



# VOICES OF CULTURE

Structured Dialogue between the European Commission and the cultural sector

## Brainstorming Report

### PROMOTING INTERCULTURAL DIALOGUE AND BRINGING COMMUNITIES TOGETHER THROUGH CULTURE IN SHARED PUBLIC SPACES (MARCH 2016)

#### I. FRAMING

This report comes out from a Brainstorming Session organised through the *Voices of Culture* process, a Structured Dialogue between the European Commission and the cultural sector represented by more than 30 affiliated to cultural associations, ONGs, and other Bodies. This process provides a framework for discussions between EU civil society stakeholders and the European Commission with regard to culture. Its main objective is to provide channel for the voice of the cultural sector in Europe to be heard by EU policy-makers. In addition, it aims to strengthen the advocacy capacity of the cultural sector in policy debates on culture at a European level, while encouraging it to work in a more collaborative way.

The capacity and expertise of Europe's cultural organizations and professionals are important resources in the development of intercultural dialogue that supports positive cultural, social and economic integration.

The session on "promoting intercultural dialogue and bringing communities together through culture in shared public spaces", held on 17-18 March 2016 in Barcelona, has provided a space for exchange and discussion between around 35 participants representing the cultural sectors from the EU Member States.

The present report is the result of the discussion presented to the European Commission at a Dialogue Meeting on 29 April 2016 in Brussels.

#### II. FOREWORD

The apparently indiscriminate attacks on citizens all over the world that we have suffered in the last couple of years targeted precisely that sphere that characterizes Europe's cities worldwide and which makes them attractive to their users: public space as the place where people can meet without fear irrespectively their sex, age, skin color, religion or their income.

This European public space forms an inalienable possession of the community. It is the place

where people can move freely and protected, where the central questions of human life can be negotiated and consequently the continent owes its prosperity to this space. Its special quality lies in the outstanding possibilities it provides for different people, with all their different backgrounds, to meet and exchange ideas. Accordingly, the development of creativity and innovation is directly linked to the existence of a freely accessible public space for all.

Besides, the continuous arrival of thousands and thousands of refugees and migrants in our countries forces us to reconsider the concepts of trust, solidarity and openness besides the distribution of public spaces in cities and suburbs.

In facts, today, this public space appears to be at risk in many ways: There are the attempts to seal it off, hoping to protect it, but also to shield it hermetically, in order to control and monitor against unwanted people. Moreover, there are - as part of the comprehensive economization of European societies - the growing exploitation interests that want to limit access to those who can afford buyable goods and services.

Contrary to these intentions it was never so important to defend the public space as the main shared facility of Western societies. It is the only remaining place bringing together people who were parted from each other by paycheck, education and nationality, in the wake of growing social inequality. Only in this place poor and rich, religious people to atheists, women to men, locals and newcomers can meet freely; and all have the same right to this space.

Although the excessive use of surveillance industry suggests the hope of absolute security and an elite intent on retreating into ghettos against the adversities of social coexistence, such a safety does not exist and abandoning public space would not offer a solution. This would rather smother the existing openness of cities, thus dissolving the previous cohesion of society and increasing fear and distrust of the citizens against one another and against newcomers. Developments in cities where luxury padded gated communities are abruptly adjacent to neighborhoods of the socially disadvantaged should be a warning to us.

There are many indications that the current influx of migrants to Europe will increase the demand for sustainable public space. It is there, and only there, that different interests – be they economically, politically socially, ethnically and/or culturally based can be accommodated and peaceful coexistence tested. With this particular quality of the public space no more and no less is at stake than one of the greatest achievements of democratic modernity. Public space belongs to us all; we should not let anyone take it away.

## **Iia. INTRODUCTION: SHARED KNOWLEDGE, SHARED COMMONS AND SHARED SPACES**

Democracy, public, human rights are concepts that risk to lose their meaning of “common goods” if they are not enriched by the citizens’ involvement. As common goods we have to consider also cultures and public spaces if we want to create a dialogue between them.

As defined by the Italian Rodotà Commission, the safeguard of cultures and public spaces has to be realized mainly for the future generations but also to ensure the capacity of the European citizens to be able to create new cultures and new public spaces. The diversity of cultures, the increasing shortage of collective ownership for civic use are creating problems to welcome not only the growing number of immigrants and refugees but also the natives who

have low cultural, social and economic conditions. To drive these difficulties towards a participative solution, it will be necessary to adopt a new kind of citizenship, rooted in the concept of democracy.

Citizenship is the status of a person as being a member of a country. Citizenship status carries with it both rights and duties. In this context clear European standards should be set, regarding the rights (e.g. Access to education, training courses on European culture) and duties of refugees (e.g. Compliance with local laws). Citizenship is seen as culture-specific, in the sense that the meaning of the term varies considerably from one culture to another, but when there are many different groups within a nation, citizenship may be the only real bond, which unites everyone as equals without discrimination.

Although the matter of the European citizenship can be disruptive, it can be the start of new discussions and points of view on what being European means, where common concepts are developed.

## Common Concepts

### Commons as a Common value

As we've clearly experienced during our seminar, having a **common language** is not an easy task. Speaking about shared public spaces refers to thinking of a new way of developing them, including in legal terms at least on the European scale. Intercultural dialogue has thus to be clearly defined between us or at least we must define our expectations regarding what we do for shared public spaces. In this frame, European societies, being transformed under the combined effects of the economic crisis, energy transition, demographic or migration factors and a reduction in resources, call for new development models driven by greater democracy, strengthened citizen participation and better governance based on more open, reactive and transparent institutions. In this context, the Council of Europe's Framework Convention on the Value of Cultural Heritage for Society (the **Faro Convention**), is an innovative tool **in linking the concept of the "common heritage of Europe" to human rights and fundamental freedoms** for which the Council of Europe remains one of the historic guardians. The Faro Convention provides an original contribution to the issues related to "living together", quality of life and the living environments where citizens wish to prosper<sup>1</sup>, all those ideas are deeply connected to the idea of building "shared public spaces". The main principles of the Convention are the following:

- Citizenship is based on a community, which is in turn based on a territory
- Social cohesion is newly founded on various modes of participation and involvement
- Local democracy is reinforced by developing civil society's capacities for action

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<sup>1</sup> The Framework Convention on the Value of Cultural Heritage for Society was adopted by the Committee of Ministers of the Council of Europe on 13 October 2005, and opened for signature to member States in Faro (Portugal) on 27 October of the same year. It entered into force on 1 June 2011. To date, 17 member States have ratified it: Armenia, Austria, Bosnia and Herzegovina, Croatia, Georgia, Hungary, Latvia, Luxembourg, the Republic of Moldova, Montenegro, Norway, Portugal, Serbia, Slovakia, Slovenia, Ukraine and "the former Yugoslav Republic of Macedonia". In addition, 5 States have signed the Convention: Albania, Belgium, Bulgaria, Italy, and San Marino. The signing process is underway in a number of other member States of the Council of Europe (Bulgaria and Finland).

According to this main idea and those principles, we have to focus on the different references leading this concept throughout Europe. The Italian example could thus be seen as a good practice, which can be shared and has to be better known in each country. The Rodota Commission has underlined the **power of the Commons**, establishing a difference between three **forms of ownership**; this Commission admits there are:

- Common goods
- Public property
- Private property

Because the “common goods”, are “things that are functional to the exercise of fundamental rights and to a free development of human beings, common goods should also be protected by the legal system to the benefit of future generations. Holders of common goods can be either public or private legal persons. In any case the collective fruition of common goods should be guaranteed in the ways and within the limits established by the law.”

In the same idea, among other types of public spaces, two different shapes of shared public spaces can be described:

- **Contested public spaces.** Those public spaces do not belong to anyone. Private or public, they are neglected and don't belong to the community but they are being used for everyday uses.
- **Wastelands.** As **plots remain vacant**, they could be the basis for **new types of mobilization and action**. The actors, holders of projects rooted in the surrounding neighborhoods, can be involved in the development of these urban wastelands, being present in the official procedures for consultation, but also, and particularly, by experimenting new deliberative practices held by new forms of collective action. These issues are now well-known and we could find successful stories or ongoing successful processes in many cases of mobilizations leading on urban commons in Europe that can be truly useful for defining shared public spaces.

### **Physical & cognitive access to public shared spaces.**

Accessibility concerns everyday life therefore it is connected to the concepts of full development of individual capacities, of respect of the dignity and of personal rights, as well as to the idea of improvement of equality among people.

In relation to urban design, Kevin Andrew Lynch expressed the sense of **disorientation** that can arise in our cities (or spaces) when accessibility is not clear: **anxiety** and at times **panic** may assail people, demonstrating how much orientation is tied to personal balance and **wellbeing**. At the same time, uncertainty and perplexity (of being and belonging) are proved to increase stress and consequently to diminish the level of quality of life.

A space to be considered public must be accessible both physically and cognitively. Any individual must feel free and must have the knowledge and awareness that s/he is entitled to enter that space (physical or virtual), whose function is public beyond ownership statement, without the fear of being threatened, judged or in danger. The space must be easily reachable,

well signaled, livable, welcoming and it must offer to anyone the possibility to express their voice and needs according to and in respect of its function. Therefore the space to be public must guarantee level of security, comfort and of agreeableness but as first stance the public space must guarantee the respect of universal rights.

### III. How to understand, engage and motivate different types of people who would not normally participate in the same cultural activities, or even speak to one another?

- **Why we need to understand the cultural diversity of people**

Understanding is the foundation of building bridges. The recognition of diversity fertilizes the idea of cultures.

- **Ownership belongs to the local people**

The creation of communication channels, platforms, social media and active participation will contribute to the empowerment of local groups and communities. Participatory approaches will encourage discussion and debate and will increase knowledge and critical thinking.

- **Active Listening**

We listen to understand, to learn, to gather data, to change.

- **Empower people by building trustfulness, engagement and awareness.**

People speak and listen to each other if they have trust. It is in connection with this one-to-one or one-to-many approach that people can be actively engaged and where they will be able to develop awareness in their own possibilities of interaction on an intercultural level – where they will become part of a community.

- **Focus on local level**

The development of effective institutional frameworks on local level for sustainable two-way communication and policy support.

- **Local skilled artists – ambassadors to build trust**

Facilitate the contribution of artists as ambassadors in their region, for the promotion of cross-regional communication.

- **Focus on the positive aspects of migration**

The use of case studies of countries that have successfully integrated migrants into their economy, politics and culture, highlighting the benefits.

- **Continuous process of dialogue**

A never-ending storytelling, creating a synthesis of common narratives

### IV. Which public spaces need promoting/opening now and how? Policy? Is public funding being used effectively to promote this kind of activity?

Public spaces can be considered also 'collective or shared facilities and environment'.

There are different kinds of environments:

- **intercultural**  
These are environments, which are intercultural by definition e.g. a prison, a school, a hospital ... shared open spaces (e.g. streets and squares, parks)...
- **monocultural**  
E.g. a church or a mosque, originally meant to be attended by specific groups
- **Open**  
*Places open to everybody, where everybody can go and that everybody can use (open squares, parks, street)*
- **Restricted**  
Those managed by public institutions (or private funded with public funds)...i.e. a public sport center, an old castle or classified building, a library or a public museum

This differentiation does not mean that environments might not be used differently from what they were originally conceived or planned for.

## Physical and virtual spaces

There is a difference between physical and virtual spaces:

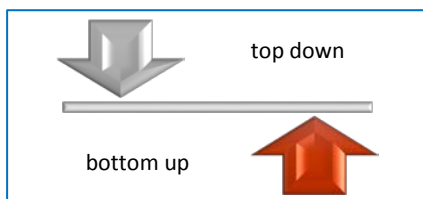
- **physical public spaces:**
  - E.g. schools: from primary to University, offices, working places, sports venues and stadiums, local transports, libraries, museums, galleries, hospitals, shopping malls, shops and market places in general, theatres, music halls, discotheques, parks, streets, play-grounds, religious spaces, reclaimed urban areas (as defined: contested and wastelands), internet points, gambling places (e.g. bingo halls), train and metro stations, airports, harbours, prisons, spas (hammans), community and social centres (for young and older people), beaches and the Sea (e.g. the Baltic and Mediterranean Seas).
  - These spaces can be used to bring creativity into the neighborhoods
  - It is vital that the locals involved get the opportunity to claim 'ownership'
  - On one hand these spaces are bound by regulations (legal prescriptions, permits etc.) on the other hand public authorities need to ensure that creativity and 'social bonding' are still possible. It is therefore imperative to create the 'conditions' that evoke/stimulate intercultural dialogue, through joint action between public institutions and their users
  - Given the limited resources of the users many shared spaces are fragile. Grassroots initiatives face many difficulties surviving.
  - In order for these physical spaces to function properly a 'responsible ownership' is highly recommended: users function in these spaces through open dialogue with respect to the space and to one another.

- this is why:  
*'we encourage EU institutions and member states to make public spaces easily available to artists and the general public / where artists will express diverse art forms and make creative interaction with the public'*
- virtual spaces:
  - Virtual spaces are new media, television, radio, and cyberspace, as well as all the internet-gaming/playing spaces.
  - These virtual spaces present their own specific challenges: these being a perceptible loss of quality on television and radio, very limited attention with regards to culture on mass media, an increasingly evident radicalization of the contents in cyberspace...
  - These spaces force us to think about how youngsters deal with social media and how we can 'foster' these new media in the right direction
  - This is why we encourage policy makers:  
*by analogy to what is done for physical spaces, to foster the creation of appropriate content for public TV, radio, and electronic media which contributes to mutual knowledge and recognition of cultures, teaches relevant human rights and basic values so as to counter racism, radicalization, xenophobia and hate discourse, and develop shared citizenship.*

## V. SUCCESS AND FAILURE

### What are the conditions for success?

In order to bring communities successfully together and fruitfully promote intercultural dialogue in public spaces, it is important to create a synergic encounter between the impulse of communities who are working "on the ground" with regard to the organisation/implementation of public/private "investments" (bottom-up movement), and public administration/ private stakeholder "investors" (top-down direction).



This balance of aims, as a "mid-way meeting point", guarantee the basis for the success, where specific items can be listed as follows:

- That there is enough **critical mass** to plan, organise, promote and communicate artistic and cultural offers meeting the needs of the intercultural communities they are expression of.
- That **arts and culture should be at the centre of local government**, where:
  - Municipalities (urban and rural) have a culture of being open for arts and culture and keen on communicate and promote them;
  - The value of arts and cultural projects which address intercultural dialogue in the public space is understood across the structure.
  - Cultural public budgets are safeguarded.



- Interdepartmental co-operation for cultural activity is common practice.
- Public spaces (inc. permits, etc.) are easily accessible for all kinds of cultural expressions (i.e. reduction of bureaucratic documentations)
- **That there are cultural platforms at local, regional and national level made up of government, local government, cross-sector (incl. Industry, civil society, community representatives) – to ensure continuity beyond local and national political mandates:**
  - That these platforms are seen as a key in developing, implementing and safeguarding cultural policy.
  - That more people are engaged in decision-making, and there is a diversity of people included therein in terms of ethnic/cultural diversity as well as gender and sexual diversity, disability and age.
- **That private fundings and sponsorships are facilitated with adequate fiscal policies.**
- **That our education supports the arts and culture, where:**
  - The arts are the vertebrae of the curriculum and can teach other subjects such as math or languages.
  - There are more artists in schools, where art is regularly used as a tool to share culture, and is a transversal topic from an early age to 18 yrs.
  - Arts academies and higher education institutions include Intercultural Dialogue in the Public Space in their teaching.
  - Education is a life-long learning process
- **That there is an increase in the value of the European scale of working to empower local work, through:**
  - Concrete European exchanges at local level so as to offer an alternative view, which impacts on local artistic practice, neighbourhood exchanges and political engagement;
  - Exchange of good practice between professionals.
- **That languages becomes less of a barrier where:**
  - More people learn and speak more languages;
  - Good language management exists e.g. Apps based on speech recognition and simultaneous translation.
  - Culture and arts (i.e. visual arts, music, ballet ...) are used to transmit and communicate intercultural concepts and meanings

### What are the barriers to success?

Barriers to success depend to an unbalanced relationship between the aims of the organisers, the needs of the communities and the goals of the investors (public administration or private investor).

Some of the specific barriers can be listed as follows:

- **A lack of understanding of the complexity of diversity, where**
  - Where there is a tendency to put people in boxes and use stereotypes,
  - Where we stereotype cultural art forms and where labelling misses the detail and complexity
- **A lack of cultural diversity in leadership within the cultural sector and other sectors.**
- **A lack of public money available:**



- There is less money and culture is not seen to be an essential service,
- There is less money less risks are taken - leading to a populist expenditure aiming for quick hits
- There is a lack of long-term vision
- **That private money is viewed suspiciously, where:**
  - Private interests are thought to imply commercial interests
  - There is a reluctance within the cultural sector to work with private money (this 'taboo' can be a self-imposed barrier)
- **A lack of evidence to support good practice, where:**
  - Art and culture in public space is not as easily evidenced as cultural venue based activity.
  - Intercultural dialogue is also not easily measured in facts and figures.
- **A decline of arts and arts education in schools, where:**
  - We are not growing the next generation of artists or audiences
- **Public authorities do not support artists and cultural actors/activities:**
  - For example with paperwork, tax policies, legal issues...

### What does failure look like? - Fear Scenario

We think that arts and culture play an essential role in intercultural understanding and respect. In the current context of 'austerity', failing to support arts and culture in society will lead to:

- **Social unrest:**
  - Increase in adult functional illiteracy
  - Rise in isolation both of young and older generations
  - Rise in polarization
  - 'Lost' generations - young people who have been deprived from 1) cultural offer and 2) cultural awareness due to almost a decade of austerity measures .
  - Rise in hate crimes
- **Desertification of the mind**
  - Where we create a society of perfect consumers without the desire to be "enchanted".
  - Decrease in creative and intellectual products and offers.

## VI. Towards an evaluation framework for effectiveness of the arts and culture in shared public spaces to promote intercultural dialogue and its impact

### Purpose

There is a need for an associated evaluation framework that can be adopted at the European level and can be embedded in funding schemes, such as Creative Europe. Cultural practice in shared public spaces is wide ranging, highly visible and often requires substantial investment. This has led to the development of a number of evidence gathering and evaluation approaches, including sophisticated platforms that adopt a quadruple framework of artistic & cultural, economic, social, and environmental factors. However, for cultural and artistic performance evaluation, the series of Key Performance Indicators to be considered are:

- Economic
- Environment
- Labour
- Human Rights
- Society
- Product responsibility
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We now need to introduce another element around intercultural dialogue.

This new framework will demonstrate the centrality of culture to intercultural dialogue as well as the value of this contribution to the work of the Commission across a wide range of DGs. It could also be developed to apply to a wider range of cultural practice than just activity in shared public spaces. The new framework will need to take into account the aims of existing policy developments around human rights and culture, such as the 2008 White Paper on Intercultural Dialogue: “Living Together As Equals in Dignity”. It can be organized around three high level outcomes in the medium-long term period:

- a. Integration / inclusion
- b. Economic
- c. Learning / education

## Approach

It will be important to not ‘reinvent the wheel’ when devising this framework. We are looking at a variety of multi-language, multi-approach, qualitative, quantitative, short-term and long-term reports, and best practices from every culture sub sector. A desk research exercise is needed to find out what approaches to evaluation have been developed in this field, both in and outside the cultural sector. This could involve research partners like Universities or specialist consultancies and observatories. We may find relevant evidence or methods in sectors like business, sports, migration & refugees, health and education. This initial work may also assist in developing benchmarks as a starting point for future evidence gathering. While in some cases meaningful evidence may be obtained within a short period, it is likely that a longer term, longitudinal approach is needed to demonstrate the impact of culture in relation to intercultural dialogue and the wider social, economic and educative effects. Lastly, the practice of intercultural dialogue also implies that the associated approach to evaluation should also be developed in dialogue. This in turn indicates that evaluation should be both devised and delivered in partnership with organizations that represent the interests of all parties involved. This may involve, for example, Refugee Council that already delivers a cultural programmed, a Creative Europe network focusing on culture and migration, or a municipality.

## Evidence

The evaluation framework should be embedded in the practices of the EU. The launch of the process must attract the attention of the policy and implementation stakeholders that are needed to achieve this. This should support the incorporation of evaluation of intercultural dialogue into funding schemes at the EU, regional, national and local levels. The research that underpins the case for evaluation needs to be authoritative, as does the method employed. This means that evidence will need to be collected and organized under a small number of indicators that can be applied in all of the contexts in which culture, intercultural dialogue and public spaces come together. It also means that resources will have to be applied to the process. Indicators will need to be both quantitative and qualitative. For example, they may address areas like:

- access to public space
- the quality of intercultural dialogue

- breadth and depth of partnership
- impact on artists, artistic practice, artistic interaction with audiences
- cultural diversity
- cultural, social and economic integration
- capacity building in the cultural sector and at the community level
- skills development

Linking evidence, policy, practice and decision making in the diverse and ever changing cultural field can be challenging. Evolving evidence into a meta-narrative is a useful tool for those involved, such as in the case of Richard Florida's 'Creative City', or the 'Bilbao Efecto' linking cultural flagships with local regeneration. In the case of intercultural dialogue the Barcelona born composer and musician Jodi Savills may be an appropriate inspiration. His work to combine musical cultures is an appropriate touchstone for a Savills Effect, where a commitment to intercultural dialogue supports positive transformation in a changing society.

## VII. Proposals

More than a collection of ideas and critics on shared public spaces, our workshop was also a great time to build up some proposals we would like to present you. Our paper is not just aiming to emphasize what are or should be public spaces, but we do believe we have to find solutions on how to propose concrete solutions for improving their use and their visibility in the European context and especially in the EU policies.

Some recommendations and suggestions

### **Creation of a DG Common Goods - a transversal one**

Fostering a trans-sectorial and transversal DG on Common Goods, which could lead to recognition of an old concept dealing with the evolution of ownership

The value of Intercultural dialogue in public space is recognized across the Commission's DGs including Employment, Social Affairs and Inclusion, Regional and urban Policy, Internal Market, Industry, Entrepreneurship and SMEs, Justice and Consumers, International Cooperation and Development, Migration and Home Affairs

DG EAC maintains and increases its budget for cultural purposes:

### **Education from an early age**

Education from an early age for intercultural competence is vital for building a culture of peace. Mandatory programs centering on justice, non-violence, dialogue, cooperation, life skills, equality and empathy should be implemented. What goes on at schools is a long-term investment but also is of great interest to the parents.

### **Lifelong learning programmes on civic education for natives and newcomers of all ages**

- Training teachers, trainers and people managing and working on public spaces

### **Supporting new public spaces for all & urban regeneration effective**

- Building bridges between Urban Policy and Culture, especially with programs like Urbact.

- Creative industries can have a great potential for developing cultural dialogue in shared public spaces with highlights on crafts:
  - Fablabs
  - Farms in rural areas
  - Investing in autonomous self-regulated artistic spaces

**Launching micro-grants** for trans-sectorial, cross-gender & intergenerational stakeholders and also

### **Long term funding**

Sustainable official programs/frameworks for funding on local level.

### **Artists Tax Exemption Scheme Implementation**

### **Opening the public spaces & public institutions**

- Open source ideas & open knowledge as a way to underline the need to open institutions  
Ex/ The French initiative Museomix can be replicated on the European scale and seen as a way to open museums to everyone's ideas, with the support of the EU. (In this frame, opening places can be seen as a huge challenge to artistic projects, as is happening in Barcelona or Madrid now with the opening of old buildings or in Italy with lighthouses or old train stations. Can we suggest developing such a European policy for schools and other public buildings? If not, having a collaborative map developed in Creative Commons - without property of EU - with all the places that can offer potential on those issues, based on participatory initiatives, based on participatory labs in the neighborhoods would emphasize this co-participation to the definition of new shared public spaces, where everyone could find his place.)

### **Co creation with grass roots**

Co creation of cultural activities at grass roots level should complement a comprehensive strategy covering all levels of governance.

### **Promote programmes fostering:**

- **Civil society voice**  
The acknowledgement of civil society as one of the main actors in the process
- **Cultural reflexivity**  
The emotional regulation, critical thinking, openness and flexibility, while updating our worldview by new cultural information from our daily lives are crucial for the development of intercultural competence.
- **Stimulating and developing minority leadership** and the involvement of minorities in active citizenship activities
- More artists and cultural performers are directly engaged in promoting intercultural dialogue in public spaces as **ambassadors and testimonials**.

### **Learning from success stories/case studies**

## **Research and observation on a scientific level/on sociology and psychology terms**

To create **more sophisticated tools measuring the value** of what we are doing, including an **annual ‘festival of success’** on European level, where benchmark stories are told. This builds evidence. (In 2025 create a big arts project across Europe for the successful inclusion of the term “intercultural” in the running policies of our countries)

## **Implementation for evaluation**

Establish a Reference Group for the evaluation process to ensure that the process is developed and delivered in dialogue with cultural and community stakeholders.

Review best practice in a range of sectors to inform the proposed evaluation process. When it comes to cultural practice ensure that developments in everyday cultural participation and creative evaluation are considered.

Establish a set of quantitative and qualitative indicators that are meaningful to the diverse range of projects and organisations working in this field, and align with the policy aims and strategic objectives of the European Commission.

Prepare an evaluation toolkit. The toolkit should be easy to implement and useful to respondents to encourage its use. It should provide a baseline level for all types of projects and organisations, but a more detailed and ambitious level for users with capacity to undertake evaluation work.

The toolkit should be embedded in the relevant programmes of the Commission as a condition of support. It should also be actively promoted through social media and third parties. A commitment to at least three years of evaluation should be secured.

Commission case studies and supplementary research to better understand key issues and trends arising from the evaluation framework. Review the evaluation process annually to make improvements and to publish the results.

## VIII. STUDY MATERIAL

1. European Convention on Human Rights

[http://www.echr.coe.int/Documents/Convention\\_ENG.pdf](http://www.echr.coe.int/Documents/Convention_ENG.pdf)

2. Charter of Fundamental Rights of the European Union

<http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:12012P/TXT>

3. White Paper on Intercultural Dialogue

[http://www.coe.int/t/dg4/intercultural/source/white%20paper\\_final\\_revised\\_en.pdf](http://www.coe.int/t/dg4/intercultural/source/white%20paper_final_revised_en.pdf)

4. Evaluation of the European Year of Intercultural Dialogue 2008

[http://ec.europa.eu/dgs/education\\_culture/more\\_info/evaluations/docs/culture/eyd2008\\_en.pdf](http://ec.europa.eu/dgs/education_culture/more_info/evaluations/docs/culture/eyd2008_en.pdf) and this useful summary <http://www.interculturaldialogue.eu/web/icd-project-recommendations.php>

Intercultural Dialogue as an Objective in the EU Culture Programme (2007-2013)

[http://www.intercultural-europe.org/docs/ICD\\_in\\_the\\_Culture\\_Programme.pdf](http://www.intercultural-europe.org/docs/ICD_in_the_Culture_Programme.pdf)

5. External evaluation of the project Political and Intercultural Dialogue – From Conflict to

Common [interesthttp://sorsafoundation.fi/wp-content/uploads/sites/807/2013/10/Final-Evaluation-Report\\_130918.pdf](http://sorsafoundation.fi/wp-content/uploads/sites/807/2013/10/Final-Evaluation-Report_130918.pdf)

6. MOST Programme Workshop on the Measurement and Evaluation of Social Inclusion Policies -

Background Documents <http://www.unesco.org/new/en/social-and-human-sciences/themes/most-programme/most-programme-workshop-on-the-measurement-and-evaluation-of-social-inclusion-policies-background-documents/>

7. Report of the Role of Public Arts and Cultural Institutions in the Promotion of Cultural Diversity and Intercultural Dialogue, OMC Working Group

[http://ec.europa.eu/culture/library/reports/201405-omc-diversity-dialogue\\_en.pdf](http://ec.europa.eu/culture/library/reports/201405-omc-diversity-dialogue_en.pdf)

8. Rainbow Paper, Platform for Intercultural Europe

<http://www.intercultural-europe.org/site/rainbow/about>

9. Culture and Wellbeing: Theory, Methodology and Other Challenges, Culture Action Europe

[http://cultureactioneurope.org/document/cae-20142015-final-reflection-papers-toolkits/cae2015\\_cultureandwellbeing/](http://cultureactioneurope.org/document/cae-20142015-final-reflection-papers-toolkits/cae2015_cultureandwellbeing/)

Evaluation of the European Year of Intercultural Dialogue 2008

[http://ec.europa.eu/dgs/education\\_culture/more\\_info/evaluations/docs/culture/eyd2008\\_en.pdf](http://ec.europa.eu/dgs/education_culture/more_info/evaluations/docs/culture/eyd2008_en.pdf) and this useful summary <http://www.interculturaldialogue.eu/web/icd-project-recommendations.php>

Intercultural Dialogue as an Objective in the EU Culture Programme (2007-2013)

[http://www.intercultural-europe.org/docs/ICD\\_in\\_the\\_Culture\\_Programme.pdf](http://www.intercultural-europe.org/docs/ICD_in_the_Culture_Programme.pdf)

This report considered both concrete and quantifiable evidence (such as feedback reports from participating artists) and less easily quantifiable evidence (like ‘enhanced partnership between the organisations involved in the project’). The report concluded that “it is highly difficult to evaluate the effects and the evidence of intercultural dialogue in the analysed projects and work programmes. Indicators of such individual or collective patterns of change are scarce and the impact is in general apparent only in the very long term.”

External evaluation of the project Political and Intercultural Dialogue – From Conflict to Common [interest](http://sorsafoundation.fi/wp-content/uploads/sites/807/2013/10/Final-Evaluation-Report_130918.pdf)[http://sorsafoundation.fi/wp-content/uploads/sites/807/2013/10/Final-Evaluation-Report\\_130918.pdf](http://sorsafoundation.fi/wp-content/uploads/sites/807/2013/10/Final-Evaluation-Report_130918.pdf)

This work emphasises the importance of adopting a participatory approach involving the project team, participants and beneficiaries.

MOST Programme Workshop on the Measurement and Evaluation of Social Inclusion Policies - Background Documents <http://www.unesco.org/new/en/social-and-human-sciences/themes/most-programme/most-programme-workshop-on-the-measurement-and-evaluation-of-social-inclusion-policies-background-documents/>

Understanding Everyday Participation – Articulating Cultural Values. A five year project to explore how people make their lives through culture and in particular how communities are formed and connected through participation <http://www.everydayparticipation.org>

Rodotà Commission Bill Delegated legislation to reform the Civil Code articles concerning public property: [http://uiccommonsproject.wikispaces.com/file/view/Rodota+Commission+Bill\\_+EN.pdf](http://uiccommonsproject.wikispaces.com/file/view/Rodota+Commission+Bill_+EN.pdf)

Council of Europe’s Framework Convention on the Value of Cultural Heritage for Society (the Faro Convention)  
<https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=090001680083746>

Guidelines of the “Universal Design” particular method of designing developed in the mid 2000’s by the architect Ronald L. Mace, of the North Carolina State University, later evolved on into the movement called “Design for All” ([EIDD Stockholm Declaration, 2004](#))

*Growing Up in Cities*, 1977 by Kevin Lynch (Editor)