Hungarian Roma:

- high quality education for young Roma (desegregated, integrative schools with rich offering of cultural programs and provisions for a safe and nourishing environment that should include the provision of subsidized meals)
- through formal and informal education, the young Roma should be acquainted with their cultural heritage and offered a chance to develop their cultural identity
- featuring successful Roma professionals to serve as role model
- talent development through identification procedures and stipends

#### 4. SUGGESTIONS FOR COURSES OF ACTION

Suggestions derived from the two stakeholder roundtables indicate two problem clusters: analysis of the current situation and collection of good practices. From among good practices, our expert mentioned several successful, ongoing initiatives, like Romaversitas, an educational agency running pre- and in-service programs, and short-term projects, like the exhibition of the canvas mural by Tamás Péli at the Budapest History Museum. This exhibition was accompanied by several arts-based interventions organised by the UCCU Foundation.



Table 5: A selection of the good practices of Roma cultural interventions in Hungary

Step 3.1 identify and list the best practices from your region or context, or from other regions or contexts	Step 3.2 Rate the adoption rate of the best practices identified in your context: Low = A / Medium = B / Uncertain = C / High = D	Step 3.3 Motivate your rating.
Uccu Roma Informal Educational Foundation walk for teachers and student groups	D	The UCCU Foundation's multifaceted and people-to-people activities are of paramount importance in developing relations between Roma and non-Roma. Authentically, Roma youth themselves can present the values of their culture and traditions in today's 21st century world. Their educational programs are invited to schools, while their city walks in Budapest and Pécs showcase Roma life.
Roma Holocaust Memorial in Pécs and Budapest	D	The erection of the monument has helped to boost the self-esteem of the local community. The associated programmes aimed to improve relations between Roma and non-Roma. The implementation in Southern Hungary is an excellent example of action against the centrism of Budapest. It could also draw attention to Baranya County, a county significantly affected by Roma issues.
Exhibition of Tamás Péli's paneau in the Budapest History Museum	B or C	The curators of the Off Biennale organized a short exhibition of the canvas mural (Birth) the famous Roma artist Tamás Péli between 6th August and 26th September in the Budapest History Museum. The program is co-financed by the European Union's Creative Europe Programme, Budapest Municipality, Goethe-Institute Budapest. Realized as a collaboration between OFF-Biennale and the Budapest History Museum, the purpose of the exhibition Collectively Carried Out is more than rendering the painting visible: the goal is to introduce the painting into the collective public space – generated by discussions and interpretations. Tamás Péli's canvas mural entitled Birth arranges the figures of several interwoven big narratives into a single composition. The centre of the piece is an imaginary-dreamed Roma creation myth, surrounded on the one hand by episodes recounted through symbolic figures of Hungarian Roma history, and on the other hand by figures of a new genesis – the emerging Hungarian Roma intelligentsia. In this triple birth, a people, a historical narrative, and through its creators, a culture is brought to life, and the point of intersection, the manifestation of this triple genesis is Péli's gigantic piece." ( <a href="https://offbiennale.hu/en/2021/program/kozosen-kihordani">https://offbiennale.hu/en/2021/program/kozosen-kihordani</a> )
Local Archive in Újpest (4th District)	B	The leader of the project, István Gábor Molnár, spent ten years searching for all members of the born and bred Roma families in Újpest. The project had to pillar: the research in the national archives and parallel the oral history research with the families. The project's novelty is the participative methodology and that the Roma people could be the active impersonator of their image.

CONTINUES &gt;&gt;

Step 3.1 identify and list the best practices from your region or context, or from other regions or contexts	Step 3.2 Rate the adoption rate of the best practices identified in your context: Low = A / Medium = B / Uncertain = C / High = D	Step 3.3 Motivate your rating.
Bari Shej Program – Mentoring program to reduce school drop-out rates for teenage Roma girls	B	The Reformed Church in Hungary's program was run between February 2018 and January 2020. The participants of our stakeholder meeting agreed that the program's success depended on the mentors' motivation and activity.
Summer Camp of the Dikh Tv	D	Dikh TV is the first Roma television channel in Hungary. Its main aim is to promote Roma popular music and to broadcast Roma cultural programs. Precisely because of the predominance of popular culture, Roma themselves are often critical of the quality of the television. However, this should not detract from its importance, as for the first time, the Roma have been given their television channel and have been able to increase their visibility. Before Dikh TV, Roma content could only be broadcast on the channel reserved for minority programs on state television.
Polgár Foundation for Equal Chances	C	The only private foundation in Hungary is focusing the support the Roma minority. "The Polgár Foundation was founded in 2007 by economist András Polgár with the aim to stand by the most vulnerable part of society. In August 2008, he received the Knight's Cross Order of Merit of the Republic of Hungary for his initiatives. [...] The two central aims of the Foundations are to decrease the level of prejudice and discrimination against the Roma people, and to improve the life circumstances of Rome people living in the most remote areas. In order to realize its mission, the Foundation aims to act as a mediator organization. Based on its chosen values, established tools, mechanics and sources, the Foundation feels capable, in order to improve life chances, to research and follow new paths, make efficient use of available funding." ( <a href="http://polgalapregi.polgaralapitvany.hu/en/kuldetes.html">http://polgalapregi.polgaralapitvany.hu/en/kuldetes.html</a> )
Romaveritas	C	"The vision of Romaversitas is a strong Roma intelligentsia that is capable of asserting the interests of Roma communities and creating narratives for Roma People. Our mission is to help young Roma students acquiring academic degrees, strengthening their skills, while shaping their identity and empowering them to build resilient communities." ( <a href="https://romaversitas.hu/our-vision-and-mission/">https://romaversitas.hu/our-vision-and-mission/</a> )
Golden Band Prize	D	Organized by the Roma Press Center – which has fought stereotypes with its reporting on the Roma community for two decades

**List of policies and documents with policy suggestions**

Here is a compilation of policy documents and other forms of suggestions available mostly in Hungarian only in the last decade. (We included our translation in brackets but it does not mean the availability of an English language document). These documents discuss the problems of the Roma minority in terms of education, the labour market, and the transmission of culture.

- Autónia egyesület: A roma integráció helyzete a támogatási rendszerben (Autonomy Association: The state of Roma integration in the support system) ([http://autonomia.hu/wp-content/uploads/2016/04/szakpolitikai-aj%C3%A1nl%C3%A1sok\\_Get-Closer\\_hossz%C3%BA\\_magyar.pdf](http://autonomia.hu/wp-content/uploads/2016/04/szakpolitikai-aj%C3%A1nl%C3%A1sok_Get-Closer_hossz%C3%BA_magyar.pdf))
- Vizi, Balázs: A romapolitikák értékelési módszerei és a magyar kormányzatok romapolitikái (Assessment methods of Roma policies and the policies of the Hungarian government) ([http://real.mtak.hu/16483/1/tanulmánykotet\\_roma.pdf](http://real.mtak.hu/16483/1/tanulmánykotet_roma.pdf))
- Adamecz, Anna – Nagy, Edit – Orosz, Anna – Scharle, Ágota – Váradi, Balázs: Nemzetközi áttekintés a korai iskolaelhagyás kezelésére szolgáló hátránykompenzációs eszközökről. (An international overview of prevention methods for early dropout.) Publisher: Budapest Intézet. ([http://www.budapestinstitute.eu/uploads/BI\\_TEMPUS\\_201404021.pdf](http://www.budapestinstitute.eu/uploads/BI_TEMPUS_201404021.pdf))
- Adamecz, Anna – Czafit, Bence – Bördős, Katalin – Nagy, Edit – Lévai, Petra – Scharle

Ágota: Két aktív munkaerőpiaci-program roma integrációs és foglalkoztatási hatásának értékelése. (Two active programs of labour market interventions and integration of Roma and the effects of employment.) Publisher: Budapest Intézet ([http://www.budapestinstitute.eu/uploads/BI\\_almp\\_eval\\_20131018\\_exec\\_sum\\_Hun.pdf](http://www.budapestinstitute.eu/uploads/BI_almp_eval_20131018_exec_sum_Hun.pdf))

- Eurodiaconia: A romák társadalmi befogadása (Eurodiaconia: social integration of Roma.) ([https://eurodiaconia.org/wordpress/wp-content/uploads/2015/08/2014-pp-on-roma-inclusion\\_hungarian.pdf](https://eurodiaconia.org/wordpress/wp-content/uploads/2015/08/2014-pp-on-roma-inclusion_hungarian.pdf))
- Dr. Orsós, Anna (2015): A roma kultúra reprezentációja a tartalomszabályozók, tartalomhordozók körében, valamint ezek fejlesztési lehetőségei (Szakpolitikai ajánlás a roma/cigány kultúra sokrétű bemutatására a tartalmi szabályozók és a tartalomhordozók terén műveltségterületek szerinti bontásban) (Representation of Roma culture within content regulation, media and their developmental potentials.) (<https://adoc.pub/oktataskutato-es-fejleszt-intezet-tamop-kznevelesi-reformok-1c15f7dab07a672c9bc6417217357f6323005.html>)
- International Labour Foundation: A roma fiatalok méltányos munkalehetőségének előmozdítása Közép- és Kelet-Európában (Reasonable possibilities for employment of Roma youth in Central and Eastern Europe) ([https://www.ilo.org/wcmsp5/groups/public/---europe/---ro-geneva/--sro-budapest/documents/publication/wcms\\_537493.pdf](https://www.ilo.org/wcmsp5/groups/public/---europe/---ro-geneva/--sro-budapest/documents/publication/wcms_537493.pdf))

- Magyar Nemzeti Társadalmi Felzárkózási Stratégia 2030. (Munkapéldány). (Hungarian National Social Inclusion Strategy 2030 – Manuscript / Work in progress). ([http://romagov.hu/wp-content/uploads/2020/12/MNTFS2030\\_1201-tervezet.pdf](http://romagov.hu/wp-content/uploads/2020/12/MNTFS2030_1201-tervezet.pdf))
- Hungarian National Social Inclusion Strategy II. - Permanently deprived - children living in poor families – roma (2011-2020)

- Roma Education Fund: Strategy paper of the Roma Education Fund 2015-2020 ([https://www.romaeducationfund.org/wp-content/uploads/2018/10/ref\\_strategy\\_2015-2020\\_web.pdf](https://www.romaeducationfund.org/wp-content/uploads/2018/10/ref_strategy_2015-2020_web.pdf))
- Roma Education Fund (2015): Making desegregation work! A Desegregation Toolkit Developed by the Roma Education Fund ([https://www.romaeducationfund.org/wp-content/uploads/2019/05/desegregation\\_toolkit\\_2015\\_web.pdf](https://www.romaeducationfund.org/wp-content/uploads/2019/05/desegregation_toolkit_2015_web.pdf))

**Executing the policy roadmap / Actions needed for the realisation of the policy roadmap**

Step 4.1.1 List the needed actions for intervening in policy making?	Step 4.1.2 How should it be done?
Motivating and activating the Roma middle class, and the entrepreneurs Create a strong and authentic leader class	Participants thought that wealthy Roma middle class in Hungary can be identified and asked to contribute. They argued in this strategy that these wealthy families should be motivated to spend a part of their fortune to be a patron of Roma high culture and representation. Thus, the first step can be to raise the need to support their own culture and position patronizing to communicate their power.
Intensify the Roma communities	The enlargement of the service clubs in the Roma communities can activate the self-care in the Roma communities. Organizing a panel discussion with Roma NGOs and stakeholders can demonstrate the inner power and possibilities of the community.
Enlarge the transparency of the Roma supporting organizations	Increasing transparency would be a key expectation for organisations in the future. Participants in the discussion reported previous bad experiences with the use of grants.
Develop cooperation with international Roma NGOs and communities	The enhancement of the international relationships can be the next steps after the founding a self-conscious and solidary Roma middle class.
Support Roma language teaching and learning	At present, there is no Roma language teacher training program in Hungary. Many university students who need a language exam to get their degree take a Roma language examination because the requirements are easily achievable. The Roma linguists aim to evolve a professional teacher training program (with appropriate methodology and textbooks with authentic illustrations, and cultural explanations).

Table 6: Identification of actions needed for policy interventions

We emphasize the importance of the last suggestion: training of Roma language teachers. This suggestion shows serious intention to develop a community of authentic culture transmitters: Roma intellectuals. This intention also involves talent development. To identify young people ready to enter a teacher training course or a professional

training for higher level employment, you need a talent detection program in primary school and mentoring for those chosen to go through secondary education. If Roma entrepreneurs support this cause, they could send ambitious, gifted youth on the way of a secure, sustainable future.

**Executing the policy roadmap / Resources needed for the realisation of the policy roadmap**

Step 4.3.1 List other resources are needed that have been overlooked, but may be important for policy intervention	Step 4.3.2 Provide detail on implementation where possible
Communication	Roma media (press center, tv channel, broadcast)
Art and cultural products	documentaries, movies, theatre play, fine and applied art exhibited in Roma galleries, museum
Relationship (national and international)	Get in touch with the international Roma communities (in Italy and Spain)
Financial support	The dependence of the organizations by the tenders makes them defenceless. The organizations and associations must find new resources (from the Roma community) or develop a strategy for self-supporting system. The guided tours, city walks of the Uccu Association can be a good practice.
International tenders and research programs	The systematic research of Roma culture (involved Roma researchers) can promote the values of the community in the international academic scene. The results and reputation of the Roma professionals can enlarge the self-regard of the Roma youth and promote the importance of the learning.
Roma and non-Roma dialogue	The personal relationships can change the prejudice the Romas.

Table 7: Identification of the resources needed for policy intervention

We were pleased to realise that the suggestions we received do not require financial investment: They suggested the continuation of already existing good practice with some extensions, and rely on already available grants, trying to reduce relying on state support.

**Executing the policy roadmap / Funding needed for the realisation of the policy roadmap**

Step 4.4.1 List the resources for roadmap implementation such as funding	Step 4.4.2 Has funding already been allocated? Yes / No	Step 4.4.3 Rate the cost of the policy implementation: Low Cost = A / Medium Cost = B / Cost Uncertain = C / High Cost = D	Step 4.4.4 Motivate your rating.
Long-term tenders and programs	yes	C	Bari Shej Program
Private funding	yes	C	Polgár Foundation for Equal Chances
Off Biennále	yes	A	Two artistic projects were implemented

Table 8: Funding for the policy roadmap: examples of realized good practice

**5. SUMMARY**

Research literature, stakeholder meetings, and the analysis of policy documents support our views about the three burning issues defining the fate of the Hungarian Roma: 1) *the right for high quality education, (including the reduction of segregated schools), 2) strengthening of Roma identity through cultural immersion, and 3) representation of Roma culture through high quality cultural programs.*

These objectives can only be reached through the collaboration of Roma associations that seem to work separately, without recognising each-other's intentions and achievements at present. Only long-term plans spanning many

decades, and programs based on them can change the detachment of young Roma from their traditions and gradually reduce negative prejudices among the majority Hungarian population. A stable institutional background with knowledgeable and authentic experts are needed for sustainable change. However, long-term planning is impossible, if you rely on funds from governments that may change twice in a decade. Therefore, suggestions from our expert panel about the involvement of the well-t-to Roma in financing cultural institutions and social programs. The most important issue at stake is the return to cultural roots, moral values and a heritage that may help the Roma to forge an identity they can be proud of and live up to.

## NOTES

Polycysolutions (2019): A romák helyzete Magyarországon (The situation of Roma in Hungary).  
Freidrich Ebert Foundation. [https://www.policysolutions.hu/userfiles/elemzes/28/a\\_romak\\_helyzete\\_magyarorszagon.pdf](https://www.policysolutions.hu/userfiles/elemzes/28/a_romak_helyzete_magyarorszagon.pdf) (Last accessed: 10 October 2021)

PACO DESIGN COLLABORATIVE

# ITALY

## POLICY.ROADMAP

Authors | Carolina Gutiérrez Novoa, Valentina Vezzani, Silvia Remotti

### 1. BACKGROUND

#### Introduction to the Italian context

“The promotion of cultural development” was far-sighted among the goals to be pursued by the Italian Constitution in 1947, nevertheless, the support of cultural creativity and access to the arts remained in the background for decades, in a country where traditionally heritage safeguard has been at the forefront of cultural policies due to its enormous archaeological and artistic legacy.

Since the turn of the century, Italy’s cultural development has been heavily hindered by a dramatic downsizing of public expenditure for culture. This is due to the several changes in political majorities and therefore political priorities, subsequently increasing the economic downturn.

The greatest achievement of the last few years has probably been the birth of a new social, intellectual and cultural awareness regarding the role of the arts and culture within the civil society as a whole (associations, no-profit organisations, companies) and the press.

Several factors have contributed to the rise of new ways to understand and benefit from the culture and related policies: some fundamental social and cultural changes, globalisation, new approaches to preserve and impart artistic heritage while living digital

transformations, a new awareness of culture’s vital role for both social development and inclusion.

#### Data collection

- Public culture expenditure at all levels of government per capita, in EUR, 2000-2014

Year	Italy
2000	101 €
2005	112 €
2010	117 €
2011	108 €
2013	100 €
2014	90 €

Table. 1: Public culture expenditure at all levels of government per capita

- The total amount of public cultural expenditure in 2014 has been 5.464 million EUR (ISTAT/COFOG data). Compared with the 6.099 million spent in 2001, in the last fourteen years cuts in public cultural expenditure reached 11.5% in nominal terms, and are thus much more dramatic taking inflation into account.

- Public culture expenditure at all levels of government per capita in 2014 amounted to nearly 90 EUR or 0.35% of GDP. The ratio

on public expenditure – an indicator of the government’s willingness to pay for culture – was at 0.66%.

- Private donations for culture declined by 50% between 2008 and 2013.

• Public cultural expenditure by level of government, in million EUR, 2001 and 2014 (Source: Elaborated by Associazione per l’Economia della Cultura on ISTAT / COFOG data):

Level of government	Million EUR 2001	% of total 2001	Million EUR 2014	% of total 2014	% var. 2001-2014
State *	2.476	40.6	1.903	34.8	- 23.2
Local **	3.623	59.4	3.561	65.2	- 1.8
Total	6.009	100.0	5.464	100.0	- 10.5

Table. 2: Public culture expenditure by level of government

Notes: For the level of government data, the consolidation is made within each level but not between levels.

\* State expenditure only includes the Ministry for Heritage and the Prime Minister’s Office.

\*\* Local expenditure includes Regional, Provincial and Municipal expenditure.

The institutional commitment, however, is now growing: state public spending on culture has increased further, reaching 2.652 million euros in 2018 (+9.2% in 2017) and reaching 0.31% of the national budget.

**An overview of the present situation for arts - related and cultural policies, structural underpinnings, funding schemes and cultural participation relevant to the needs in the partner country**

The economic model is closely connected to a mixed economy system, with the public sector historically being the primary funding source for heritage, museums, archives and libraries, and, to a certain extent, for the performing arts, whereas the cultural industries are

mainly supported by the marketplace, although supplemented by public subsidies in case of poor market performance [...] On the other hand, heavy constraints on the national budget induced public authorities of all levels of government to encourage a direct involvement both of the non-profit private sector and of the marketplace even in the fields of heritage and the performing arts.

The administrative model has traditionally been one of direct intervention of public administration in the support of cultural activities, and, in many cases, in the management of cultural institutions (museums, sites, theatres, etc.), through national ministries or regional, provincial and municipal ad hoc departments (“assessorati

alla cultura”). In Italy, four levels of government – state, regions, provinces and municipalities – share responsibilities in the cultural field. At the national level, responsibilities for the cultural sector lie presently with 4 ministries, and notably with: The Ministry of the Heritage, Cultural Activities and Tourism (MiBACT) entrusted with the full range of core cultural functions: heritage, museums, libraries and archives, visual arts, performing arts and cinema, cultural institutions, copyright and tourism (the latter added in 2013), with the only exception being communications (radio television and the press). In exercising its functions via eleven General Directorates, MiBACT is assisted by four central, widely representative advisory bodies: the High Council for Heritage and Landscape, the “Consulta” for the Performing Arts, the Permanent Committee for Copyright, and the newly added Permanent Committee for the Promotion of Tourism. The twenty Italian Regions are all endowed with legislative powers and ad hoc administrative structures in the cultural sector (regional departments for culture). Official representation of regional interests is entrusted to the State-Regions Conference, where the heads of the regional departments for culture regularly meet to discuss issues of common interest, also acting as a lobbying organisation pursuing institutional reforms towards a more federal governance structure in the cultural field.

Along with the state, the 8.101 municipalities are the most prominent public actors and funding source in Italy’s cultural scene: notwithstanding the cuts recently undergone, in 2013 the total amount of their expenditure for culture – 1.990 euro - was

still substantially higher than the expenditure by MiBACT itself for the same year (1.609 million). Their municipal departments for culture play a paramount role in the direct and indirect management of municipal cultural institutions: museums and sites, archives, libraries, theatres, cultural centres, etc. and support a wide range of cultural activities, including art exhibitions, festivals, White Nights (Notti Bianche), cultural minorities’ celebrations, among others.

**Link to existing arts-related and cultural policy strategies**

The political priorities are identified taking into account first the main lines of action outlined within the Recovery and Resilience Plan (the plan for the post-pandemic era):

- Cultural Heritage Next Generation
- Minor sites, rural areas and suburbs
- Tourism and Culture 4.0

One aspect of point 2 is related to “Identity places, Suburbs, Parks and Historic gardens”. It brings attention to the development of participatory projects of urban regeneration based on culture, centered on local communities. These projects will see the municipalities as protagonists in supporting the implementation and enhancement of the offer of cultural and creative activities, in partnership (co-design) with public and private actors, third sector, foundations and/or cultural associations, universities, research centers, institutions of higher education, non-profit, businesses and professionals. It also provides the redevelopment of public real estate (the ones in a state of decay and/or unused) in social, cultural and educational services for the citizens.

### Main barriers in the specific national, regional or local situation and how they can be addressed

In the context of the current health emergency, the Administration is called upon to redesign its actions in relation to the needs connected to the sudden changes in behavior and the needs of users whose conditions have been significantly transformed.

The Ministry, therefore, in addition to ensuring the protection of the cultural heritage and the landscape, pursues the action of valorization and promotion by strengthening the use of new technologies.

This also in order to ensure the maintenance of adequate levels of enjoyment of cultural heritage and cultural activities, despite the closure or the reduced opening to the public of the institutes and places of culture, theaters and cinemas, imposed by the health emergency.

The total expenditure for culture and recreation by Italians corresponds to 72.5 billion euros which, although it grew by 13.4% in the five-year period 2013-2018, still remains well below the European average. Strong disparities persist between the various geographic areas: the average monthly cultural expenditure of families is 127.7 euros, with a gap of 67 euros between the northern regions (154 euros per month, with a record of 178.8 euros Trentino Alto Adige) and those of the South (86.9 euros per month, with Calabria lagging behind with just 64.3 euros).

### Specific needs regarding areas of policy development

**1** Strengthen (at the national level) the planning, coordination, evaluation and monitoring capabilities of the cultural field as a whole. A “different state” would be actually needed for a positive outcome of the decentralisation process (Cammelli, 2003) and to implement policies and actions specifically aimed at overcoming the deeply rooted geographical and social imbalances still affecting Italy’s cultural life. The gap in cultural supply and demand between the rich and developed northern and central regions and an underprivileged southern Italy is in fact a long-lasting problem. Notwithstanding the significant thrust set in motion also by means of the European Structural Funds, according to most cultural indicators this gap is growing even wider. In the economically deprived “Mezzogiorno” – so rich in cultural heritage and artistic talent, but with a very high rate of youth unemployment and still partially in the control of criminal organisations (mafia, Camorra and the like) – the role of culture and the arts as a means of fostering economic development and social cohesion is still widely undervalued.

**2** Promote and safeguard – besides the basic social and civic rights – the cultural rights of all those living in Italy, including the now over 5 million immigrants who arrived and are still arriving from the politically and socially troubled and less economically developed areas of the world. To guarantee equality of access to cultural participation and to cultural expression for all citizens,

it should be considered an utmost priority for integration and social inclusion, calling for an urgent and well-focused effort by the Italian national community as a whole.

**3** Fight the existing pockets of deep segregation in our cities by fostering better access to education and culture.

**4** Encourage diversity and participation in cultural life. This goal has not yet become a priority for our national cultural policy. There is still a delay in pursuing strategies to overcome the country’s enduring social and geographical cultural imbalances, as well as in acknowledging the potentially relevant role of culture in fostering social cohesion and mutual understanding in an increasingly multicultural society.

## 2. OBJECTIVES

### Roadmap’s objectives

Three main objectives have been identified through the dialogue with some Italian stakeholders, such as cultural operators, foundations, artists, and educators, having experience both in providing funding for cultural activities and organising and implementing projects and events of socio-cultural impact.

**1 Facilitate the dialogue** between the public and private institutions providing sponsorship, the cultural organisations and individuals seeking support for their creative and artistic projects.

**2 Create a shared awareness and culture around the value of artistic creativity, production and participation.** Firstly a mindset shift is needed to make both public institutions and individuals understand the value of art and cultural activities as means for personal, social and economic development. Once the public institutions recognise the role of artists and cultural operators in society - practically speaking, by providing and diversifying more funding opportunities - a sense of empowerment would spread among the art and culture sector. Empowering artists and cultural operators would mean to provide them with a more understandable and identifiable role in society, thus influencing their confidence and motivation in participating and contributing more to the social and economic sectors. Finally, it is necessary that political institutions recognise the investments into the art and culture sector as a strategy to contribute positively to the society’s well-being and the country’s economic wealth.

**3 Move art and culture beyond the elitist offer.** Despite the effort on both national and regional level in offering opportunities to everybody for enjoying cultural spaces for free and to encounter the arts in the streets of their own city, artistic and cultural practices are still perceived as elitist today. To change this, institutions, artists and the public need to be open to new approaches to artistic practice. In particular, institutions and artists must propose cultural content and initiatives that can be accessible to everyone, not only to those already familiar with a particular theme, subject or

language. The public should be encouraged to participate, experiment and learn about art through enjoyment and discovery.

**Targets/objectives to be achieved**

More specific objectives have been identified according to each user groups pointed out for this policy roadmap:

**1 Who manages the resources:** public institutions and private funders.

- Enable quick and efficient identification of those projects that would have the greatest potential in society, are clear in their objectives and components, and have a measurable impact.
- Being agile in demonstrating that the investment is worthwhile, particularly with those stakeholders who have pre-existing expectations.

**2 Who receives the funds and implements the action:** the cultural organisations and individual artists.

- Easily and effectively identify funding opportunities that best suit their needs.
- Facilitate networking processes that foster collaboration and mutual support between different organisations, individuals and communities with similar objectives and needs.
- Be able to respond autonomously to calls for funding and write project proposals that meet the given requirements.
- Be able to demonstrate the value of the proposal and its potential impact. This requires being able to express the idea clearly, from the objectives and expected

impact, to the practical aspects and the business plan.

**3 Who receives the impact of the action:** the general public.

- Provide greater access to art and cultural initiatives to the general public, especially by overcoming the geographical and economic limitations that still exist in a large part of our urban and rural societies.
- Involve the general public more actively in artistic and creative projects. This would have a positive impact both on people’s perception of what the arts can do, and on their sense of engagement and participation within their own society.

**3. TARGET GROUPS**

- MibACT ministry. The MIBACT is responsible for the protection and enhancement of cultural heritage and the promotion of cultural activities, as well as the functions attributed to the State in the field of cultural and landscape heritage, entertainment, cinema, audiovisual and tourism.
- Regions (Assessorato alla cultura). The twenty Italian Regions are all endowed with legislative powers and ad hoc administrative structures in the cultural sector (regional departments for culture).
- Municipalities (Assessorato alla cultura). The municipal departments for culture play a paramount role in the direct and indirect management of municipal cultural

institutions: museums and sites, archives, libraries, theatres, cultural centres, etc. and support a wide range of cultural activities, including art exhibitions, festivals, White Nights (Notti Bianche), cultural minorities’ celebrations, among others.

- Private organisations that give fundings to art and cultural projects. Private Foundations, Community Foundations, Bank foundations (such as Fondazione Cariplo, Fondazione con il Sud, Fondazione Unipolis).

- Private organisations and individuals who work in the art and cultural fields. NGOs, Individuals, Collectives, Companies, among others.

- Public organisations that work in the art and cultural fields. Museums, Cultural heritage sites, Theatres, among others.

**4. NEEDS IDENTIFICATION**

Through two focus groups with 14 stakeholders (7 artists, 4 representatives of non-profit organisation, 2 representatives of private foundation, 1 university student of Art and Culture Management) working in the field of art and culture in Italy, it was possible to cluster the identified needs into six categories:

**Citizens**

- There is a strong desire from citizens to express and confront themselves through art. If given the opportunity (spaces or

projects), citizen participation would be higher than expected.

**Society**

- Legitimising cultural activities and organisations at a political level (and thus directly affecting society).
- Art and culture are often perceived as non-work activities. This is a cultural problem; there is a lack of a culture in Italy that recognises and values work in this sector.
- Communication issues in promoting artistic interventions (media and communication tools). This results in low community participation and involvement.

**Public and private organisations**

- Networking is essential for participating in calls for proposals, projects, etc.
- Lack of cross-sector figures within the public administration. Need for ongoing cross-sector involvement to provide a point of reference for the artist/organisation interested in applying for a project.
- Art and culture are related to people’s well-being. Administrations don’t see art as a social lever. Public administrations, with a few exceptions, are more oriented towards heritage conservation, artistic renovation and environmental landscaping.

**Spaces**

- Art accessible by all and widespread. Cultural offerings in urban spaces that are easily accessible to citizens are needed (widespread spaces and schedules). This would raise more awareness on the role of art.



- It is essential to collaborate as much as possible with public institutions for a better use of public spaces. Bureaucracy is often an obstacle to the use of public spaces.

#### Calls and fundings

- The peripheral view of the project is often missing when writing a project's proposal. There is a tendency in focusing on the discipline and the technical aspect of the project, instead of how this production can reach more people possible (reducing the distance between the artistic and cultural production and the citizen, especially the citizen who are not already interested in the topic).
- The division of financing instruments can generate division in project proposals. There is the need for the establishment of innovative calls for proposals that go beyond the sectoral subdivision of calls for proposals (e.g.: the call for proposals for the social sector, the call for proposals for the cultural sector) because very often the two components should feed off each other as they contribute to common goals.
- Going beyond the logic of calls for proposals. Providing a culture fund that gives ongoing support to organizations involved in arts and culture.
- Support to small organizations (which are often the most deeply rooted in the community) that struggle in participating in complex calls such as the European ones.

#### Impact evaluation

- Having a more managerial approach within the organization in order to produce supporting materials as a response to the

widespread criticism of the lack of impact on society.

- Broaden the concept of the impact of culture and art by identifying evaluation criteria and qualitative impact indices.
- Creation of simple and direct impact measurement materials that reach everyone, including those outside the world of the arts who struggle the most in perceiving the value of cultural activities.

### 5. MEASURES AND POLICY RECOMMENDATIONS

#### Examples of good practices and how they can be adapted to the specific situation

- **Belonging to an existing network**  
Being part of cultural associations helps at the local level to create networks and by increasing the possibilities to build on them, e.g. the creation of joint projects.
- **Networking with local associations**  
The associations have learned to build networks and have understood the benefits of participating jointly in an event, a grant application, a funding request, and other support opportunities for creative projects.
- **Incentivizing voluntary work, internships, and occasional collaborations**  
Great enthusiasm and willingness to participate and be active is shown by young people trained within the art and culture sector. Despite their little documented experience, their preparation relies on many informal but valid experiences.

#### • **Being open to dialogue to harness the positive and proactive interest of the citizens**

The existence of public spaces for local artists to exhibit their art, with the possibility of holding exhibitions lasting an average of one month, all free of charge, and allowing artists to meet with the public several times, has brought as a positive consequence the reception of a large number of proposals from citizens, demonstrating that there is a need for discussion in the area.

#### • **Activating citizenship through art as a catalyst**

More recently, art has been recognised as having an activating and participatory function for citizens, and for many fundraisers it is becoming a rewarding/qualifying aspect of intervention in the artistic/cultural sphere.

#### • **Taking advantage of local recognition**

Being part of the third sector has enabled an organisation to be recognised by local authorities as an urban and social hub, allowing direct dialogue with municipal and regional authorities that acknowledge the importance of the sector.

#### List of proposed policies and measures to be implemented

As follows, some identified principles and actions to be considered in the elaboration of the policy roadmap. These proposals build on the opportunities identification described above.

#### Principles

##### P1. Broadening the concept of the impact of culture and art.

Consider culture also as an action linked to people's well-being, i.e. welfare, by identifying evaluation criteria and impact indicators that are not only quantitative and economic, but also qualitative.

##### P2. Enhancing the understanding of the potential impact of cultural initiatives for stakeholders and non-target population groups.

Starting from the problem of the delegitimization of cultural initiatives on an institutional level, and as a consequence also on a social level, a great effort should be made to enhance the impacts generated in order to disseminate them on the one hand to those interested and on the other to those sectors of the population that are not their core audience.

##### P3. Hybridising understanding and cooperation among policy diversity.

Integration of cultural policies with socio-economic policies, in a continuous hybridisation of public administrations, also in terms of cooperation with associations and individuals.

**P4. Encouraging dialogue among local actors (municipalities, associations, schools) for the definition of a strategic plan for cultural valorisation.**

The actors in the area should understand how to intervene by creating an economic and cultural strategic plan to effectively meet the needs of the area and thus guarantee a cultural process of a certain quality. To do this, all the professionals in the area must be involved.

**P5. Providing extensive support to smaller organisations.**

Smaller organisations are more territorially rooted and widespread. It is necessary to give them the possibility to participate and “have a chance”, as well as the capacity to connect with the public and private sectors.

**Actions - that address in a mixed way the Principles (P) listed above.**

**A1. Reskilling and upskilling cultural stakeholders for value capture (P1, P2)**

By training employees within cultural organisations, they would be able to identify internally those impact indicators that would be useful and strategic to keep in consideration and disseminate.

**A2. Dissemination of the impact of the arts by the audience (P1, P2, P4)**

Formats could be used in which the public that has been involved in artistic and cultural initiatives, participates as a witness, giving a more personal idea of how they have been enriched and what they have discovered, learnt and deepened. This would break

down the idea that art is an elitist world and enhance social and economic impact.

**A3. Updating the way impact is communicated (P1, P2, P4)**

Involve communicators capable of conveying these impact messages in a new way other than social reporting (e.g. short “pills” of content) with a concrete investment in communication and integration between the local reality and digital platforms.

**A4. Integration of calls for proposals or funding (P2, P3, P4)**

Move away from sectoral sub-division of calls for proposals (e.g. social call, cultural call), as very often the two components should feed each other by contributing to common objectives. Fragmentation of funding instruments can lead to fragmentation of project proposals, potentially losing the value of impact. It is important to be able to leverage ideas from different sectors through their combination by offering calls that allow for their integration.

This would encourage the creation of multidisciplinary teams for the construction of comprehensive calls for proposals.

**A5. Creation of smaller calls (P5)**

To enhance the motivation of small organizations, the creation of calls for proposals with smaller funds accessible to them with projects of shorter duration may be considered.

**A6. Technical glossary to improve dialogue between various actors (P3, P4, P5)**

A quicker and more concrete idea that could effectively approach and facilitate the participation of small organisations in calls for proposals could be to provide practical information for administrative use, such as a glossary with technical vocabulary, addressing the need for a common language to facilitate dialogue between funders and funded actors.

**A7. Greater dissemination of the cultural offer throughout the territory using urban space (P2, P4, P5)**

Use spaces that can be much more accessible to everyone and that can be enjoyed at any time, 24 hours a day. It is essential to collaborate as much as possible with public institutions for the use of spaces that may have great potential, as well as to encourage collaborations between private spaces and cultural proposals.

**A8. Digital platform collecting calls for proposals and funding (P1, P4)**

In Italy, there is a lack of a single channel to consult the wide variety of calls for proposals and funding that exist at national level, with their particular requirements and timing. With a “digital calls collector,” stakeholders wouldn’t have to look for opportunities through different information channels which leads to widespread confusion and misinformation. They would be able to identify the most suitable ones for their needs.

**A9. Overcoming the logic of tendering, a new distribution model is needed (all P.)**

Creation of a cultural fund that collects private resources and redistributes them (like the model of the Fondation de France), providing permanent support to established organisations; calling competitions to support the creation and experimentation of newly-formed organisations, promoting the participation of citizens, encouraging transversal and intersectoral partnerships (education, health, social). With the work of MiC, the Ministry of Labour and Social Policies, aiming at increasing employment and employability in the third sector, encouraging cultural participation and promoting culture-driven sectors.

**Resources needed to achieve implementation of the recommended measures and policies**

The following list of suggested resources is presented according to (a) public institutions and private funders, (b) cultural organisations and individual artists. The resources respond to the Actions (A) listed above.

**a) Who manages the resources:** public institutions and private funders.

All the resources needed to activate and renew the practices of resource managers require updating both at the level of management structure and in terms of the skills and approach of their employees.

**R1. In-depth arts and culture courses for cultural administrators.** The provision of new knowledge related to deepening the field they are dealing with at the administrative level could facilitate the application process from the stakeholders as both parties would communicate under common concepts and vocabulary, helping to better guide them in the compatibility of the requested requirements and impact (A1).

**R2. Content disseminators, from communication designers to copywriters.** To improve the way in which calls for projects/funding are promoted and disseminated, on the one hand, and the way in which the impact of awarded projects is disseminated to both the general and technical public, on the other hand (A2, A3).

**R3. Collaboration between multidisciplinary teams.** To holistically identify present and future challenges that the cultural sector can respond to, as well as to draft joint calls for proposals or funding that are innovative thanks to their comprehensive and hybrid impact approach (A4, A5).

**R4. Supporting networking between local organisations and individual artists.** Encourage collaboration between local actors by organising moments or events for socialisation as well as providing a digital platform where these actors can dialogue (A4, A6).

**R5. Facilitating access to the use of public spaces by simplifying applications and/or speeding up waiting times for permits.** To enable local artists, cultural organisations and communities to interact and experiment with the arts, thus giving greater visibility to the significance of cultural development (A3, A7).

**b) Who receives the funds and implements the action:** the cultural organisations and individual artists.

The resources needed to involve cultural organisations and individual artists actively in participating in calls for proposals require both top-down support and bottom-up actions, which would require resources that would take longer to implement in order to allow for a proper collaborative and participatory process.

**R6. A strategic plan for cultural valorisation.** Strategy for the geographical territory of reference, debated and defined by a network of local actors able to identify parameters and objectives for a positive impact on the social, cultural, economic and environmental sector of the area through artistic practices and cultural interventions. Local experts would lead the definition of this strategic plan, bringing their experience to the debate and supporting the identification of both local resources to be used and future scenarios (A1, A2, A3, A4).

**R7. In-depth courses on funding calls or specific proposals.** For cultural operators to identify the most suitable calls for proposals for their disciplines and, in particular, to review how to fill in the necessary documentation, to use the correct terminology and appropriate writing style, as well as to ensure that the project's intentions and expected impact are in line with the call and are related to each other and communicated correctly (A5, A6).

**R8. Creation of publicly accessible guidelines.** To support cultural operators and artists in presenting new projects to potential sponsors, emphasising ways of identifying and communicating the quantitative and qualitative impacts of their cultural initiatives (A5, A6).

**R9. Identification of technical and difficult administrative vocabulary.** Calls produced by the public sector often use bureaucratic language that makes the calls confusing and distant for small organisations and individual artists. This list of terms would generate a bridge of support for understanding the calls in general, thus providing greater opportunities for participation (A6).

**R10. Guidelines and tools for collecting audience feedback on a project or creative action.** Cultural organisations and artists would learn how to gather qualitative data and how to assess the impact of their initiatives. Cultural organisations and artists would learn how to gather qualitative data and how

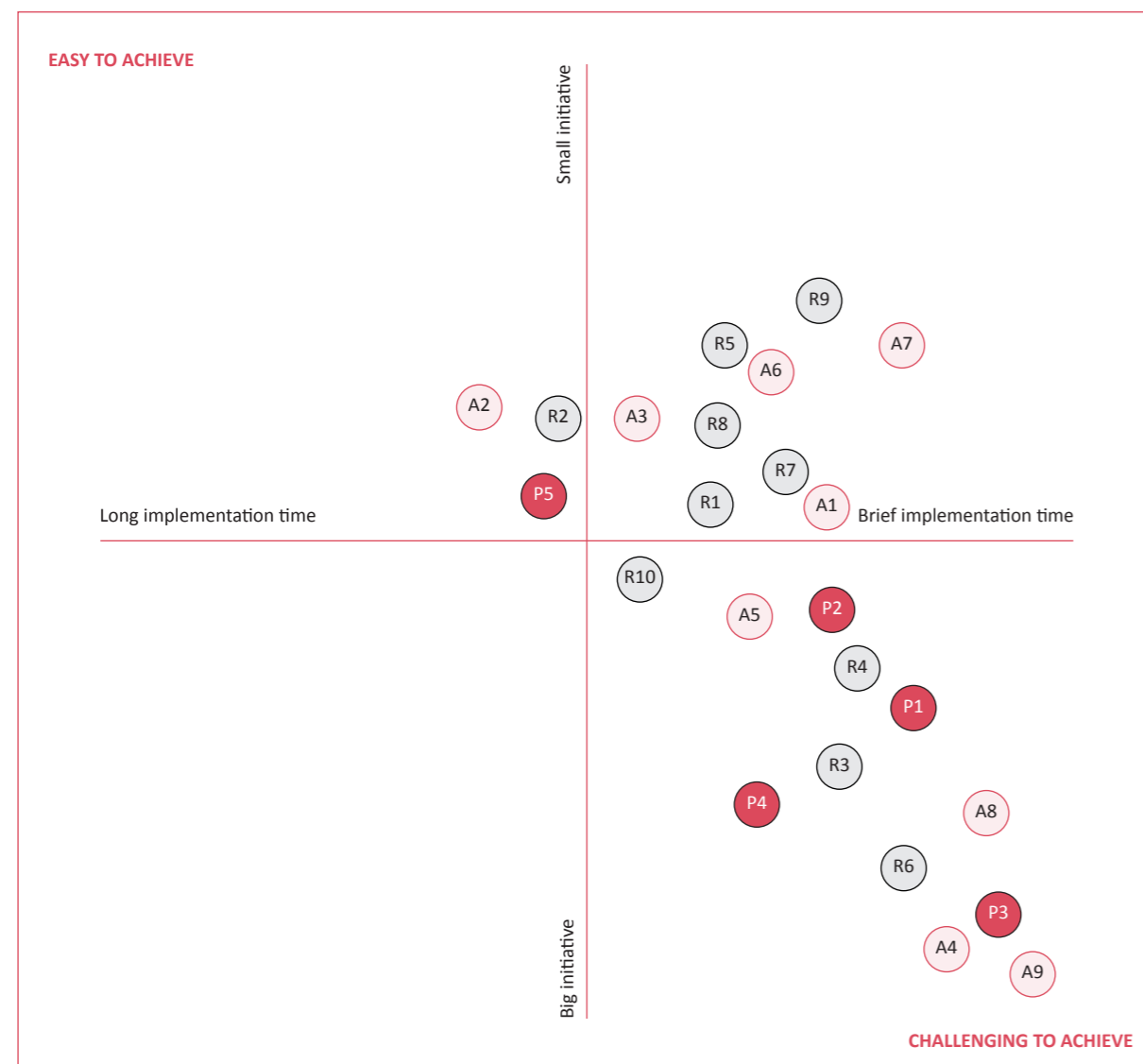
to assess the impact of their initiatives. At the same time, the public involved in the project or initiative would feel relevant and therefore more committed to arts and culture (A2, A3).

#### Available tools and resources

Most of the resources suggested above would require design and definition from scratch, e.g. the guidelines and training courses described above. Only in the case of the preparation of project proposals for submission to international funding calls - in particular Creative Europe and Erasmus Plus by the EC - training sessions to understand and complete the call and digital services to network with other international cultural organisations to build project consortia are provided by national agencies whose expertise lies in bridging the gap between applicants and the EC funding system. In addition, there are private organisations whose job is to help write project proposals and assist applicants in defining the winning strategy to be successful and get funding. In Italy, AICCON - *Associazione Italiana per la Promozione della Cultura della Cooperazione e del Non Profit*, is a research center supported by Università di Bologna and Alleanza delle Cooperative Italiane that provides training and guidelines on social economy. Today, this association is a reference for no-profit cultural organisations in Italy with their "Community Index<sup>®</sup>, to measure the value and quality of community subjects." The C-Index aims to observe and evaluate the relevance and quality of the relationship between an organization and its community of reference through a dashboard of indicators useful for

monitoring the community mission of the institutions, as an enabling element for the generation (and subsequent evaluation) of social impact. This index can be considered as an existing reference to shape new guidelines for organisations and individuals to evaluate the impact of their initiative on society and local territory.

Fig. 1: Feasibility - impact matrix to evaluate Principles, Actions and Resources



## 6. IMPLEMENTATION & MONITORING

### Plan for implementation and monitoring

In order to implement the proposed principles and actions born from the needs and inspired by the good practices gathered during the workshop with various stakeholders in the field of culture and the arts in Italy, it is necessary to start by implementing practices from the top down, primarily involving those who structurally manage the resources; then practices involving smaller cultural organisations, individual artists and the civil population (recipient audience) can be considered. This would take time due to the bureaucratic practices necessary to gradually transform the existing system that depends on several actors at the same time and the willingness to upgrade. Below we show under the parameters of brief to long implementation time the positioning of the proposals according to their “dimensions”.

The implementation would follow the next phases:

#### 1) Policy analysis.

Evaluation of the proposed policies to align them with the existing problems and needs, and its possible economic viability. In this phase, it will be essential to identify the potential human resources to engage.

#### 2) Tools development.

This phase moves from theory to practice. Specific instruments have to be developed to assist in the realisation and implementation of the proposed policies, as well as their continuous evaluation and monitoring.

#### 3) Coordination and decision making.

With the tools developed, it will be necessary to train the various actors who will be responsible for implementing the proposed practices and to assign them specific roles for optimal resource management and decision-making.

#### 4) Policy implementation.

Hopefully involving as many actors as possible so that it contains participatory, collaborative and multidisciplinary practices

### Mapping the conditions for the policy implementation

In order to implement the proposed policies with a brief implementation time, it would be better to start with practices that can be managed from the bottom up, using existing cultural networks and inviting them to collaborate. However, this would require a pool of resources to get started.

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Invitalia: l'Agenzia nazionale per lo sviluppo d'impresa - Agenzia nazionale per l'attrazione degli investimenti e lo sviluppo d'impresa

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UNIVERSITA TA MALTA

# MALTA

## POLICY.ROADMAP

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### 1. BACKGROUND

#### General introduction to Malta

The Maltese islands lie less than a hundred kilometres south of Sicily and less than 500 kilometres south-east of Tunis. With a total surface area of 316 km<sup>2</sup> and a population of around 450,000 people, Malta is one of the most densely populated countries in the world (Worldometer, 2021). Like other small, peripheral territories, its cultural life has been influenced by its geographical proximity to countries like Italy as well as political connections, and its more recent cultural output has been marked by a mixture of both local and international developments (Vella, 2008). Since European Union (EU) membership in 2004, the Maltese archipelago has experienced an influx of tens of thousands of persons from different ethnic and cultural communities. At the end of 2016, for example, 11.8% of the total population in Malta was foreign, i.e. persons coming from EU countries or Third Country Nationals (NSO, 2018). While the fertility rate in the country has declined in recent years, the number of foreign nationals increased five times over during the 10-year span 2008-2018, resulting in a higher population density (NSO, 2019).

#### Cultural policy background

The earliest steps towards the structuring of a cultural policy in Malta were supported by

the Council of Europe's European Programme of National Cultural Policy Reviews (2002). While State funding for the arts at this time was still very limited, this work helped to shape institutional frameworks that would develop cultural governance and funding for cultural entities. These entities or Public Cultural Organisations (PCOs) fall under the responsibility of Arts Council Malta (ACM), which monitors their financial records and strategies. Over the years, the cultural sector in Malta has experienced an increase in public investment in PCOs. As they continue to grow, Malta's cultural entities require increased human and technical resources to address the demands of a fast-moving sector.

Building on the National Cultural Policy 2011 (Parliamentary Secretariat for Tourism, Culture and the Environment, 2011), a report by the Creative Economy Working Group strove to identify the barriers that are currently hindering growth for cultural and creative practitioners in Malta and assess the significance of "education and professional development, cultural workers' route to the market, internationalisation and governance" (Creative Economy Working Group, 2012). This process of advocacy led to the approval of a new legal structure for ACM in 2015 and the Create 2020 Strategy (Arts Council Malta, 2015), which announced the placing of the "arts and creativity at the heart of Malta's future" as its central vision (p. 4).

This process of modernisation undertaken by the Maltese state-driven cultural sector and its focus on the economic viability of cultural projects could lead to further commercialisation of the cultural sector. In fact, the new legal structure of ACM approved by the Maltese Parliament in 2015 has resulted in a stronger concern for the arts as economic and financial activities, along with other strategies. The Council now strives to “(a) advocate and be a strategic leader and catalyst for the cultural and creative sectors, through the implementation of strategies, with a particular focus on: (i) knowledge-based cultural and creative development; (ii) education and training; (iii) intelligence and data building; (iv) business development, funding and investment; (v) diversity and communities; and (vi) internationalisation” (Arts Council Malta, 2015, p. 7). The Council is also committed to “(b) promote innovation in the sectors and stimulate a creative ecosystem for the generation of contemporary creative content; (c) initiate, develop and promote strategies, programmes and initiatives necessary to enhance the performance of the sectors; (d) act as a broker for the cultural and creative sectors and as a bridge with other sectors; (e) promote intellectual property in the sector; (f) ensure the development of a sustainable creative economy; [and] (g) facilitate and promote the sustainable development of creative individuals and organisations” (Arts Council Malta, 2015, p.7).

The new National Cultural Policy 2021 (NCP 2021) further develops guidelines and strategies for ACM and the country’s PCOs and refers to the financial sustainability

of culture in Malta. This leading quote (Government of Malta, 2021, p.20) is quite telling: “Government is committed to enabling a society which fosters change, embraces competitiveness and provides tools for each individual to flourish, while acknowledging the creative potential of its growing multi-cultural diversity.” References to creativity and diversity are combined with competitiveness and market rules. A similar approach can be found in other recent official documents. For instance, a recent national report on audience participation in cultural events in Malta recommends, in its final pages, that arts organisations should embrace co-creation methods as part of their overall business plan. This shift from co-creation as a tool aimed at achieving social justice to co-creation as a means of achieving commercial efficiency is somewhat problematic, particularly because it is couched in political terms that are superficially ‘democratic’: “The move to co-creation is considerable and relies on placing power in the people” (Arts Council Malta, 2021a, p. 94). Arts Council Malta’s recently published draft ‘Strategy 2025’ (Arts Council Malta, 2021b), though rich in its many recommendations about diversity, communities, education and other aspects of the cultural field, also takes a business-oriented approach by proposing a kind of ‘Dragon’s Den’ yearly event for artists and arts organisations in Malta (Carabott, 2021).

#### Links to non-sector policy

The promotion of better access to cultural activities and participation amongst traditionally marginalised groups is associated

with the implementation of other non-sector policies in Malta. In relation to Malta’s efforts at addressing Sustainable Development Goal 1 aiming at reducing poverty and social exclusion, Malta’s National Strategic Policy for Poverty Reduction and for Social Inclusion 2014-2024 was launched at the end of 2014 to provide a comprehensive policy based on extensive consultation. It addresses poverty from six perspectives, namely income and benefits, employment, education, health and environment, social services, and culture. This strategy focuses on four main groups: children, elderly persons, unemployed persons and the working poor. The strategic policy document presents an overview of the main poverty and social exclusion indicators, and outlines Malta’s socio-economic and demographic realities and challenges. A total of ninety-four strategic policy actions are outlined.

The National Strategic Policy for Poverty Reduction and for Social Inclusion is being complemented by a number of other national strategies and policy documents, including:

- National Strategic Policy for Active Ageing 2014-2020;
- National Policy on the Rights of Persons with Disability;
- National Strategic Policy for Positive Parenting 2016-2024;
- National Children’s Policy 2017;
- National Strategic Policy on Dementia 2015-2023;
- National Social Report 2015 (mentions persons with disabilities);
- Pensions reform.

Following consultation with children, the National Children’s Policy was launched in November 2017, covering the period 2017-2024. This policy presents Malta’s way forward for safeguarding and promoting the rights and general wellbeing of all children. The policy adopts a life-course approach and recognises the heterogeneity that prevails among children as a result of their different backgrounds (Government of Malta, 2018).

#### Stakeholders

##### | State

A number of organisations are involved in assisting the integration of marginalised groups into society across a spectrum of needs. These include:

1. The Agency for the Welfare of Asylum Seekers (AWAS)
2. The National Commission for Persons with a Disability (KNPD)
3. Department of Social Security
4. The Employment and Training Corporation
5. The Education Department, Ministry of Education
6. Mater Dei Hospital (Accident & Emergency)
7. Mount Carmel Community Services (Mental Health Services)
8. Mater Dei Hospital (Parent Craft)
9. The Office of the Refugee Commissioner
10. The Malta Emigrants Commission
11. The General Workers Union, Union Haddiema Magħqudin and other unions
12. Aġenzija Sapport (Disability)
13. Substance Abuse Therapeutic Unit (SATU) (UNHCR, Integra Foundation, 2014, p.73).

## / NGOs

A number of civil society initiatives and organisations, including important ones that have taken part in the Maltese workshops of AMASS, take an active part and lead the process of societal integration in a number of ways, many times by focusing on specific marginalised groups and also by seeking to support diversity within the same groups.

For instance, facing pandemic-imposed challenges head-on, Teatru Salesjan organised workshops with the support of UNHCR and JRS Malta aimed at boosting the confidence of asylum-seeking women from West Africa prior to entering the job market (UNHCR, 2021).

Integra Foundation, together with UNHCR, addressed minority issues within the already-marginalised community of asylum seekers in Malta, including disability and gender issues. With regard to LGBTI, for instance, further strengthening the reception framework for asylum-seekers to include special measures to address needs of LGBTI persons was recommended. More specifically, it was recommended that authorities:

- Establish mechanisms for provision of individual counselling and social support for LGBTI persons, both by government entities and civil society.
- Further sensitise government authorities on the specific and particular needs of LGBTI refugees and beneficiaries of protection.
- Promote human rights, gender equality and SGBV prevention within refugee communities by developing and disseminating comprehensive information programmes.

- Exercise caution in and re-evaluate engagement with refugee communities as regards individual cases, to ensure that this does not increase protection risks.
- Conduct more research activities focusing on various aspects of the protection environment for LGBTI refugees (UNHCR, Integra Foundation, 2014, p. 59).

### Cultural inclusion and participation in National Cultural Policy

A large part of the text of the NCP 2021 was drafted by 2019, and sections need to be updated to reflect current realities impacted by COVID-19 and economic, financial and social repercussions on the needs of the sector. A public consultation was held soon after its publication in early 2021. The final version was published before the end of the year.

The NCP 2021 refers to the value of prioritising cultural inclusion through various public funding programmes like Il-Premju tal-President għall-Kreattività, the Creative Communities funding programme, Żigużajg Arts Festival for Children and Young People and the Culture Pass. In 2018, a Heritage Passport was also introduced to offer free access to Heritage Malta sites to a child and two accompanying adults.

While the NCP 2021 prioritises “cultural rights, children’s right to culture, diversity, inclusion, gender equality, wellbeing and social cohesion” (Government of Malta, 2021, p.36), the previous national cultural policy (Parliamentary Secretariat for Tourism, Culture and the Environment, 2011) was a

more centralising document and focused on making creativity a pillar for society. In terms of audience participation, this aspiration has not been very successful. The situation today is similar to what it had been before Covid-19, and has not improved since the previous cultural policy was published. The Maltese economy and society are structured on other priorities (construction, mass tourism, finance, gaming, underpinned by nepotism and corruption, from small to large degrees). The change called for has not taken place; rather, Maltese society has witnessed a consolidation, if anything, of the ways society works in, in terms of family, informal

economic structures, partisan politics, and exploitation of culture/arts for political ends. Tellingly, the most recent study of audience participation in Malta (Arts Council Malta, 2021a) showed that relatively few people attend cultural events and that the pandemic only exacerbated the situation, while online events during lockdown were largely unsuccessful in attracting audiences. Besides, the majority of respondents said that they were unwilling to pay for online cultural activities. Comparing levels of attendance in 2016 and 2021 (Fig. 1) shows that they have largely remained the same or decreased in numbers.

	2016	2021
Historical site	35%	34%
Virtual museum	30%	31%
Event or festival connected with books, writing or literature	20%	23%
Art gallery, exhibition, photographic exhibition, etc.	31%	22%
Cinema or other projected artistic performance	42%	14%
Dance performances	12%	5%
Concerts	34%	30%
Theatre	32%	29%

Fig. 1: Arts and Culture attendance in 2021 compared with 2016 (adapted from Arts Council Malta, 2021a, p. 26).



Nevertheless, the NCP 2021 states that “(i)n order to increase cultural access and widen participation for cohesion and wellbeing, through a cultural-rights lens” (Government of Malta, 2021, p.51), it strives to:

- “Ensure that everyone, whoever they are, irrespective of sex, racial or ethnic origin, age, disability, sexual orientation or religious belief, and from whichever walk of life they set out from, has access to culture and the arts, and the benefits and wellbeing they generate.
- Support culture’s central role in the building of a fairer, more prosperous and resilient society.
- Increase and develop audiences in the arts – theatre, music, dance, film, visual arts and festivals.
- Increase readership and appreciation of literary works.
- Increase and develop visitor experiences for museums, libraries, archives and heritage sites.
- Increase active participation and involvement in cultural and artistic activities.
- Leverage cultural, social and content innovation for the benefit of communities and society.” (Government of Malta, 2021, p.51).

The NCP 2021 also notes that in spite of great efforts made by the state over the previous decade,

*“(i)t is nonetheless useful to note that the 2016 National Statistics Office (NSO) survey on cultural participation found that over 30% of respondents still felt that most people are socially excluded from cultural opportunities and that a further 43% felt*

*that public funding for the arts does not benefit them. These perceptions coupled with the tangible Eurostat figures on poverty and social exclusion in Malta need to be addressed and the NCP 2021 shall actively seek to change these perceptions.”* (Government of Malta, 2021, p.50)

Government expenditure in the field of culture has been steadily increasing over the years. The 2021 budget for culture, for instance, included a 5.4% increase in cultural investment over the previous year (a total budget of 95.2 million Euros) but this has not necessarily translated itself into a wider participation (Arts Council Malta Budget 2021).

The NCP 2021 also notes that it abets horizontal and coordinated policy approaches that connect culture and non-sector areas:

*“Deeper cooperation between Culture and the Human Rights and Integration Directorate, the Children’s Commissioner, the Commission for the Rights of Persons with Disability, the Commission for Active Ageing, the National Commission for the Promotion of Equality and the Education sector will be encouraged to drive a rights and equality agenda for cultural policy. In line with the EU Work Plan for Culture, this approach would ensure the mainstreaming of a gender equality, migrant integration, disability, child, youth and active ageing perspective for culture policy and strategy.*

*[...]These policy crossovers will be addressed through the direction of the Culture Directorate who shall work in close collaboration with the different Ministries*

*to reach these aims”.* (Government of Malta, p.37).

In essence, the NCP 2021 proposes the following way forward:

In order to support further sustainability in arts and heritage practices for social inclusion and wellbeing, NCP 2021 proposes:

- The establishment of a national platform for arts and wellbeing, that brings together organisations and artists and heritage workers who are active in the field. The platform will strive to share good practices, advocate for arts and heritage in community, health and social practices, research and document activity in the field.
- Capacity building and training opportunities for artists and heritage workers to work in communities and within health and social practices.
- Capacity building and training opportunities for non-arts organisations working in the field of the programme to work with the arts and heritage.
- A review of public funding programmes in order to ensure a more sustainable service provision that gives access to the more vulnerable groups in society. (Government of Malta, 2021, p.40).

A number of specific areas for action are identified in the cultural policy, particularly Community Cultural Spaces and Community Cultural Mediators. Spaces or cultural hubs in which collaborative processes and events can be explored and developed support the integration of migrants, as outlined by the Migrant Integration Strategy 2020 published by the Ministry for Justice, Equality and

Governance. The NCP 2021 suggests that stronger ties between locals and migrant communities can be developed by developing more decentralised spaces like these. The cultural policy also recognises the role of NGOs and other cultural mediators like local councils, which can “facilitate creative activity to reflect the more diverse cultures in our communities” (Government of Malta, 2021, p. 42).

## 2. OBJECTIVES OF THE AMASS ROADMAP

### Introduction

The University of Malta AMASS team members held two stakeholder focus group meetings in order to understand needs, attitudes and perceptions related to cultural access and participation amongst cultural stakeholders. On the basis of a short list drawn up by members that represented different social groups, ethnicities, genders and age groups, a small group was finally selected for the pilot meeting and a larger group for the second meeting. Both meetings lasted around there and half hours and were conducted online, using a combination of Zoom and Miro. Fifteen persons participated in the two meetings, apart from AMASS team members. The stakeholders included members of local NGOs, theatre associations, visual artists, students and representatives of cultural entities like Arts Council Malta and Spazju Kreattiv. Both focus group meetings started off with a brief introduction to some key ideas in the NCP 2021, followed by a discussion of these ideas, and further discussions about needs in various sectors of culture.

Participants in the workshops agreed that a people-centred approach in the arts would help to address social and cultural exclusion across different sectors of society in Malta. This roadmap reflects the contributions and comments by the participants with an aim to achieve an overarching view among participants on social inclusion in the arts.

### Needs identification

A number of needs related to cultural policy issues were identified by participants in the meetings. Inclusion and accessibility are considered to be of great importance and were the focal point of much of the discussion, especially in the second focus group. The technological aspect is particularly evident in the provision of access to marginalised communities, especially in the light of the context of the Covid-19 pandemic. Most participants noted the connection between delivering tangible results and continued funding sources. The encouragement of social enterprise in the arts was not at the forefront of participants' minds, but there was some discussion around the need to sustain the entrepreneurial component of artistic creation through a mixed-method approach, including public support as well as privately-led opportunities encouraging the development of start-ups and foundations.

Predictably, Malta's insular context makes international connectivity a priority for many stakeholders in the field of culture. Besides, the possibility of engaging with marginalised groups while developing international collaborations is seen as a good practice in sustaining the integration of communities

within a wider, international context. Similarly, the sustained financing of culture is considered to be very important.

Interestingly, most participants accepted the instrumental use of the arts for ulterior, not strictly artistic purposes, such as societal wellbeing and health. Therefore, a balanced approach to this trend was advocated, in order to respect the intrinsic value of the arts on the one hand, while avoiding the pitfalls associated with too much instrumentalisation on the other. It was also suggested that the assessment of cultural projects and proposals could follow a more nuanced approach because some people in the arts feel that projects that are related to communities are automatically preferred over other, more personal or symbolic proposals. This can lead to proposals by artists and others working in the cultural sphere that exploit marginalised groups simply because these kinds of projects stand a better chance of receiving funding. The 'need' identified here is a set of criteria that takes into account a project's long-term relationship with specific groups and/or themes, and this change should not be too challenging to implement.

### Objectives to address exclusionary approaches in society in general

Cultural stakeholders agree about the importance of fostering the values of inclusiveness in society. The values of tolerance, non-discrimination, solidarity, equality and the respect for human dignity are the core values of the EU (art. 2 of the Treaty of European Union). It is important to challenge the exclusionary and discriminatory

attitudes that manifest themselves in the wider population in order to preserve the openness of society. The cultural, social and educational sectors can significantly contribute to this task.

Socially inclusive arts can help different people experience the contemporary relevance of the values of inclusiveness. Socially engaged arts can bring experiences from the marginalised communities to the fore in ways whereby the values of freedom and inclusiveness are made manifest. The arts can provide creative experiences of those values and let people experience cultural diversity, enhance mutual understanding and strengthen cohesion within communities. Socially inclusive arts can provoke critical reflection and foster open, multi-layered identities and help people overcome stereotypes and fixed beliefs. This is a life-long learning process which is important also for members of marginalised communities themselves.

Providing access to a broad cultural education that reflects the full diversity of lived cultures should be the right of every society member. Sharing in the expression of heritage, religion, ritual and the valued history of diverse communities contributes to raising awareness and accepting and learning about differences and commonalities between cultures. It is especially important to reach people whose circumstances make them a target for those who adopt exclusionary attitudes through xenophobia, racism, antisemitism, homophobia and transphobia. Creatively interacting with communities of a place helps people to grow connections

with others and better understand and feel more attached to and more responsible for their neighbourhoods. It is easier to love and understand a place if you grow familiar with one's own and others' culture, heritage and rituals. People already living in a place and within a community may benefit from gaining a better understanding and appreciation of the cultural practices of newly arrived people in their community.

### Recommendations – Policies

One of the most significant recommendations related to policies is the promotion of participatory policy making and legislation. Countries where there is a legislative commitment to community empowerment, participatory governance and budgeting provide a much stronger platform for the development of work with social inclusion and cohesion (Council of Europe, 2013a). It is recommended that community members and governance structures work together towards a more inclusive society, promoting learning from examples that are pioneering and practising inclusionary policies. Society should adopt a people-centred and long-term philosophy concerning strategic development around culture and social inclusion to balance out a seemingly dominant one that prioritises short-term project work. Cultural interventions at the local level may be very effective at supporting social inclusion.

Policies should directly address social barriers and plan inclusive places of collaboration. Infrastructural and programme planning play a great role in social inclusion. To be democratic, society requires accessible and

comfortable spaces for people to do and achieve things together. A broad approach to cooperation is needed to address physical and mental barriers preventing people from taking part in and expressing their own identities through cultural manifestations. This recommendation is in line with the NCP 2021.

There is a need to nurture and foster a shared language between artists, community members, educators, cultural operators and the various stakeholders engaged in supporting social inclusion. Cross-sector partnerships may benefit from a shared language that may encourage dialogue between multiple partners and stakeholders.

Investing in long-term funding is also important. Contributing to socially inclusive arts with a long-term perspective requires financial investment and commitment. The importance of regular and sustained funding to support long-term initiatives that create the potential for legacy is crucial. There is a need for structures to support cross-sectoral collaboration at a policy and at a funding level. Greater levels of dedicated cross-sectoral funding are recommended. A strategic collaboration may include degrees of local, regional and national coordination of cross-sectoral programmes and the possibility of production centres for art, culture and wellbeing. The state should also seek out partnerships with other institutions supporting culture and social inclusion, such as foundations.

The establishment of long-term networks among cultural professionals and other

sectors working in favour of social inclusion should be supported. This could be done through developing the capacity of existing networks within Malta as well as seeking to strengthen international affiliations and memberships. Malta-based or associated partners may seek to develop a dedicated network that may serve as a steering committee on social inclusion.

More tools for capacity building should be provided. Lessons may be learnt from organisations operating in social inclusion as well as other sectors and invest in the capacity of existing practitioners to inform developments in the sector as a whole. A toolbox for cultural operators may be assembled to introduce, adopt and adapt successful approaches, identifying their strengths and weaknesses in relation to different types of social inclusion activity and marginalised groups.

A more transversal approach should be promoted. There is a need to support cultural inclusion actions that are transdisciplinary, transgenerational, transcultural and transnational. As has been noted, a significant degree of cultural activity that has had social impact has not always been supported through funding sources that are dedicated specifically to arts and culture. A review of the impact of the cultural contribution to social inclusion initiatives across programmes addressing different sectors may inform improved programme and project funding design in the future. Cross-sectoral collaboration is a major challenge when trying to adopt a reciprocal approach wherein each sector actively participates

in the various steps of the working process. Addressing this challenge calls for training and professional development in combination with professional and academic partners as is the case of AMASS.

All people should be considered as a resource. People participating in programmes and projects are often best placed to interpret and interact positively with their daily circumstances and conditions. Therefore, the ownership of projects and programmes should first lie with community members and second with the cultural institution and project leaders. People tend to respond more and engage with the arts as well as heritage more seriously if they act as co-creators and develop a sense of ownership. Digitalisation, particularly in the light of its interpretation and use in the context of Covid-19, has provided community members with new and ongoing possibilities to establish open processes to be able to share and agree on new meanings and interpretations (Council of Europe, 2013b).

### **Recommendations - Research and Development**

A desk research exercise is needed to identify the various approaches to both quantitative and qualitative research and evaluation being used in culture and creativity for social cohesion, inclusion and wellbeing in relation to marginalised communities.

A concise best practice guide to research and evaluation at national, regional and local level may be assembled. This may include a clear statement of principles to underpin practice and case studies / best practices to

demonstrate effectiveness. Links to the good practice that already exists in society may be included to guide the learning process.

A proposed common methodology for monitoring and evaluation may be developed and piloted through collaborative means. This process may include both quantitative and qualitative evidence as well as be flexible enough for use in different contexts, sectors and types of marginalised communities.

A toolbox for cultural operators may be assembled to illustrate positive approaches and methods, identifying their strengths and weaknesses in relation to different types of socially inclusive arts community practice.

The dissemination of good practice in research and evaluation may be introduced across programmes that address socially inclusive community arts practice and mainstreamed into project design processes (Voices of Culture, 2018).

### **3. EXAMPLES OF GOOD PRACTICE**

The best practices identified consisted of a mix of examples that illustrated activity at various levels of society, including state, private, civil society, the Church, local organisations with strong community links, national ones as well as international collaboration. Urban overdevelopment, minority rights and the diversity of cultural belonging and expression are some of the more common topics. More specifically, these examples include Opening Doors, a civil society organisation that brings together artistic practice with empowering persons with a disability; Teatru Salesjan, a community-driven theatre in Sliema; the Premju tal-President għall-Kreattività, a

public support scheme developed under the auspices of the President of Malta, that supports projects in the field of marginalised communities; and parts of the programming of the national children's festival (Žigužajg), which serves to shine a light on particular communities, narratives and marginalised realities.

#### 4. ACHIEVING THE IMPLEMENTATION OF THE RECOMMENDED MEASURES AND POLICIES

##### Target groups and responsible stakeholders

While it is crucial to understand the dangers associated with the responsabilisation of community members as fully autonomous agents in cultural practices and management, it remains equally important not to treat communities in patronising ways that undermine the possibility of authentic participation. Hence, while members of various communities (people with disabilities, ethnic minority groups, religious minority groups, gender minority groups, the elderly, people with reduced mobility, migrants, LGBTI, women, children, young people) were identified as target participants, similar groupings were identified as needed for policy interventions. The fundamental work of community leaders, who often dedicate significant parts of their lives to nurturing the cultural life of other community members, also needs to be acknowledged. It was generally agreed that a great deal of work still needs to be done with migrants, in spite of the great efforts of NGOs. One element that was highlighted was the need to perceive migrants

as being rounder, complex and diverse people who do not need to be circled into a group and fitted into a neat compartment for the sake of manageability. Some participants in the focus group meetings spoke of the need to avoid easy labels, but rather, to understand that cultural projects and communities often deal with complex, intersectional realities. At the same time, the role of artists, creative entrepreneurs, educators, academics and students was also highlighted.

##### Resources (including funding) needed for policy intervention

Resources that should be considered for policy intervention consist of a variety of skills that can be improved through training and practice. These include skills in policy development, strategising skills and learning about more efficient uses of technology that can help to bridge digital divides. Close working relations with state partners, private sector and civil society also need to be built over time. A better understanding of the diversity of community arts practice can be developed through exposure and practice. Similarly, a better understanding of the value of existing community spaces (traditional venues like churches, libraries, social clubs, schools as well as new centres and sports spaces) can broaden resources for use by artists and other communities.

Funding resources were seen as being essential in documentation processes that help to measure traces and impacts and allow artists and participants to monitor projects, report on them and evaluate them. Funding schemes need to take into account

the importance of documentation as an integral part of artistic research, rather than some sort of additional component. Tied to documentation and reporting, the mapping of practice is seen as a highly important long-term process that requires funding because it helps to share and exchange best practice. Finally, infrastructural changes and resources are understandably difficult to implement without significant funding. Nevertheless, this challenging aspect did not diminish from ranking it importantly – rather, it increased its importance.

#### 5. IMPLEMENTATION & MONITORING

The University of Malta AMASS team will keep the various stakeholders who participated in online workshops informed about research and results related to cultural policy and related areas (like exclusion, minorities, and so on) that were addressed during meetings. By doing so (and disseminating information and AMASS-generated research further than these specific individuals and the groups they represent), the University of Malta AMASS team aims to provide data and research on international literature related to cultural policy to persons and entities which occupy strategic roles in the monitoring of policy and implementation of change at a broader, political and social level.

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# PORTUGAL

## P O L I C Y . R O A D M A P

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### 1. BACKGROUND

#### Background information

Portugal, officially the Portuguese Republic, is a State in Southern Europe, founded in the year 1143, occupying a total area of 92,212 Km<sup>2</sup>. The mainland is located in the extreme southwest of the Iberian Peninsula, bordering on the north and east with Spain, and on the west and south with the Atlantic Ocean. Portugal is a country with 10.6 million inhabitants (2011) and a demographic density of 115.4 inhabitants/km<sup>2</sup>, with a greater concentration of population along the Atlantic Ocean coast (The Ministry of Foreign Affairs Portugal, 2021)<sup>(1)</sup>.

The Portuguese lived through a long period of dictatorship (sec.XX) with an authoritarian, corporatist and one-party regime. On April 25, 1974 the “Revolução dos Cravos” returned freedom and democracy to the Portuguese, quickly recognizing the independence of the former colonies in Africa. The years of dictatorship left consequences on the country. The dictator regime distanced the majority of the population from culture and art, which still marks the formation of the population today, especially those who live far from large urban centres.

In 1986 the country joined the CEE - European Economic Community and access to support for culture and arts and knowledge of

different cultures increased, but still only in some areas of the country and mainly for the elites. Establishing the Ministry of Culture in 1995, the country began to expand the cultural activities across different regions, but at the same time to gradually reinvest and allocate funds and create strategies that further establish the politics of cultural discrepancies (Cultural Policy Portugal, 2011)<sup>(2)</sup>.

Portugal is a country with many immigrants, mainly from African countries. In the Freedom House Report from 2021 it is stated that “Although by some measures Portugal is considered a less discriminatory environment for people of African descent than other EU countries, black residents are also susceptible to disparities in housing, education, and employment.”<sup>(3)</sup> Furthermore, “although Portugal passed an antidiscrimination law in 2017, prejudice and anti-Roma sentiment are still common and rarely punished. Living conditions in Romany communities are generally poor, Romany children face segregation and poor school outcomes, and half of Romany men are employed.”<sup>(4)</sup>

There are integration problems of the minorities:

- equality between women/men;
- ethnic differences;
- integration of people with disabilities.

Gender based violence is still a huge problem and there are low levels of reporting,

prosecution and conviction in relation to gender based violence. <sup>(5)</sup>

**Overview of legal framework and funding schemes**

When looking at the legal framework, the state promotes the democratisation of culture, encouraging and ensuring access for all citizens to cultural enjoyment and creation, in collaboration with the media, associations and foundations for cultural purposes, cultural and recreational collectivises, associations for the defence of cultural heritage, residents’ organisations and other cultural agents. As stated in the Constitution, in Article 73, “everyone has the right to education and to culture.”

Additionally, in Article 78, it is clarified:

**1. Everyone has the right to enjoyment and cultural creation, as well as the duty to preserve, defend and enhance cultural heritage.**

**2. It is up to the State, in collaboration with all cultural agents:**

**a)** to encourage and ensure the access of all citizens to the means and instruments of cultural action, as well as correct the asymmetries existing in the country in this field;

**b)** to support initiatives that encourage individual and collective creation, in its multiple forms and expressions, and a greater circulation of works and quality cultural goods;

**c)** to promote the safeguarding and enhancement of cultural heritage, making it a life-giving element of the common cultural identity;

**d)** to develop cultural relationships with the whole population, especially those of the Portuguese language, and ensure the defence and promotion of Portuguese culture abroad;

**e)** to articulate the cultural policy and other sectoral policies. (...) (in Estratégia do Plano Nacional das Artes 2019-2024, p. 10). <sup>(6)</sup>

These articles present the overall framework of the state of cultural politics in Portugal, with an aim to cover a diverse group of participants and audience in cultural activities. Right to all to participate in cultural activities and education introduces a level of understanding of culture as a mode for improving the quality of life of people living in Portugal.

With the covid19 Pandemic, new support and laws were launched for the cultural sector and the measures include the emergency line in the global amount of 1700 thousand euros for the arts, more specifically support for artists and artistic structures. Additionally, the measures included the support line for publishers and independent bookstores worth 400 thousand euros and the maintenance of payment of all financial commitments by DGARTES, ICA, National Theatres, Regional Directorates of Culture, all entities under the Ministry of Culture. These actions were approved in July 2020 and organisations, individuals and initiatives that signed for the support have already received the respective funds.

According to the results of the survey carried out by INE, the expenses of City Councils for the creative sector has increased from the

Year	Amount of funds spent for cultural and creative activities	Capital expenditures	Current expenses
2017	469,8 million euros	86.9%	13.1%
2018	450,1 million euros	88.3%	11.7%

Fig 1. Amount of funds spent for cultural and creative activities

year 2017. Presented in percentages, the increase was higher for capital expenditures and there was a slight decrease for current, already planned activities.

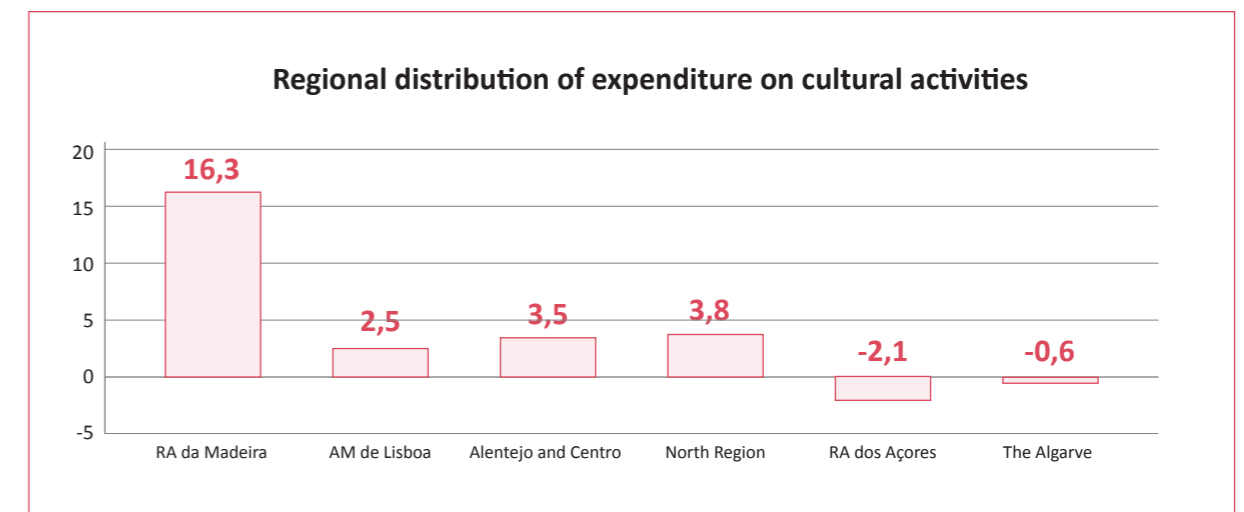
In relation to different regions in Portugal, the increase of expenditures on cultural and creative activities were slightly unequal from 2017 to 2018 for certain regions.

The areas that contributed most to the increase in expenses in cultural and creative activities were:

- **Interdisciplinary Activities** (+7.4 million euros)
- **Performing Arts** (+7.2 million euros) and
- **Audiovisual and Multimedia** (+1,8 million euros).

The chart shows which regions had an increase of expenditure for cultural activities.

Fig 2. Regional distribution of expenditure on cultural activities

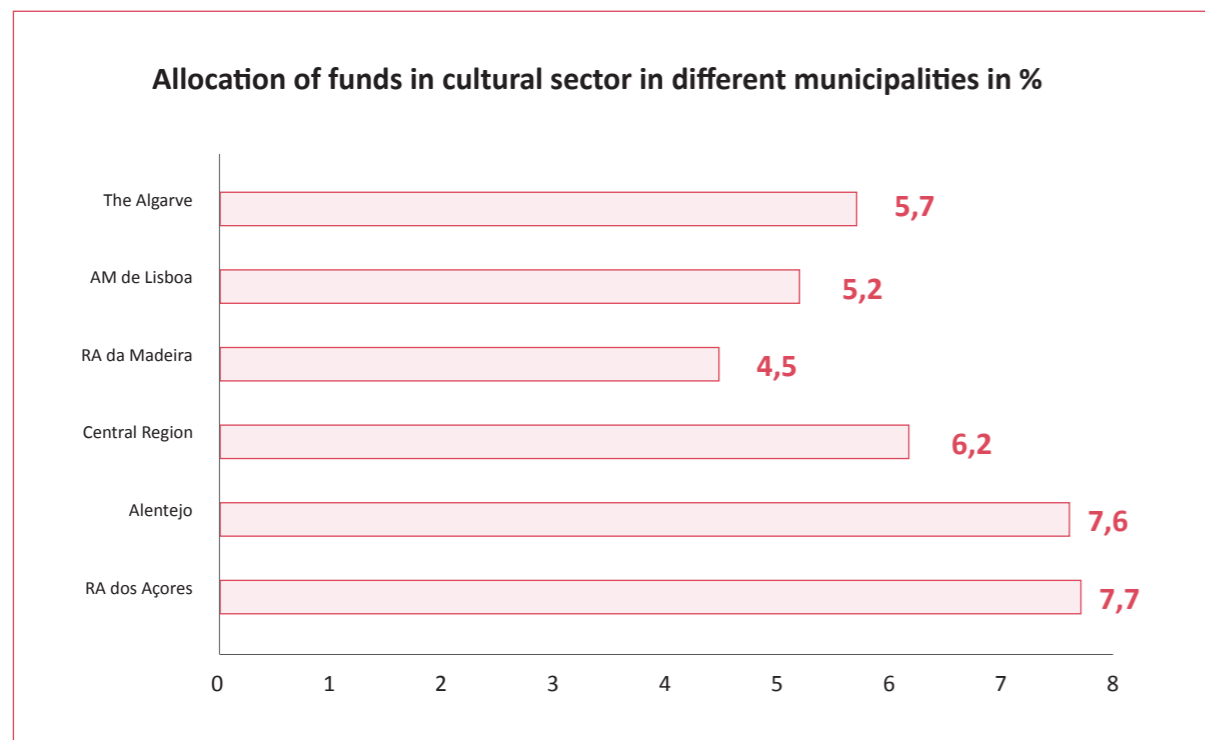


On the other hand, in the R.A. dos Açores and in the Algarve, the expenses of municipalities from 2017 to 2018 on cultural and creative activities decreased by 2.1% and 0.6%, respectively.

In 2018 on the local level, municipalities

allocated the funds for cultural activities in different proportions. The graph below shows the percentage of expenditure for cultural and creative manifestations. The biggest proportion of funds has been given to RA of Açores with 7.7% and the least to R.A. da Madeira with 4.5%.

Fig 3. Allocation of funds in cultural sector in different municipalities in %



By domains and cultural fields, expenses were differently allocated to different fields, and the biggest increase was seen chronologically in:

- interdisciplinary activities (28.2%),
- performing arts (26.0%),
- cultural heritage (20.2%)
- libraries and archives (15.4%)

The domains with the least amount of expenditure were: Crafts, Architecture, Books and publications, Advertising, Audio-visual and multimedia and the Visual Arts, which together accounted for 10.2% of the total expenses in Cultural and creative activities. Considering the expenses by domains and then subdomains, the table below shows the allocations to different fields.

Fig 4. Expenses by domains and subdomains

FIELDS OF CULTURAL ACTIVITIES	AMOUNTS ALLOCATED
<b>Interdisciplinary activities</b>	<b>132.4 million euros</b>
Subfield: cultural and creative entities	50.0%
Subfield: general administration	22.5%
<b>Performing Arts</b>	<b>122.1 million euros</b>
Subfield: Music	34.2%
Subfield: Theater	15.4%
Subfield: Construction and Maintenance of venues	14.3%
<b>Cultural Heritage</b>	<b>95 million euros</b>
Museums	55.1%
Monuments, historical centers and protected sites	18.9%
<b>Libraries and archives</b>	<b>72.4 million euros</b>
Libraries Individually	78.2%
The Archives Individually	20.0%

In terms of expenditure for the entertainment industry and export of cultural goods, in 2017, the turnover of companies in the cultural and creative sector reached 6.3 billion euros (5.3% more compared to 2016) with 61,916 companies, 3,393 more than in the previous year.



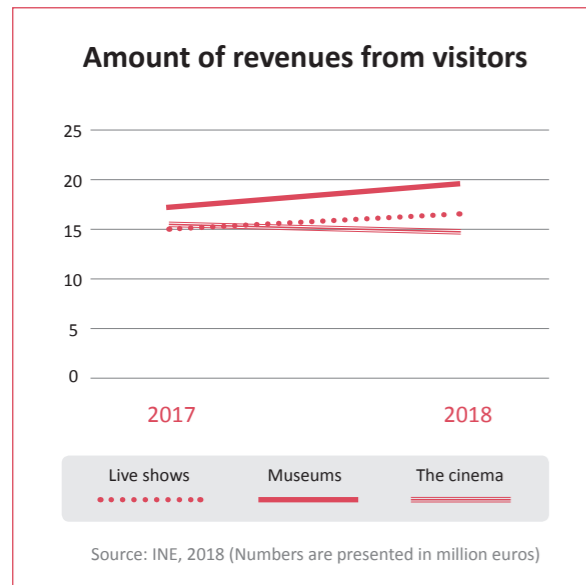
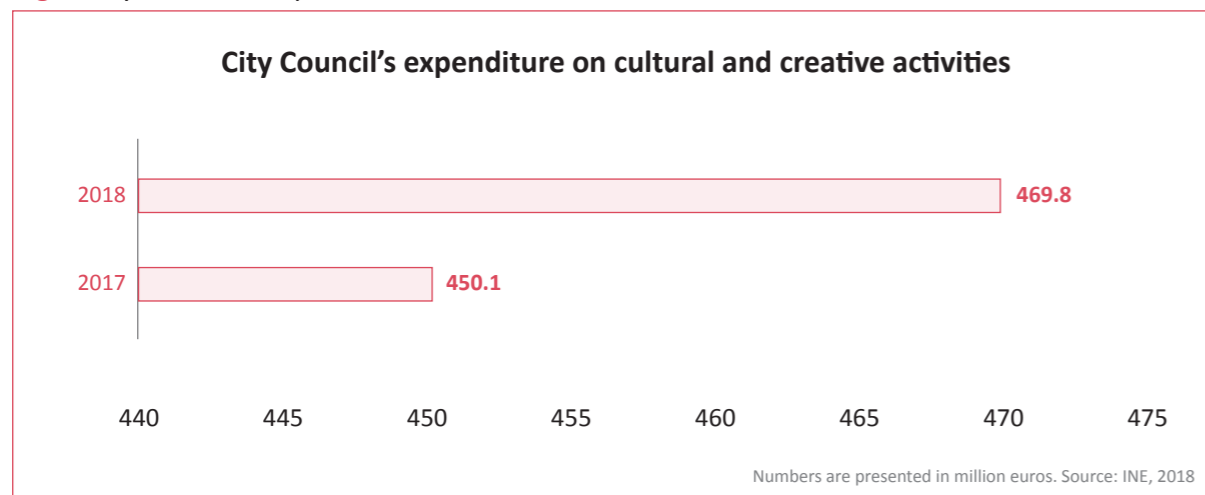


Fig 5. Amount of revenues from visitors

Year	Nr. of people employed in sector of culture
2017	131,400
2018	145,700

Fig 6. People employed in sector of culture

Fig 7. City Council's expenditure on cultural and creative activities



As seen from the graph, the number of tickets sold in the cinema remained similar in 2017 and 2018 compared to the amount of tickets for the live shows in the entertainment industry that increased around 9.5% from 2017 to 2018. Tickets for the museums had an increase in 2018 for 13.5% compared to sold tickets in 2017.

When it comes to employment in the cultural sector, there was an increase from 2017 to 2018.

Exports of cultural goods were 167.6 million euros (-6.9% compared to the previous year) and imports 399.1 million euros (+ 5.9% compared to 2017), resulting in a deficit trade balance of 231.5 million euros (increase of 34.7 million euros).

The chart below represents the City Council's expenditure in 2017 and 2018, and its increase of 4,4% respectively.

### An overview of the arts and cultural policies

Government program<sup>(7)</sup> adopted in March 2015 for the period 2015-2019 integrates the specific policy measures and strategic priorities and investments for the field of arts and culture. The plan refers specifically to the importance of culture as “par excellence, a pillar of democracy, the national identity factor, and expressively reflects the way in which communities relate to their cultural heritage, the arts, and intellectual creation” (Programa do Governo Constitucional 2015-2019). Additionally, it emphasises the importance of culture and quality of life of the population, connecting different groups of people and promoting the sustainable development of different regions in Portugal. In the program it is mentioned the need to actualize these actions through the evenly distributed resources and activities. As stated, “in order to make the results of government action tangible, it is necessary to privilege and actively stimulate network work, developed at different levels of central, regional and local administration, with the necessary involvement by the various agents and creators cultural activities, boosting and optimising the existing resources, in order to guarantee an effective access of the communities to culture and cultural production” (Programa do Governo Constitucional 2016-2019).

Culture has been seen as “inclusive, alive and engaging” and it serves to make deeper connections and participation among various agents in the cultural and societal field in general. It would be important to explain in the document the connection between

the individual participation and societal development. On one hand, culture is conceptualised as a dimension of identity by making links with the cultural heritage. On the other, it is seen as a tool for economic development: “A country that believes in the symbolic strength and economic potential of cultural experience is a country that allows each individual to feel especially connected to their cultural heritage. Because culture is not limited to its historical value, but is also a vehicle for transforming society and territories and with significant economic potential, we will promote policies of sustainability, investment, innovation and social and territorial cohesion.” (Programa do Governo Constitucional 2016-2019, p.185-192)

Emphasis on equal supply and allocation on national and local level of different fields of arts and culture in the programme provide a strong connection to understanding of audience and communities as a key factor in providing this development.

The arts, the formation of audiences, creative production and the performing arts should also be stimulated by the promotion of national and territorial networks, disseminating their proximity action among the populations and thus multiplying the supply and demand, as well as the importance of its service in the life of the communities, in close articulation with the municipalities, schools and other regional and local agents. (Programa do Governo Constitucional 2016-2019)

In terms of the role of the language in the field of cultural heritage, it has been seen as “a

basis for dialogue between Portugal and the rest of the world, we will promote policies for the dissemination, internationalisation and promotion of Portuguese cultural agents and goods” (Programa do Governo Constitucional 2016-2019, p.185-192). With a strong aim to intensify the connection with the other cultures that use the Portuguese language as well, the policy seeks to address this aspect “through projects that bear witness to this shared heritage” (Programa do Governo Constitucional 2016-2019, p.185-192).

Culture has been seen as a fuel for broader changes in society, both in terms of Portugal as part of the European framework and globally.

Because culture is the future, it must have access to technological, social, economic and environmental changes. Therefore, transversal strategies will be implemented, programmed and adapted to the transformations of the country and the world. (Programa do Governo Constitucional 2016-2019, p.185-192)

In the present moment, with Covid 19 Pandemic the programme has gained additions for the pandemic time and post pandemic era. The plan “Recovery and Resilience Plan” - PRR – Recuperar Portugal, Construindo o Futuro.

As noted, the political priorities, in Portugal, with the Covid19 pandemic, proposed a “Recovery and Resilience Plan” - PRR – Recuperar Portugal, Construindo o Futuro - (the plan for the post-pandemic era) centred on 6 main axes:

1. Valuing museums, monuments and cultural heritage
2. Supporting the arts as agents of social and territorial change
3. Internationalise the arts and the Portuguese language
4. Fostering digital transformation, innovation and creative industries
5. Create new futures
6. Ensuring citizens’ access to the media

It is highlighted that “the pandemic crisis accelerated and aggravated challenges that the cultural and creative sectors had been facing over time” and that “the situation prevented, on the one hand, culture professionals from developing their activity in the usual ways and, on the other hand, made it impossible for the normal cultural enjoyment of the populations”. Having all this in mind, It is necessary to provide financial and strategic support to the cultural and creative sector. Resilience as a mechanism has been mentioned a lot in terms of providing the cultural sector enough mechanisms to fight the current crisis and be ready for future challenges in the post pandemic era. Within this component in the document, it is also mentioned the importance of developing new actions that create sustainable approaches to both creative industries and development of new businesses, as well as maintain the focus on cultural and historical heritage.

Thus, this component aims to address challenges in 2 specific areas:

- Promotion of the digital transition of cultural networks through their technological modernization and the digitization of arts, literature and heritage;

- Valorisation, safeguarding and promotion of cultural heritage, in the broad sense of material, immaterial and natural cultural heritage” (Ministério do Planeamento, 2021, p. 103).

It is envisaged to invest 243 M€ in order to face these challenges. The role of cultural heritage in the presented documents is framed as an economic influence and importance in sustainability and access to diverse audiences. As stated “cultural heritage, especially in terms of conservation, recovery, rehabilitation, valorization and dissemination, should be understood and assumed as an economic resource essential to the sustainable development of the territory, as a factor of employability and cohesion, in close articulation with the different areas of national economy” (Programa do Governo Constitucional 2015-2019).

It is noticeable that the argument which supports the investment in culture is its potential to contribute to employability and cohesion. Obviously, neoliberal ideology is prevailing in the justification of the important role of art and culture in Portuguese society, which is neither new nor an exception in the EU context. Being a country on the European margins and going through years of austerity measures, Portugal was labelled as “a bad child” who should obey the rules in order to reach European standards. As with other public policies, cultural policy is also embedded in an increased framework of Europeanization of public policy. However, recent political, European and national guidelines emerge in a context of neoliberal globalisation and mobilisation towards

a knowledge society that the so-called knowledge economy itself imposes (Barros, 2018). The documents clearly reflect the crisis of the welfare state and submission of state policies to global capitalism. Furthermore, a large percentage of investments planned for the post-pandemic time, will be distributed to support the digital infrastructure meaning that the majority of finances will be probably given to IT companies, instead to cultural workers who suffered the lack of production. Although it is stated that “It is crucial to find a way to recover the cultural and creative sector, towards greater resilience and sustainability in a sector of fundamental social and economic importance for the EU” the social dimension has a more decorative character. The contribution of arts, particularly art education to the citizens’ wellbeing is hugely neglected.

## 2. OBJECTIVES AND TARGETS TO BE ACHIEVED

### Introduction

The roadmap carried out in Portugal allowed us to have a vision on the practice of what is happening in different regions of the country. All government documents/plans/proposals seem to have clear and integrated visions of cultural strategies in Portugal, but with the dialogue with stakeholders we are able to gain a vision of the experiences in everyday practises. The script was carried out with volunteers, referred to in point 3, who responded to a call made by APECV.

Participants agreed that there are many challenges in cultural/artistic practice, where

funds and projects are poorly divided by regions/people. All agreed that the best approach is the one centred on local people with the support of local associations and organisations that recognize the local reality. The potential of practising the arts was also highlighted for the development and integration of small communities.

The work methodology followed several steps:

1. Research group meeting (APECV) to select possible participants
2. Creation a list of participants and contacts
3. Second research group meeting (APECV) to select focus group
4. Sending email to participants with presentation of the Project, Form and Invitation to online meeting
5. Online meeting
6. Research Group Reflection Meeting (APECV)
7. Data analysis

#### Roadmap's objectives

##### 1. Reflection on national and local strategies

This first objective includes several components that include identification of needs and that the arts and cultural policy roadmap should address, or list any other policies (apart from cultural policy needs) the roadmap should address in different regions.

For the purpose of improving the current policies, the roadmap should identify other resources that have been overlooked but important for policy interventions, and

creation of further action for improvement of practises. Alongside the identification of potential actions and resources, the roadmap should list the expected impact of current state of policy progress, together with the expected impact of the current policy interventions.

For the end, it is important to identify the list of ideas for developing policy intervention, list the resources for policy implementation such as funding, and what implications it has for the everyday cultural practises in the local context, what is the experience of the local organisations and collectives.

##### 2. Advantages and disadvantages of local and national strategies

The second objective seeks to identify strengths and weaknesses of the current strategies and describe good practises and actions needed to put certain relevant practises in place. Additionally, it is important to identify the additional resources needed for planning the actions and implementation of practises, as well as human resources, particularly in the local context. As stated above, the potential in arts can be seen in encouraging the small communities and improving the state of arts and culture in the local contexts.

##### 3. Target groups

The following list identifies the main user and stakeholder groups based on the participants as represented in the Template Collecting Data document: artists, social workers, art teachers, researchers, university professors,

community development associations, cultural institutions staff, local organisations, and community art experts. Some of them have a vast experience of arts and community practice. Majority of participants were teachers of visual arts because they are the ones who build relationships between minority communities and local policy makers, associations and organisations. They have privileged relationships with the government, the community and other organisations.

#### 4. Needs identification

##### Description and identification of local needs

##### Needs identification – identifying baseline cultural policy issues

- Political factors, bureaucracy and centralization of decision making are some of the major obstacles to bring the national strategies to the local level.
- National and local strategies are too generalised, descriptive and not always achievable in practice. Greater participation in cultural policy making is needed, particularly in the area of arts education. It is necessary to include the voices of practitioners who are “in contact” with local realities.
- The disadvantaged groups have less access to cultural programs. However, in recent years there has been an improvement in the access to cultural projects and artistic practises for the most disadvantaged groups.

- Public, open and decentralised working and sharing spaces.

- The cultural and artistic work is very centralised in some regions (like Lisbon and Oporto). More decentralised approach to cultural production is needed which would provide better cultural offerings in different parts of the country. Furthermore, more equal distribution of financial resources is crucial.

- Transparent local policies to support diverse artistic creation, as well as provision of local artistic spaces which will enable greater accessibility. There should be greater cooperation among artistic organisations and artists on a local level. Lots of times, people create cultural and artistic events because they have a relation to community issues. Local policies should be informed with the needs of the local community.

- The financial resources are often allocated to the same group of artists who are already well established which prevents the emergence of new trends.

##### Additional needs (apart from cultural policy needs)

- Some stakeholders believe that local groups and organisations could be encouraged to work further in implementing the local activities. Moreover, participants identified the strong need for local municipalities to use resources that already exist in the communities

- Much more value should be given to local associations and their work within the local communities, due to their closer engagement with local cultural needs
- Giving visibility to already established programmes and projects as a way to have impact on the communities and to establish continuous support and impact on the local level
- Application procedures are complicated and structured in a way that is usually not suitable for artists and cultural workers, who are not familiar with specific bureaucratic language. It is highly needed to assign the procedures and applications understandable for all participating subjects, and applicable to local contexts and needs

#### List of proposed measures, actions and policies to be implemented

- New application models are needed, those who reflect the questions and challenges local communities face in their everyday practises. Application forms also should reflect the balance between what is expected from the applicant and what kind of activities, outputs should be delivered, and thus really echo the needs of the local community. Additionally, smaller collectives and organisations have the issue of understanding the complex applications, and thus their access to funds is limited.
- Easier access to funds for art and cultural organisations through supporting actions using diverse resources (public, private, civil

society). More access to funds could provide organisations and collective various ways to expand the networks and create more inclusive, diverse projects and programs

- Proposed measures should be really linked to the field of art and art education. In this case, they have more strength in tackling the specific issues and challenges in this specific field
- Promotion and encouragement of links between the organisations, collectives and groups for the aim of strengthening the local communities and regions in Portugal. Creation of networks of organisations have the power to request more access to funds and create deeper cooperation in projects and programs and therefore create larger impact.

#### Identification of the people (party or parties) needed for policy interventions

- Direct participants - the general audience and citizens in general should be included. Participatory mechanisms of inclusion of diverse groups of audiences are highly needed in policy interventions. This includes the budgeting of the programmes and projects that directly include the local initiatives and collectives.
- Cultural entities linked to city councils - it is of great importance to establish and maintain the relationship between local entities, cultural organisations and collectives and local government. This approach helps in establishing good practises and creates cohesion in local communities.

- Associations and non-profit organisations - they are highly needed as their work is directly linked with local communities, in dealing with specific local issues. Moreover, their practical involvement and methodologies are adapted to work with local audiences.

- Individual artists - this specific group could potentially improve the understanding of the local cultural context, as well in experience with participatory art projects.

#### Resources needed for policy intervention

- Financial resources - Proposition of long term activities and programs, and funds for human resources and costs for the specific actions. More specifically, this form would include the open competition for cultural organisations, collectives or individual artists, proposed by the local municipality.  
*\*Example: Viseu Cultura*

Short term activities and programs, in the form of cultural events and festivals, including the artists from the local communities with previous experience.  
*\*Example: Jardins Efêmeros*

- Human Resources - Various actors from diverse fields: social, political, cultural and artists/individuals with different educational and professional backgrounds. This is especially valuable for associations and organisations for developing activities and cultural events, and for applying to open call and city council announcements. In situations where resources are lacking, it is important to engage with local political

actors to network and engage with other local and regional organisations and collectives.

- Partner Network and Contacts - this specific point is especially valuable for many reasons:

- Organisations and associations to have access to diverse available resources within the network communities. Additionally, it creates a broader awareness of what kind of impact programs and activities would have using network connections.

- Broadens and deepens the networks of people in different communities creating potential corporations

- Creates new dialogues and diversity of art experiences in the local communities, e.g. creating connections with schools, local community centres and art centres.

- Partnerships allow associations to respond/connect creatively through several dimensions/necessities (in the example of socially engaged art, connecting different communities, e.g. Roma neighbourhood and local graffiti artist where negative comments and messages could transform the public spaces)

*\*Celebrations help bring everyone together and create new connections [During intercultural week of Caritas in the celebration of world Roma day: two Roma communities were brought together*

*for the first time! The whole community was engaged in the preparation: brought the traditional recipes, prepared the food; assembled an exhibition that revealed the day-to-day in the fairs as they explained the creative process to all (the local mayor was representing the city).*

*to unravel artistic potential among the community and give them the opportunity to use that capacity*

- Proximity - Parish councils with fewer resources would be able to better capitalise the funds, as they would be closer to certain groups / institutions. Some local councils are already aware of the importance of the field of arts, which can positively impact the local cultural policies

- Communication and connection- Accessibility and dissemination of communication. Associations need help reaching the population. People cannot access the arts if the associations working with them do not provide/communicate opportunities. Additionally, often opportunities do not reach the associations too, and therefore they do not reach people.

- Facilities - Using abandoned public spaces for various cultural activities, events. Logistical support in redirecting the purpose of public space, from one non active group to another that started to be more active in the local community.

- Transport and food (one-off) - Allowing people to gather and connect is crucial, city councils sometimes provide group

transport and food especially if this is a request in advance.

- Close connection with the community in a process of intercultural learning - through meetings, events and close connections, there is a potential in maintaining the continuity of certain cultural activities.

- Visibility and public events - cultural activities could be a valuable path for social inclusion, as they could motivate and empower the participation around shared issues and challenges in the community.

- Materials and tools for cultural activities - identification of resources and materials for different events and activities. Thus, putting a strategy on providing the resources to different communities and at the same time allocating, repurposing/recycling some resources can help in maintaining the sustainability.

- Maintaining the close social relations through the principle of equality

#### Funding resources needed for policy intervention

- Incentive to develop talent in the arts.

- Support cooperation between artists and civil society working with marginalised groups.

- Reinforce diverse networks able to work together with communities.

- Identify and respond to funding opportunities on a local level.

- Establish connection with local decision makers.

- Clear, simple and accessible funding programs should be available to the associations / groups / collectives / communities working with the marginal groups.

#### Measures and policy recommendations

- Simplify and decrease the level of bureaucracy.

- Calls for proposals should be more flexible in order to reflect realities of different target groups and respond to the work of different organisations.

- Creating new communication channels on the local level that would inform organisations about artistic practises in their local communities.

### 3. IMPLEMENTATION AND MONITORING

The Associação de Professores de Expressão

e Comunicação Visual - APECV - continues to work in practice (Pilot Project) having access to new perspectives, information and areas related to the roadmap. APECV is an organisation that connects artists, researchers, teachers, civil society organisations and decision makers. APECV will keep all interested parties informed of the results related to cultural policies, disseminating the information in congresses, press releases, articles or/and publications at local and international level.

## NOTES

<sup>(1)</sup> <https://portaldiplomatico.mne.gov.pt/en/about-us/who-we-are/what-the-mfa-does>

<sup>(2)</sup> [https://www.culturalpolicies.net/wp-content/uploads/pdf\\_full/portugal/portugal\\_062011.pdf](https://www.culturalpolicies.net/wp-content/uploads/pdf_full/portugal/portugal_062011.pdf)

<sup>(3)</sup> <https://freedomhouse.org/country/portugal/freedom-world/2021>

<sup>(4)</sup> <https://freedomhouse.org/country/portugal/freedom-world/2021>

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# UNITED KINGDOM POLICY . ROADMAP

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## 1. BACKGROUND

### 1) Marginalisation

The concept of marginalisation (known as “social exclusion”) was first discussed in the 1960s but became widely problematic since the economic crisis in the 1980s (Silver, 1994). It was considered as the geographical classification, then, encompasses broader social norms such as characteristics of people and the causes of marginalisation (Pelc, 2017). Who and why the groups are marginalised in modern European countries? How does one country embrace diverse background people to a supportive and bright community?

Since marginalisation and social exclusion are often regarded as the same term (Ledwith and Springett, 2010), this study considers both reflect the same social phenomenon. However, first, it is necessary to understand the marginalisation from the scope of targeted countries. Peace (2001, p. 27) collected the definitions of social exclusion from the UK perspectives as described below.

*The UK Social Exclusion Unit, which has effect in England, in its earliest manifestations tended to focus more on “individuals” and to define exclusion more in terms of conventional “poverty discourse”. Thus, the complexity was identified in terms such as “linked problems”:*

*Social exclusion is a short-hand label for what can happen when individuals or areas suffer from a combination of linked problems such as unemployment, poor skills, low incomes, poor housing, high crime environments, bad health and family breakdown. (Social Exclusion Unit 1999, emphasis added)*

The perspectives above align with the European Union’s three identifications of social exclusion; economic, social, and political (Peace, 2001). In short, social exclusion occurs and affect both individual and group scale from the UK and European perspectives.

Then, why the social exclusion occurs? How can we tackle the issue? Percy-Smith (2000) identifies dimensions and indicators of social exclusion. However, Peace (2001) argued that Percy-Smith’s classification missed cultural exclusion critical for investigating marginalisation in the global perspective. This study, thus, modifies the original dimensions and indicators by employing the classification discussed in Laaksonen (2005), as shown in table 1. In addition, some overlapped indicators in Laaksonen (2005) are merged.

Table 1: Dimensions of social exclusion (modified from Percy-Smith, 2000, p.9)

DIMENSION	INDICATORS
<b>Economic</b>	Long-term unemployment Casualization and job insecurity Workless households Income poverty
<b>Social</b>	Breakdown of traditional households Unwanted teenage pregnancies Homelessness Crime Disaffected youth
<b>Political</b>	Disempowerment Lack of political rights Low registration of voters Low voter turnout Low level of community activity Alienation/lack of confidence in political processes Social disturbance/disorder
<b>Neighborhood</b>	Environmental degradation Decaying housing stock Withdrawal of local services The collapse of support networks
<b>Individual</b>	Mental and physical ill-health Educational underachievement / low skills Loss of self-esteem/confidence
<b>Spatial</b>	Concentration/marginalisation of vulnerable groups
<b>Group</b>	The concentration of the above characteristics in particular groups: elderly, disabled, ethnic minorities
<b>Cultural</b>	Unable to use public space for cultural activities and events Lack of time for devoting in a society/community to rituals, celebrations, art, and cultural activities Limited resources and spaces for cultural associations Limited time used in cultural activities of different audiences and communities Lack of anti-discrimination policies and initiatives taken by the local authorities Limited access to cultural services, art, and creativity Gender inequality in art and culture education, production, and administration

These dimensions and indicators are critical to comprehend the practical situation for the marginalised communities.

In addition to the indicators, marginalisation has been the most significant social issue in the globalised environment. Since World War II, the number of migrants has been continuously increasing (Brint et al., 2008), and the recent conflict in Africa and the Middle East boosted the number. Thus, it is now the tipping point of the inclusion of marginalised communities.

The marginalised communities are challenging to access the country's economic and social benefits for many reasons. The cultural gap is often too huge for accepting current living groups (Brake, 2013). Recent global issues such as the COVID19 pandemic or the terroristic act in France trigger specific groups' biased views. Linking the political issues, culturally and economically marginalised groups in Europe are systemically ignored by dominant groups. If the marginalisation continues for these reasons, the systemic inequality can be irreversible shortly.

Although reducing marginalisation in local communities has been discussed for decades, the degree of social exclusion also varies among different nations and minority groups. The causes of "marginalisation" are apathy, misled information and resistless backgrounds such as race and gender (Gatzweiler et al., 2011; Mangal and Mangal, 2019). Whether the causes are new or chronic, human starts to feel hostile against the alienated culture when it challenges their own (Simpson and Yinger, 2013). Furthermore, sudden policy

changes can trigger a backlash against the multi-cultural society (De Haas et al., 2019). In this context, a society needs buffering mediums to reduce the tension between marginalised and dominant groups.

Among the mediums, cultural events mitigate the tension between people from different backgrounds, thus affecting dominant groups' positive views of minority cultures (Borowiecki et al., 2016). Moreover, the art-based activities and education are particularly noteworthy regarding the perception changes for other cultures (Cooper and Sjostrom, 2006; Angelides and Michaelidou, 2009; Hajisoteriou and Angelides, 2017). Indeed, art and cultural events contribute to the healthy local community's structure in a broad perspective (Bowdin et al., 2012) and enhance social cohesion and inclusion (Laaksonen, 2005).

However, art and cultural events are required a long-term perspective. Furthermore, the notion of efficiency is often unable to be applied in managing social events for long-term perspectives (O'Connor, 2016). Thus, active support from local authorities and stakeholders is critical to managing social events (Svara, 2008). In this sense, it is essential to understand how to manage art and cultural events to promote mutual understanding in a complex society from the policymaker perspective.



## 2) Art and culture

Defining the terms ‘arts and culture’ has delivered many challenges in policy development and making as they have been redefined multiple times, yet it remains a matter of controversy. For this paper, we suggest the use of O’Connor definition of cultural industries: “those activities which deal primarily in symbolic goods – goods whose primary economic value is derived from their cultural value ... This definition, then, includes what has been called the ‘classical’ cultural industries – broadcast media, film, publishing, recorded music, design, architecture, new media – and the ‘traditional arts’ – visual art, crafts, theatre, music theatre, concerts and performance, literature, museums and galleries – all those activities that have been eligible for public funding as ‘art’ (O’Connor 2000, p. 19). The role of cultural policy is to ensure democracy and freedom of expression, ‘creating the space for different types of cultural expression, including local, regional and national cultural identities, which may not play to a global market, and may never make

big bucks’ (Galloway & Dunlop, 2007, p. 29). In defining the arts, Dean (2003, c.f. Adajian, 2005, p. 231) boldly states that ‘the arts cannot be defined’. Adajian (2007) explains: ‘Conventionalist definitions account well for modern art but have difficulty accounting for art’s universality – especially the fact that there can be art disconnected from “our” (Western) institutions and traditions, and our species.’ However, Dean does not receive broad consensus for this claim. This paper will refer to the purpose of arts policy to activate dialogue for the future and how the arts can knit an increasingly diverse, disparate European community together at both the grassroots and highest levels of decision-making.

## 3) Data collection

In this early research stage, researchers aim to identify relevant art and cultural events and their current impacts on the local society. Six researchers and practitioners participated in the primary investigation. The details of the participants are summarised in table 2.

GROUP	PARTICIPANT	PERSONAL BACKGROUND
A	Participant A	Lecturer in Psychology, Expertise in public engagement, HCI (Human-Computer Interaction), art-based understanding of sensitive social issues
	Participant B	Senior lecturer in design Expertise in participatory design with women, design research for marginalised communities
	Participant C	Digital artist Expertise in community engagement, music & art workshop

GROUP	PARTICIPANT	PERSONAL BACKGROUND
B	Participant D	Local prominent figure (Fashion designer) Founder of a local cultural centre, Organised various cultural events
	Participant E	Educator in creative sectors (visual art, architectural, and textile) Experienced more than ten years of conducting and collaborating creative projects
	Participant F	Founder of a cultural education centre Experienced in life education, headteacher, and Director of the cultural institute

Table 2: Participants and their backgrounds

Due to the ongoing pandemic situation, two online workshops were conducted with three participants per workshop via an online platform called Miro (<https://miro.com/>). The workshop agenda is illustrated in figure 1 below.

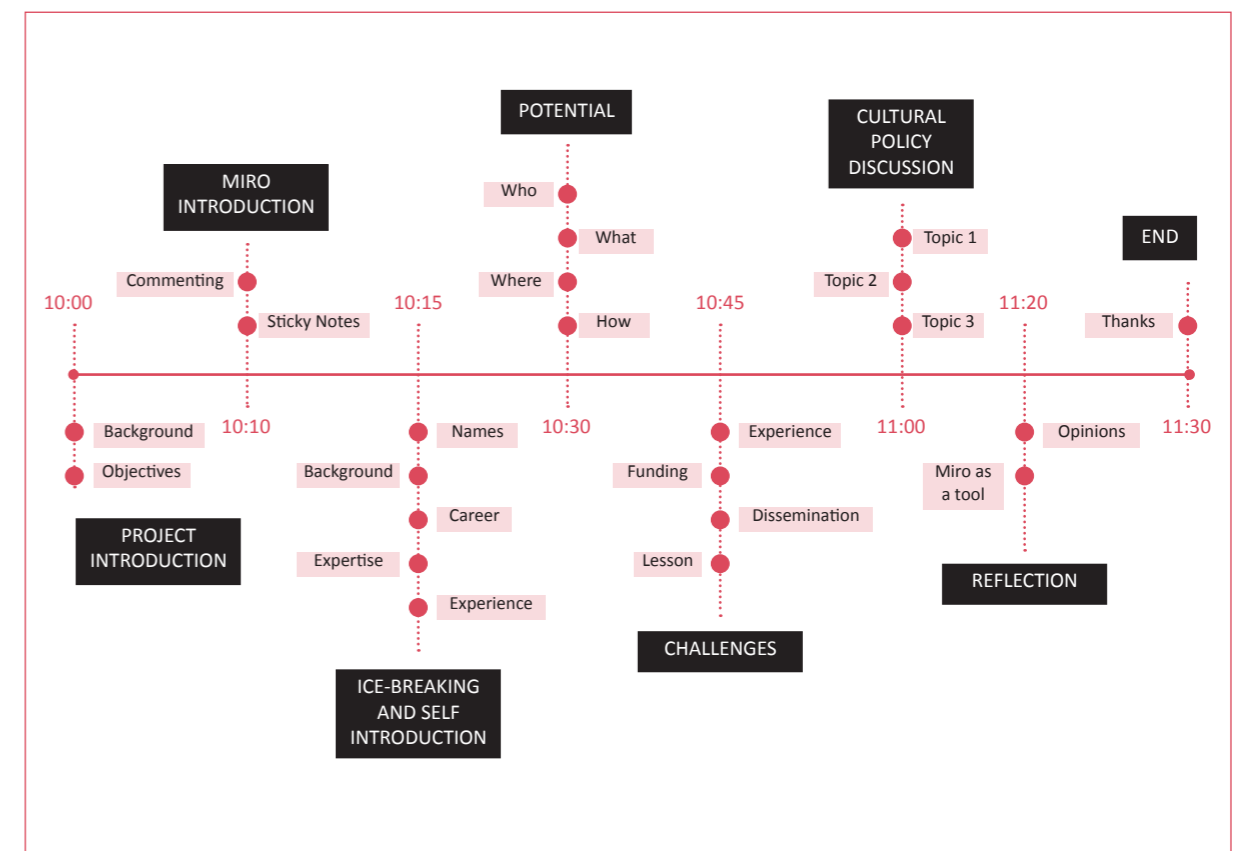


Figure 1: Workshop Agenda

#### 4) Current policies and status in the UK

In the UK, the Social Exclusion Unit (2004) defines social exclusion as,

*A short-hand term for what can happen when people or areas suffer from a combination of linked problems such as unemployment, discrimination, poor skills, low incomes, poor housing, high crime, bad health and family breakdown.*

According to the Monitoring Poverty and Social Exclusion report (Tinson et al., 2016), the poverty rate for families with children and working-age adults has gradually increased since 2008. The noticeable change in 21 century's poverty is that people in poverty are getting younger (Tinson et al., 2016). The environmental factors are correlated and significantly impact children's physical and mental development (Cooper and Stewart, 2013; Tinson et al., 2016). Although the UK spent government funds for social protection 17.5% more than the European average, the expenditure for children and families decreased between 2010 and 2014 (Carolan, 2017).

Additionally, public engagement in art and cultural events is unequal, thus reproducing inequality between older and younger generations in the United Kingdom (Mak et al., 2020). Thus, the UK government has put significant efforts into reducing inequality in education. However, low educational attainment is one of the marginalisation areas that the UK government keens to continuously improve and monitor (Social Exclusion Unit, 2004).

#### 2. OBJECTIVES

The aim and the objectives of this project are, *"The overall objective of the project is to address this European-wide lack of synthesis of the potential of the arts that can lead to generating alternative or unconventional solutions to societal challenges and policy development. The aims thus will be to discover and analyse the underpinning structures that influence the functioning of arts in societal challenges (specifically SC6) through arts-based RIA (Research Innovation Action)."*

Following the aim above, it is essential to investigate "who" involved in art and cultural events, "how" key stakeholders interact with each other, "what" are the requirement for organising the relevant events, and "how" the key stakeholders, particularly the policymakers and influential institutes, can tackle marginalisation issues through art-based social activities. In this context, there are four objectives in this stage as follows.

- 1) To identify relevant stakeholders for art and cultural events
- 2) To map the process and relationship of the events
- 3) To identify the specific needs for disseminating art and cultural events
- 4) To propose related policies and roles of key stakeholders to increase the public engagement of art and cultural events

#### 3. TARGET GROUPS

Before delving into the notion of art and cultural policies from the public perception, this study limited the workshop participants to professionals with years of experience in art and cultural events. Public audiences may not fully understand how the events

are organised. Knowing the structure of the event is critical for providing the current process and chances of improvement. The public view on the proposed policy proposal may be relevant but not significant for providing the overarching elements of art and cultural events. Table 3 describes workshop participants' experiences and qualifications.

PARTICIPANT	EXPERIENCE AND QUALIFICATION
<b>A</b>	Background in public engagement (puppetry), HCI, and an academic in Psychology. Participant A is an important stakeholder. He worked firsthand with the public and has been heavily involved in the arts, and understands sensitive societal issues, challenges, and opportunities from experience.
<b>B</b>	Participant B has vast experience working with criminalised/marginalised/experienced trauma women and utilises textiles/arts/craft/cultural heritage as trauma-responsive work. Utilising textiles in the approach, Participant B has engaged in projects such as the partnership quilt. Participant B's experience with marginalised communities and the insights are essential.
<b>C</b>	Participant C has decades of experience in digital arts, community engagement/development (i.e., through charities and Umbrella Fair), and experimental music workshops and digital arts.
<b>D</b>	Participant D is a prominent figure in the Manchester Chinese community with over 40-year experience in education and community work. Participant D was trained as a fashion designer and is the founder and Director of the Manchester Chinese Centre, a self-supported organisation established in December 2005.
<b>E</b>	Participant E is an architect, maker and creativity educator at the Cabinet of Curiosity Studio. Cabinet of Curiosity Studio works between the visual arts and traditional architectural and textile crafts disciplines to develop narrative-led temporary exhibits and installations. Collaborations have investigated hidden histories, stories, architecture, places, and crafts, with the aim of engaging audiences in design and visual art. Projects have been exhibited across the UK and internationally in various settings, including museums, theatres, libraries, heritage sites, outdoor festivals, arts venues, and public spaces.
<b>F</b>	Participant F studied for a doctorate in life education. Participant F served as the headteacher of a private elementary school and the Director of Chinese academic affairs for many years. Participant F founded the first education centre and has eight years of experience designing and providing Chinese language teaching courses to thousands of scholars worldwide.

Table 3: Workshop participants and their backgrounds

Workshop participants identified the key stakeholder in table 4. Participants also gave the weight factors of each stakeholder for the mapping purpose of the project. Participants all agreed that the stakeholders mentioned during the workshops were critical.

STAKEHOLDERS	IMPORTANCE (Low = A, Medium = B, Uncertain =C, High = D)
Regional, national, international communities	D
Community leaders and representatives	D
Organisations leaders and representatives	D
Independent schools	D
Children, young people	D
Teachers and educators	D
Academics	D
Artists/practitioners	D
Organisations (private and public) that can provide funding	D
Organisation (private and public) that can offer space and or facilities to conduct	D
Organisations – leaders, representatives, people with a status and a platform to raise awareness	D
Communities (international, national and local)	D

**Table 4:** The list of key stakeholders for art and cultural events

The responses in Table 4 can be categorised as local communities, educational institutes, government bodies, and public audiences.

#### 4. NEEDS IDENTIFICATION

Participants were told to discuss each item's cultural policies and importance in four degrees (Low = A, Medium = B, Uncertain =C, High = D). The result from the two workshops is summarised in table 5.

ARTS AND CULTURAL POLICY REQUIREMENTS IN THE UK	IMPORTANCE (Low = A, Medium = B, Uncertain =C, High = D)
Access to information, inclusion	D
Culture as visioning/leadership/defining national identity	D
Cultures awareness/exchange/multi-culture	D
Sustained finding; Long term support	D
People with Power/Organisations	D
Resources (Space, facilities, funds)	D
Dialogue/connectivity	C
Leadership	C
COVID19 related support	C
Skills deficits for future work, art and STEAM activities	B
Global impacts, network, international conversations	B
Build own ability to educate communities	B

**Table 5:** The identification of cultural policy needs in the UK

Notably, all participants emphasised sufficient funds to realise art and cultural events. Regarding the fund allocation for policy intervention, participants replied as shown in table 6. However, no one agreed that the fund is appropriately invested in supporting local events.

<b>EVENTS AND TASKS</b>	<b>Low Cost = A / Medium Cost = B / Cost Uncertain = C / High Cost = D</b>
Identifying the socio-economic value of culture to the local and global community	<b>D</b>
Regions as the focus for economic development - is led by cultural showcase	<b>D</b>
Developing international networks	<b>D</b>
Identifying organisation leaders	<b>B</b>
Effective communication and feedback to policy	<b>B</b>
Skills to promote art and cultural action and market the "soft power"	<b>D</b>
Funding/Bids – Exposure and spreading awareness	<b>C</b>
Third-party organisations – consultation	<b>B</b>
Documentation – mapping out practice, informing viewers, communication	<b>B</b>
Networking	<b>B</b>

**Table 6: The cost identification of events and tasks**

## 5. MEASURES AND POLICY RECOMMENDATIONS

Participants also shared what is required to influence the policy and how it can be done, as described in table 7 below.

<b>REQUIRED ACTIONS FOR INTERVENING POLICYMAKING</b>	<b>HOW CAN THE REQUIRED ACTION BE DONE?</b>
Maximising on the potential and tradition for cultural innovation	Commissioning cross-section of artists and co-creators from community
Promoting art and cultural act and market the "soft power."	Exploring, experimenting and trailing new opportunities with strategic value
Using education as a bridge to change	Developing pathways and ensuring regulation support the conditions for change
Encouraging risk-taking	Allowing for self-regulation and greater flexibility
Open dialogue with stakeholders	Putting in enough time and space for dialogues to take place
Staged plans to prepare for contingencies	Taking time to review, pilot, identify and prioritise opportunities
Physical and digital strategies	Preparing and embracing the changing demands through agile planning and action
Physical strategy	Exhibitions, workshops, public engagement
Facilitating Education	-
Promotion – i.e. interactive media	The film, media, advertisements, communications, interactive web presences (websites, interactive PDFs, forms)
Asynchronous Opportunities	Toolkits were given to people to work independently
Physical strategy	Exhibitions, workshops, public engagement
Facilitating Education	-
Promotion – i.e. interactive media	The film, media, advertisements, communications, interactive web presences (websites, interactive PDFs, forms)
Asynchronous Opportunities	Toolkits were given to people to work independently

**Table 7: The identified action for policy interventions**

As the outcomes of the primary investigation, this study proposed four themes of national strategy:

- 1) Historical perspective of cultural policy and recent changes,
- 2) Overall description of the system,
- 3) Financing of culture, and
- 4) International cooperation.

**1) Historical perspective of cultural policy and recent changes**

The service industry accounts for 80% of the UK’s GDP (Gross Domestic Product) as of 2019 and has increased job opportunities (Stephens, 2019). Therefore, there are greater chances to get a job in the service sector. In order to tackle economic inequality in the service-dominant era, interpersonal skills are more important than institutional

learnings (Stephens, 2019). Given that interpersonal skills are naturally obtained in a family, cultural policies should tackle family issues in marginalised communities. For example, domestic violence and cultural barrier between parents and children are crucial issues for a healthier family.

**2) Overall description of the system**

As shown in Table 3 in section 3, this study identified art and cultural events stakeholders. These stakeholders can be classified into Facilitators (Private sponsors, Local government, Educational institutes), Host organisation(s), and Beneficiaries (Individuals & Groups, and Local communities). The overall stakeholder relationship is diagrammed in figure 2.

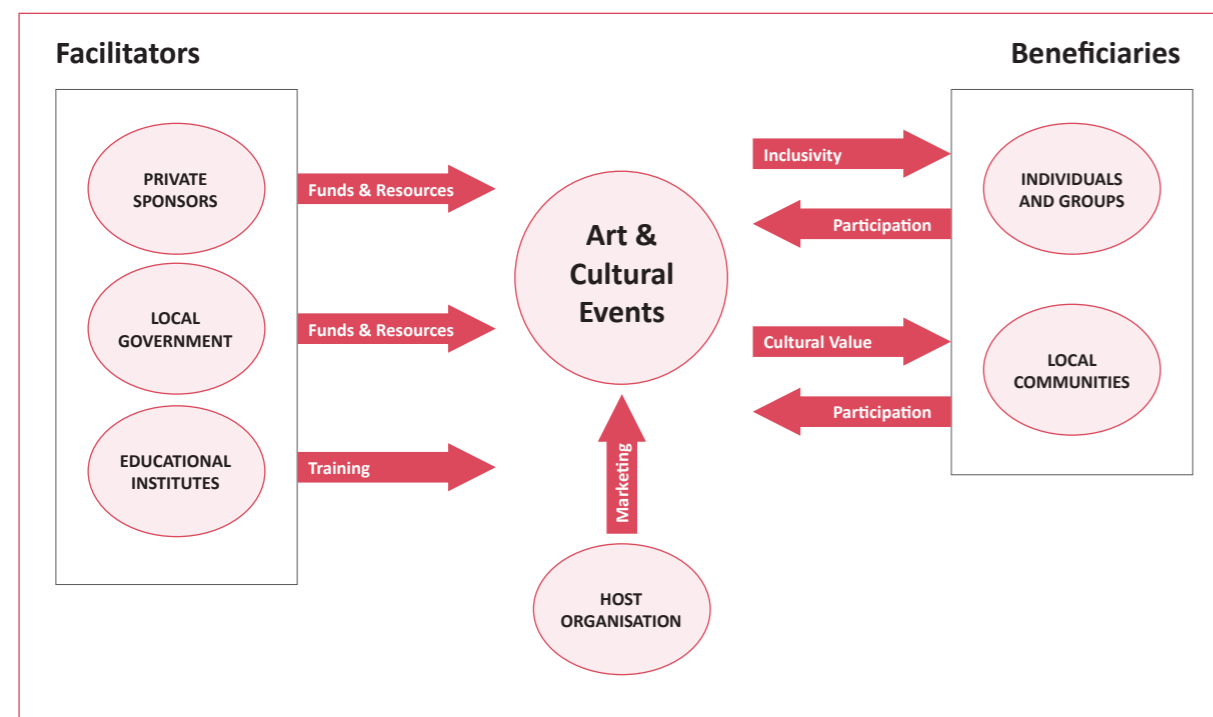


Figure 2: The stakeholder map for art and cultural events

During the art and cultural events, Facilitators offer their resources (funds, venue, training) to the Host organisations and Beneficiaries. Host organisations conduct various promotions to advertise the event to the targeted audiences. Beneficiaries participate in the event and are rewarded with increased inclusivity in society and a greater social reputation. The example of the map is described in figure 3.

During the key stakeholder workshop, Leeds 2023 was proposed as a good example of art and cultural event. Leeds 2023 is a cultural event aiming to 1) everyone’s involvement

in creative activities, 2) boost engagement in culture for people in needs, 3) lead and showcase the cultural transformation, 4) play an active role in rejuvenating economic, social, health, and educational benefits in Leeds, and 5) create diverse, inclusive, and value-driven organisation (“Leeds 2023 Strategic plan”, 2021). Various stakeholders and their leading roles are illustrated in figure 3. Since Leeds 2023 is trying to invite as many public participants as possible for a more inclusive Leeds society, more Beneficiaries can be added before starting the event in 2023.

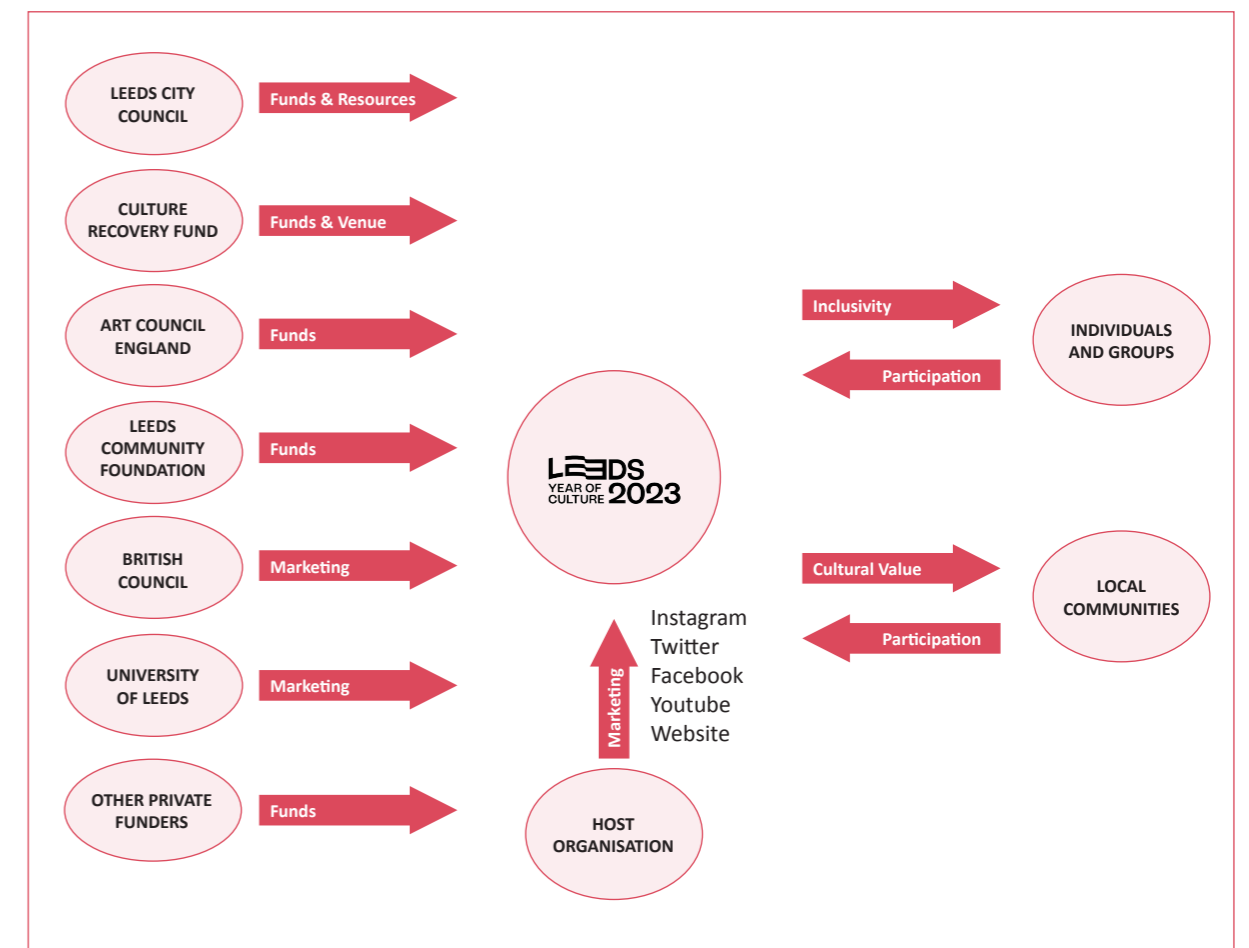


Figure 3: The stakeholder map for Leeds 2023

### 3) Financing of culture

Most of the workshop participants pointed the problem in allocating private and government funds to art and cultural events. The intensified economic inequality arguably drives this view under the ongoing pandemic. If there is not enough information shared among stakeholders, some stakeholders may concern the appropriate use of the funds. Therefore, it is necessary to clarify reports on funds' use in public and stakeholder groups (Garnett, 1997).

Also, there should be a clear guideline for the fund allocation among funding bodies. Depending on each funder's role in a specific event, the contribution must be adjusted flexibly (Frijters and Krekel, 2021). For example, if the event's aim is oriented toward creative art, the Art Council England may need to fund more than any other Facilitators. Documenting the contribution rate will be a good reference for future projects. In doing so, the Host organisation can maximise the available funds, and the Facilitators can also effectively manage their budget.

Lastly, adding a self-check page on the funders' website can facilitate the quick and easy identification of funding opportunities. The Host organisations are often confused about where to find the opportunities if they lack experience in applying funds. Therefore, it can be efficient if a Host organisation can check the funding opportunities by itself and start communicating with multiple funding organisations.

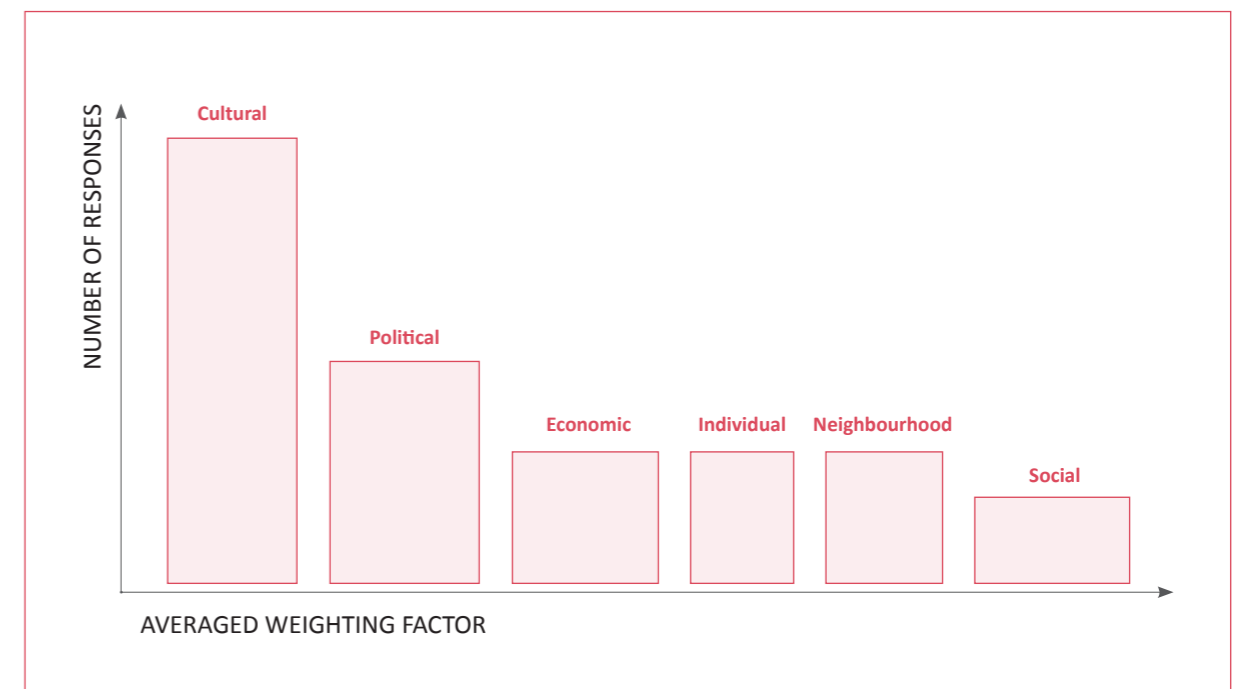
### 4) International cooperation

The lack of cultural experience triggers discrimination in various ways (Weekes-Shackelford and Shackelford, 2021). It is not only applied to the dominant group but also the minority groups. The Facilitators and Host organisations should provide equal opportunity for demonstrating their cultural assets in the communities. In this context, the support from the cultural institutes is critical for enriching the cultural events. For example, the Manchester Chinese community hosted a series of school children's exhibitions to increase public awareness of young students' emotions. Both children in Wuhan (sister city of Manchester) and Manchester drew their life in lockdown. The exhibition increased the awareness of children's life in China. Similarly, the stakeholders' network in the other cultural, particularly the original country, can play a critical role in supporting goods, people, and other resources.

## 6. IMPLEMENTATION AND MONITORING

Continuous monitoring of the outcomes of art and cultural event is critical for future projects. Thus, the feedback from the public helps evaluate and monitor the event outcomes. Figure X is an example of evaluating art and cultural events. As this paper categorises the dimensions of social exclusion as shown in table 1 in section 1 – 1), the Host organisation can ask every stakeholder for evaluating how a specific event performs well for each dimension.

DIMENSIONS	WEIGHTS FACTORS				WIDTH (average weight factor)	HEIGHT (number of responses)
	4	3	2	1		
Economic	2	-	1	-	3,33	3
Social	1	1	-	-	3,50	2
Political	3	1	1	-	3,40	5
Neighbourhood	1	-	2	-	2,67	3
Individual	-	1	2	-	2,33	3
Spatial	-	-	-	-	0,00	0
Group	-	-	-	-	0,00	0
Cultural	6	1	3	-	2,90	10



The width of each box represents the importance of the specific issue (weighting factor), while the height is the number of responses in multiple choices. The area of each box is also meaningful since it reflects the significance and performance of each social exclusion dimension. In doing so, practitioners can monitor the outcome of art and cultural events by considering the aims of the event.

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A close-up photograph of a white fabric with several red embroidered spots. The spots are irregular in shape and appear to be made of a thick, fuzzy thread. The fabric has a visible weave pattern. The background is blurred, showing more of the same fabric and spots.

amASS

acting on the margins. arts as social sculpture

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