

Ravello LAB – International Forum 2007 Ravello LAB 2007 Recommendation

Ravello, 30 November 2007

Introduction

In its various aspects, culture is an extraordinary resource for the social and economic growth of the whole of Europe. A recent study by the European Commission shows how nowadays culture meaningfully contributes to the GIP of Member States with a relevant impact on employment level.

In order to give an original contribution to policy-makers, to European institutions and to Member States, Federculture, Formez and Centro Universitario per i Beni Culturali have promoted Ravello LAB – International Forum.

Ravello LAB aims at giving its own contribution to the definition of appropriate policies and strategies and aims at letting culture potentialities emerge as an element of social cohesion, in intercultural dialogue and as a creative factor in the knowledge economy.

From 24th - 26th October 2007 more than 60 experts, researchers and operators at a European level met in Ravello and discussed the issue “Economy of Culture in the Europe of 27” focusing on:

- Cultural industry for territorial growth and competitiveness
- Innovative policies and instruments to enhance the spread of cultural heritage

Ravello Lab 2007 kept in consideration the open call to non-government organizations, European networks and civil society to establish a more practical participation in the development of policies and of the European Union’s actions and, at the same time, to create conditions for stronger dialogue among them.

Ravello’s Forum was helpful for strengthening the Open Method of Coordination and at the next “Cultural Forum”, as pointed out in the European Agenda for Culture in a globalizing world (COM2007 242 final, Brussels 10 May 2007) and Ravello LAB is a candidate to share the organisation of the next cultural forum along with the presiding Presidency of the EU.

Ravello LAB 2007 developed under the High Patronage of the President of the Republic of Italy and under the auspices of the Secretary General of the Council of Europe Mr Terry Davis, and under the Patronage of Jan Figel, Member of the European Commission, Responsible for Education, Training, Culture and Youth.

Recommendation

The panellists of Ravello Lab 2007 agreeing with the following statements:

- “Culture” is generally recognized as a complex and broad matter to define. It implies “the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.”¹. In this framework a symbolic world of meanings, beliefs, values, traditions can be expressed in language, art, religion and myths, find their place and role. Hence, culture plays a fundamental role in human development and in the complex fabric of individuals’ and communities’ identities and habits;

¹ See “The UNESCO Universal Declaration on Cultural diversity”, Paris, 2 November 2001. This definition of culture is in line with the conclusions of the World Conference on Cultural Policies (MONDIACULT, Mexico City, 1982), of the World Commission on Culture and Development (Our Creative Diversity, 1995), and of the Intergovernmental Conference on Cultural Policies for Development (Stockholm, 1998).

- The European Parliament, the Council of Europe and the European Commission consider culture as a focal point of the European project. Therefore, the space that culture and creativity take up in the Lisbon strategy application must be strengthened;
- The European Union's action in the cultural sector has to be carried on in full respect of subsidy principles and supporting Member States actions, local and regional autonomies respecting their diversities and stimulating the exchange, the dialogue and the mutual understanding;
- The Council of Europe's conclusions in Spring 2007 pointed out that a lively cultural creativity industry is a substantial source of innovation;
- The UNESCO Convention on the Protection and Promotion of cultural expression diversities is a fundamental step thanks also to the European Union active contribution;
- The European Commission has started a broad process of consulting that involves "decision makers" and the interested parties throughout Europe;
- there is a gap between the amount of resources allocated by the European Union and the importance of political statements;
- the Commission has announced that 2009 will be the "European Year of Creativity and Innovation" through education and culture, in order to increase the general consciousness, to promote political debates in Member States and to contribute to creativity, innovation and intercultural competences promotion;
- in Lisbon, last 25th – 27th September, the Cultural Forum represented a useful instrument of dialogue among representatives of the cultural sector and of political authorities, both at a European level and at a national and local one.

RECOMMEND

to European Union, to Member States and to local and regional autonomies that they take into consideration the reflections recorded below and the detailed measures attached in the elaboration of cultural policies and strategies:

- A) Foster the 3Cs relationship: Culture-Creativity-Competitiveness;**
- B) Promote creativity through education and training;**
- C) Harmonize and increase the use of statistics systems concerning culture;**
- D) Upgrade Member States' legislation in the cultural sector;**
- E) Promote new instruments in managing the private/public partnership (PPP) for cultural services;**
- F) Research a broader coherence in European cultural policies;**
- G) Adjust communitarian financial resources along the strategic importance of cultural sector;**

In particular, panellists wish that:

- A debate among European Institutions, Member States, local and regional autonomies and civil society is deepened on the issues that link culture and development (and in its double meaning social and economic development); three of the new EU member states delegated representatives at the Ravello LAB meeting 2007.²
- All members of the "Open method of Coordination" (OMC) promoted by European Commission, European Parliament and Council of Europe were informed of the Ravello LAB 2007 Recommendation;

² Bulgaria, Hungary and Lithuania

- The 27 DG of Member States Ministries of Culture were informed of the Ravello LAB works and were invited by the Italian Ministry of Culture to Ravello in 2008 in order to agree on actions of common interest.

Specific Recommendations of Workshop 1 and Workshop 2

A) Foster the 3Cs relationship: Culture-Creativity-Competitiveness

Considerations

- In post industrial economies, culture is the base on which to build individual and collective identity. It acquires, therefore, the function of a *public good* that cannot be regulated by market laws and that justifies public intervention.
- Quality in cultural offers, knowledge development and talent and creativity promotion can start a virtuous circle to boost demand. They are important success factors for territorial development (*sound cycle*). Such factors foster innovative enterprises, stimulate new technologies creation and adoption and represent an alternative to delocalisation.
- Cultural industries are productive sections that have resisted the effects of the economic crisis. In 2003, this sector of the European economy did not present significant fluctuations of employment figures or a decreased contribution to GIP.
- Creativity, contemporary development and artistic production are mobile territories that continue to develop. Therefore, their (re)presentation has to be supported by an adequate, continuous and dynamic monitoring.

Recommendation

1. Identify areas of creativity per professional practice field. Without this definition everything or nothing can be considered creative. Within the Ravello LAB sessions, creativity was differentiated within the following fields: art creation; artistic research in partnership with science and technology, architecture, contemporary arts and interactive museums, culture communication (communication interfaces, e-publishing, virtual and e-museums), culture research and consultancy, fashion, performing arts - theatre, dance, music, object and service design, show business and festivals.
2. Identify European actors in the above mentioned fields in order to foster deep relationship among them as well as between actors and economies at large. To do so, it is advisable to perform a dynamic monitoring through a structured dialogue³ with special attention to those initiatives promoted by young people.
3. Develop instruments and skills to foster the matching of cultural and creative demand and supply. Cultural Contact Points and the European Cultural Network can be used as examples.
4. Promote measures for the development of cultural heritage districts as instruments for a better integration of the cultural dimension in local development. Special attention should be paid to *governance* approaches and management procedures. To reach this, it is necessary to perform feasibility studies, training activities and exchange of good practices (also through online interactive platforms).

³ See, Communication on a European agenda for culture in a globalizing world, COM(2007) 242 final.

B) Promote creativity through education and training

Considerations

- As creativity is not appropriately taken into consideration in national policies, the adoption of creative and cultural policy initiatives is not welcomed at local level.
- In general, the protagonists of culture and creativity are a strategic target with educational standards usually higher than the average. They can be opinion leaders and for this reason they could guide a potentially important lobby process: *creative people of the world unite!*
- The creative artist is not always equipped with the required managerial skills that allow for interactions with bureaucracy and markets in the cultural sector. Alternatively, the cultural organisation managers and policy-makers are not always aware of cultural projects' production specifics. We need to bridge this duality by enhancing the capacity development of the arts and culture professionals and of their organisational approach.
- There is a clear discrepancy between training demand and supply in the creative sector and the cultural industries (such as the one typical of film schools in Italy).

Recommendations

1. Identify young people as the primary target for raising awareness and training activities on cultural issues for strengthening social cohesion in areas of strong migration.
2. Include artistic and cultural subjects (for example art history with a special regard to interactivity encouraging shifts/connections between cultural heritage and contemporary production) in training curricula at the European primary educational level.
3. Make local administrators aware of the importance of cultural activities through training actions on the economic and social impacts of culture.
4. Develop a mobility programme for officers and professionals in the field of culture, similar to Erasmus and Leonardo programmes but targeted on culture.
5. Promote life-long learning to include creativity in the personal and professional skills of local operators.
6. Promote a better knowledge of the entrepreneurial and management skills for artists and cultural operators including organisation development support and risk-taking consultations.
7. Promote a larger number of educational programmes and training activities with a cultural and creative component by developing a European network of universities and training centres with classes about creativity and its relationship with territorial development.

C) Harmonize and increase the use of statistics systems concerning culture

Considerations

- Actors and international (UNESCO, EUROSTAT, OECD) and national institutions proficient with statistical systems do not share a continuous and coordinated action regarding cultural policies.
- Consequently, the economic and social impact of creativity and culture is not properly quantified and is limited to very few variables. For example, research in Italy has shown that children who grow up in families with more than 100 books perform 30% better at school than children from families with fewer than 100 books available at home. It has also been pointed out that in National statistics the 'designer' is as yet not listed among artistic professions whereas all creative industry indicators point at designers as a key work force in the post-industrial economy of Europe. The assessment of intangible cultural activities needs the definition of specific indicators able to identify social and economic impacts of investments in the cultural sector. It is necessary to support the elaboration of appropriate policies and provide the political decision makers with instruments for adequate financial

support to the cultural sector; this could also be done through lobbies and opinion groups organized in platforms, implemented by public and private operators (for example *Americans for the Arts* in the U.S.A.).

- The lack of statistical data and information on the impact of culture on the economic system does not help politicians in planning financial allocations to this sector correctly. Once the primary public needs of a territory are secured (such as health, infrastructures, etc.), is the investment in culture more profitable than an additional investment in infrastructure? It is hard to answer this without the right indicators and statistics.
- The creation of two bodies aimed at improving and monitoring the European statistical system, recently approved by the European Parliament, should provide a concrete basis from which to launch a new process. The new European Statistical Governance Advisory Board (ESGAB) is intended to give independent oversight to the implementation of the European Statistics Code of Practice and thereby enhance the independence, integrity and accountability of EUROSTAT, while the European Advisory Committee on Community Statistical Information Policy (EACCSIP) aims at acting as a channel for advice from users, respondents and producers of statistical information on the objectives of the Community's statistical information policy.
- The U.S.A. experience in the field of statistics is a very good practice to take into consideration. The *Americans for the Arts* is a statistical system. It is common throughout all the United States and is financed by public and private institutions. It is used both by policy and industries in order to feed lobbies.

Recommendations

1. Promote coordination among all the international and European institutions (UNESCO, EUROSTAT, OECD) also through the activities of the new above mentioned board and committee (ESGAB and EACCSIP). The aim is to increase the data gathering and to foster the definition of a specific "field" for culture in order to build up informative platforms for professional associations and national authorities which intend to perform studies to support investments in culture. In this regard, starting from the monitoring and updating of the already existing instruments, it is necessary to define a set of cultural indicators for development. Indicators should be agreed at international level and aimed at building up appropriate *ex ante* (feasibility studies), *in itinere* and *ex post* evaluation processes in an inter-institutional context as well as in terms of programmes and projects implementation.
2. In the framework of the activities already started in the field by EC and MS, and in line with the Lisbon Agenda, it is recommended to create a group aimed at the development of a common methodology for data gathering at a national level. Participants in Ravello have suggested that a trans-national working group of cultural economists and researchers as well as enterprises, could be set up to propose adequate mechanisms relating statistical data to policy making in culture. This group will work in contact with national statistical offices and EUROSTAT. The adopted methodology will include the identification of indicators to assess the intangible impact of culture on European and national economies, on innovation, on competitiveness and local development. This group will be asked to prepare a guidebook collecting the main operative guidelines to align statistical systems and data gathering for culture and creativity.
3. Support already existing observatories at European level which study and observe the relevance of culture within Structural Funds Programmes. Highlight the synergies among the European policies, with a cultural component, both within the EU and the external relationships. Integrate and develop collaborations among these observatories, their fields of intervention and research. Provide input for the development of innovative policies, collect and promote best practices through the creation of a specific database.
4. Promote the effectiveness of statistical data gathering at national level on the different cultural sectors (museums, performing arts, cultural industries, tourism, literature, etc.).
5. Identify clear rules for analysis and evaluation procedures of qualitative and quantitative variables for cultural activities.

D) Upgrade Member States' legislation in the cultural sector

Considerations

- Rules of the cultural sector are extremely heterogeneous all over the 27 Member States (MS). For example, incentives provided to the French film industry boost its development in comparison with the Italian film industry, other EU member states offer even less support to their film makers. As a result, French artists are better promoted than their Italian colleagues.
- Culture and cultural industry sectors are characterized by a high risk business and cannot be compared to other industry sectors, such as the car industry for example. Currently, the cultural industries are ruled by the same laws as traditional industries. Young creative artists (25-30 years old) often have extremely precarious jobs and many of the participants in the Ravello LAB agreed that job insecurity is a feature of the creativity products daily operations.

Recommendations

1. Invite MS to enforce the ratified international conventions on culture. If necessary, MS are required to align national laws to the European and international positions. In particular, on the occasion of the implementation of the Convention for the Protection and Promotion of Cultural Diversity, they should take into consideration and include the existing standard-setting documents and international conventions issued from UNESCO and other international or regional bodies.
2. Promote, at European level, national laws to differentiate the competencies needed for direction and management of public institutions promoting cultural activities or products. In other words, institutional development is an orientation task different from management competencies for cultural project development.
3. Fine-tune all the national laws regarding the incentives for artistic production to bring them in line with new technological opportunities. It should be planned through a multiplier coefficient: for example the creation of a list of European cultural heritage resources as a framework to attract investments.
4. Create a common European legislative platform aimed at promoting private investments to support culture also through the introduction of fiscal leverage systems.
5. Differentiate cultural industry and artistic activities that depend on state funding from other activities which do not.
6. Taking into consideration the high risk-taking in cultural business, propose an intervention on the general rules of credit introduced by the Basilea II Treaty. It could be useful to foresee waivers for cultural activities identified by the UNESCO Convention on Intangible Cultural Heritage of 2006.

E) Promote new instruments in managing the private/public partnership (PPP) for cultural services

Considerations

- The presence of a large number of very different actors that often do not communicate with each other is characteristic of the cultural and creative sectors. Difficult relationships between creativity and administration as well as between art and buyers are also typical of this sector.
- On the other hand there are also monopolies: for example the Italian national broadcasting corporation (RAI) funds 90% of TV movies.
- In respect of raising public awareness, civil participation and involvement principles, local communities and civil society are asked to play a more central role in the implementation of programmes and projects that enhance cultural participation.

Recommendations

1. Create a European Creative Award starting from 2009 which will be the “European Year of Creativity and Innovation”. The organisation of the award could take into account the experience of Federculture which has been organising the award “Cultura di gestione” in Italy since 2001.
2. Optimise the Open Method of Coordination (OMC) for a better thematic definition and for the promotion of European artist's mobility. In this way recommendations coming from the OMC sessions could be legitimated and consequently taken into consideration by the European Parliament, the Council of European Union and the European Commission.
3. In line with the subsidiary principle, involve private entities (citizens, foundations, consultants, researchers and traditional businesses) in the co-funding activities as well as in the planning and implementation of cultural projects.
4. Promote and support the testing of methods for analysis, monitoring and evaluation of the social impact of investments in the cultural sector (social reporting). In this way the relation between cultural investments and social reporting through Corporate Social Responsibility methods will be strengthened. This will lead to the adoption of social balance sheets on the basis of the standards and parameters related to the cultural activities.

F) Research a broader coherence in European cultural policies

Considerations

- In the current institutional phase, Europe is particularly sensitive to culture. The *new Treaty of the European Union* foresees the change in the decision procedures on culture (from unanimity to majority). This will offer a fresh boost to the creative and cultural sectors.

Recommendations

1. Encourage the European and national parliaments to put into operation the second paragraph of Art. 151 of the Treaty of Maastricht. The paragraph invites the EC to include culture in all the documents related to the Commission activities.
2. It is necessary that a European policy acknowledges culture and cultural heritage as elements of the European identity and drivers for development. Culture and cultural heritage should also become a horizontal priority for the implementation of European policies. For that purpose, a shared vision and mutual trust has to be established among all key stakeholders: from EU institutions to central and local governments, civil society and the private sector.
3. Develop a universally agreed definition of widespread cultural heritage able to identify the values and the implications of living heritage, as a potential activator for territorial growth and overall development, as well as the mainspring of our cultural diversity and its maintenance. Moreover it is necessary to separate cultural products for consumption from widespread cultural heritage that need a *labelling* process at European level to acknowledge their added cultural value.
4. Harmonise the different European programmes referring directly or indirectly to culture. This could be done, on the one hand, by better integrating the cultural component in the identification of community investment programmes. On the other hand it could be achieved by reinforcing the internal service for coordination of policies and sectors in order to deepen the relationship between cultural diversity and community policies. Therefore, a greater involvement of the DG for Culture and Education of the European Commission is required in order to plan and implement programmes with impacts on cultural sector: 7th Framework Programme, ENPI, IPA and other initiatives.
5. Give more support to European policies and actions aimed at study and research in the field of culture and creativity as drivers for the growth and the promotion of widespread cultural heritage.

6. At national and European level, cultural actors, professionals and civil society organizations need to be more involved on different scales in the consultation and planning of widespread cultural heritage policies and cultural policies in general. EC funding should be increased in support of culture and widespread cultural heritage. Europe and the MSs should improve and consolidate the inter-institutional partnership, as well as private-public complementarities through partnership structured with a view to the long-term development objectives.

G) Adjust communitarian financial resources along the strategic importance of cultural sector

Considerations

- The financial resources available today at European and national level are considerable but often they are not properly used. The problem related to the use of European resources is in the identification of the sources of funding, the capacity to access them and the administrative competence. The methods to commit to expense allocation often condition an inefficient investment cycle. This is the case for the Priority "Culture" within the Italian Structural Funds 2000-2006: the financial commitment is limited to 70% of the €2.5 billion available.
- Due to the lack of statistical data and evaluation procedures for the cultural sector, the profitability of investments in this field is not properly perceived and consequently, private funding still remains too limited.
- The recent Communication from the Commission "Reforming the budget - A public consultation paper in view of the 2008/2009 budget review" (Brussels, 12.9.2007, SEC(2007) 1188 final) allowed for suggested changes to the structure of the budget itself in a concrete way.

Recommendation

1. Promote a Community Programme to support private investment in the cultural sector. It should take into account the experiences of EC with reference to ECIP as an example. This instrument will be aimed at co-financing feasibility studies and training to encourage public and private investments in the cultural sector.
2. Foresee micro-credit lines for creative and cultural start-ups.
3. Identify, within the new community budget, a specific line dedicated to culture, which is currently in the same line as education and citizenship.