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Editors

Enhancing Participation in the Arts in the EU

Challenges and Methods



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This volume was sent to the publisher on the very day Iñigo was born. Though the baby's birth was easy, while that of the book was less so, the editors decided to dedicate it to Iñigo.

Foreword

This academic work comes at a timely moment. The Eurobarometer published in November 2013 shows a fall in cultural participation in the EU compared to 2007 when the last survey on the topic was carried out.

According to the summary findings “in general fewer Europeans are engaging in cultural activities, as performers or spectators. Only 38% actively took part in a cultural activity, such as singing, dancing or photography, in the past year. In terms of ‘passive’ participation, the number describing their cultural engagement as high or very high is down to 18% compared to 21% in 2007”.¹

One can only assume that the financial and economic crisis of the past years has taken its toll in terms of active and passive participation in the cultural activities of our continent. This is something that worries me as an EU policymaker, since culture is a multidimensional public good that is key for our moral development as human beings, but also acts as an engine for economic growth and further European integration.

The book *Enhancing Participation in the Arts in the EU: Challenges and Methods* is bound to become a classic in the field, since it tackles the topic from different but relevant perspectives, by addressing the issue of measuring participation in cultural activities, its financing models and its effects on society and economic performance. I found its contents enriching and helpful in understanding the dynamics of culture from a sociological and economic perspective. As an economist by training, I was particularly interested in those sections devoted to specific sectors with growth potential, such as the video game industry, which as a new form of cultural participation in the country I know best appears to have an edge in terms of the analysis of attendance as compared to more traditional cultural activities such as theatre and cinema. This book also offers a European outlook and incorporates cross-country and national case studies for the reader.

If there is something that unmistakably defines Europe, it is culture, as evidenced by the millions of tourists welcomed by the Union every year in capitals ranging from Lisbon to Budapest. This is true because of the cultural and historic heritage that it

¹http://europa.eu/rapid/press-release_IP-13-1023_en.htm

treasures and the universal impact European culture has had upon literature, painting or architecture. Europe is also defined culturally by its traditional government support for the arts, as opposed to reducing the latter to mere merchandise. It is not by chance that our key security and trading partner, the United States, a country shaped in its origins by Europe, still lacks a Minister of Culture and well-defined cultural policies.

Thus, culture is one of Europe's key comparative advantages. As such, we should think big in crafting a European cultural strategy that not only preserves the non-market role of cultural activities in the context of financial and productive globalisation but additionally makes culture a driving force for the creation of badly needed jobs in the European Union. It is essential for us to be creative in devising new financing mechanisms for artistic start-ups, which will provide the latter with the necessary access to small, cheap loans and grants that aid in mobilising local economies. We have to consider mixed public-private partnerships for the development of cultural enterprises as outlined by one of the contributions contained herein based on the Italian experience with *Officine Culturali*. Additionally, we must strive for a culture-friendly fiscal framework, with reduced Value-Added Tax rates across Europe, in contrast to the policies adopted by Spain's conservative government from 2011 onwards. Cultural activities can only play a role in enhancing human well-being and socio-economic development if there is an audience willing to pay the price charged for attending the performance. Such a price must not be inflated by excessive taxation. On the contrary, lowering taxes for cultural products and activities sends a clear signal of our commitment to the values and principles that have shaped Europe through the centuries.

Finally, culture can play a key role in bringing about the ideal of an ever closer union in Europe. Since 1950, Europeans have embarked upon one of the greatest voyages of mankind, namely, the free and voluntary construction of a federation of nation states in an utterly divided and diverse continent. We started by pooling our coal and steel production, the key ingredients of the war machine at the time, in 1951. This was followed by the trade and customs union, the monetary union and, more recently, the banking union. Now, we brace ourselves for the financial and fiscal union, the social union and the political union.

But political union cannot be based solely on new treaty changes, or even a European Constitution. A united Europe needs a soul, a shared feeling of belonging by its citizens. Thus, our European dream also calls for a type of "cultural union", in which we are able to pool and disseminate the great diversity of our common heritage. European culture is not just the sum of national cultures, as evidenced by the cross-border architectonic styles of the Romanic and Gothic cathedrals, the European building par excellence, or the development of a common European understanding of the Second World War and the moral collapse symbolised by Auschwitz.

It is by an open exchange and debate facilitated by such a union that we Europeans will be able to rediscover our common culture while embracing all diversity as our own. The gradual development of this shared European political and cultural conscience will define the future of Europe, united, whole and free.

Jonas Fernandez
Member of the European Parliament

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Oviedo

The University of Oviedo, as coordinator of this project, had the opportunity of organising two workshops. We would like to thank the invited speakers to both seminars: Javier Menendez (Opera de Oviedo), Jorge Otero (Stormy Mondays), Sydney Borjas (Grupo SGAE), Luis Cesar Herrero (University of Valladolid), Benjamin Weil (at the time, director of LABoral Art and Industrial Creation Centre and now at the Centro Botin de las Artes y la Cultura), Ignasi Miro (Fundación La Caixa), Fernando Rubiera (University of Oviedo), Carlos Lana (MagmaCultura), Ivan Diaz (Filmax International), Jorge Fernandez Leon (Ayuntamiento de Gijón) and Ruth Towse (Bournemouth University). During the second workshop, we organised a seminar on classical music chaired by Michel Hambersin and Victor Ginsburgh. This meeting was possible thanks to the support of OviedoGenera and Oviedo Municipality, especially Gema Gonzalez Zas and Beatriz Montes Duran. Members were kindly invited by Opera de Oviedo to attend the general rehearsal of *Turandot*. The research team from Oviedo would also like to thank our associated partners, Fundación Municipal de Cultura de Avilés and MagmaCultura.

Brussels

The meeting of our group in Brussels was devoted to music. It took place during the Ars Musica Festival at Flagey, an exceptional Art Deco building. Both the Festival and Flagey were extremely cooperative and should be gratefully thanked. So should Mrs. and Mr. Hambersin, who invited all of us to have dinner at their house. Mrs. Barbara Gessler (Head of the Unit Culture of the EACEA) was kind enough to give the opening address. Tarquin Billet (General Manager, Ars Musica), Benoît Jacques de Dixmude (director of Musiq3 radio station), Jean-Luc Fafchamps (Composer and Professor, Conservatoire de Mons), the late Harry Halbreich (Honorary Professor, Conservatoire de Mons) and Michel Hambersin (Université libre de Bruxelles, and President, Ars Musica) participated in a round-table discussion on contemporary music.

Bilbao

The meeting in Bilbao was devoted to data and digitisation. It was hosted by the University of the Basque Country (UPV/EHU), and we would like to thank the invited speakers to the workshop in Bilbao: Noam Shoval (Hebrew University of Jerusalem), Jon Kepa Gerrikagoitia and Aurkene Alzua (CIC-Tourgune), Hasan Bakhshi (Nesta), Patricia Sojo (Sociedad Filarmónica de Bilbao), Itziar Martija Recalde (Museo de Reproducciones Artísticas de Bilbao), Ana Viñals (University of Deusto) and Patxi Azpillaga (UPV/EHU). People from other research projects also joined us to present their initiatives: Jennifer Edmon (Trinity College Dublin), Marta González (Tecnalia) and Aiala Fernández (EIKEN—Basque Audiovisual Cluster). The research team from Bilbao would also like to thank our associated partner, the Museum University of Navarra. We were happy to invite them to join and to see their commitment to our group. Miguel López-Remiro became a regular contributor to the group.

Catania

The meeting held in Catania focused on cultural multi-product firms and social inclusion. It was hosted by the Department of Economics and Business at the University of Catania and the associated partner Zo Cultural Centre. We would like to thank the speakers invited to the workshop (in alphabetical order): Johanna Archbold (Block T, Dublin), Gianluca Collica (Fondazione Brodbeck, Catania), Francesc Duart (Magma Cultura, Barcelona), Giuseppe Lana (BOCS, Catania), Renato Lombardo (The Brass Group, Palermo), Francesco Mannino and Anna Mignosa (Officine Culturali, Catania), Adolfo Morrone (ISTAT—Italian Institute of Statistics), Felicita Platania (Zo Centre, Catania), Antonio Presti (Fondazione Fiumara d'Arte, Tusa—Messina), Nino Romeo (Teatro Coppola, Catania), Michele Trimarchi (University of Catanzaro) and Daniele Zappalà (Scenario Pubblico, Catania). We are particularly grateful to Paolo and Nadia Brodbeck, respectively, president and vice-president of the Brodbeck Foundation, for their warm hospitality.

Dublin

The team from Trinity College Dublin would like to thank all of those who attended the Dublin Workshop, including the three other presenters, Anna Villarroya (University of Barcelona), Annalisa Cicerchia (Italian National

Statistical Institute) and Pete Lunn (Economic and Social Research Institute in Dublin), who are the authors of Chapters “Measuring Participation in the Arts in Spain”, “Measuring Participation in the Arts in Italy” and “Attendance at/Participation in the Arts by Educational Level: Evidence and Issues” in this volume. We are particularly grateful to our associated partners, National Library of Ireland (Ireland) and Block T (Dublin, Ireland), for their generous collaboration. We would also like to thank the members of the organising group for the project and thank Juan Prieto-Rodriguez and Victoria Ateca-Amestoy, in particular, for bringing this project to fruition in the form of this book. Finally, Professor John O’Hagan is also very grateful for the considerable assistance of his PhD students Karol Borowiecki, Alan Walsh, Sara Mitchell and Lukas Kuld.

Introduction

This book is the product of a collaborative process organised around a research project where academics, experts and arts managers had the opportunity to exchange and share their ideas and views on all issues related to participation in the arts. From the beginning, our main concern was the link between the arts and society, especially how participation in the arts may enhance social inclusion. Much has been written in the last 30 years on this issue. Many have argued that social inclusion involves not just reacting in material terms to low incomes but also responding to the imagination of individuals and groups. The key question for our purposes is how participation in the arts adds to social capital and hence to social cohesiveness. If it does, then there could be real concern if a broad spectrum of the population does not participate in the arts, especially if the arts are funded by public money (see National Economic and Social Forum 2007).

It is clear that there is a very uneven distribution in participation in the state-funded arts sector at all levels. Whether or not this is considered a real concern is debatable, as some doubts may be cast on the reasons why some commentators decry the uneven distribution.

Benefits in Principle of Participation in the Arts

But how does cultural participation in the arts, *in principle*, contribute to the creation of more reflective and inclusive societies? We need to consider this in terms of benefits, both to the individual and to the collective society of which he/she belongs. McCarthy et al. (2004) provide perhaps the best coverage of such benefits.

As this study examines cognitive, behavioural and community-level social benefits, it is a useful starting point for the interested reader.

There are strong personal benefits for some people from being involved in classical music, or painting, but there are also similar individual benefits from walking in the countryside, working in the garden, doing charity work, taking yoga classes and so on. The issue here though is how participation in the arts contributes specifically to a more reflective and inclusive society, assuming that these are desirable policy objectives in relation to the state-funded arts sector. Let us list some of the suggested benefits in this regard.

The arts, it is claimed, create cognitive, attitudinal and behavioural benefits for children (see e.g. Fiske 1999). Children are of course a particularly important grouping in society in relation to the arts because of the developmental significance of childhood experiences and their economic dependence. As such, many would argue that they warrant special attention in terms of policy and cultural inclusion.

The arts, for example, can be used as a pedagogical tool to help children learn. Children have different styles of learning, both in and out of school, and use many different forms of intelligence in the learning process. As such, individuals have different preferences and abilities for learning modes, and the use of the arts is recognised as one important learning mode. Instruction in the creation of art, both within and outside school, appears though to be a fruitful way of generating educational and societal benefits. Part of the reason for this is that the learning process involved in such instruction differs from the learning process more generally. It appears that hands-on training can involve an integrated and progressive approach to teaching both practical skills and concepts and, as such, is well suited to the cumulative nature of the learning process. This will induce a more rounded education and, hopefully, a more reflective society in time.

This leads us to the most important missing incentive to consume art: arts education. Unfortunately, formal education at primary and high school is more and more neglected in most European countries. This is how Cicerchia describes the situation for Italy in her contribution to this volume:

Data reflect the results of the weak Italian investment in cultural education and dissemination, which were tacitly left in the care of schools, where, paradoxically, music and the arts occupy a negligible role in almost all levels and curricula, and arts history has virtually disappeared as a result of a controversial school reform in 2011 [...] Music education is one of the weaknesses of the Italian school system. Since the early 1920s, it was treated as a professional option, not as key component of a basic curriculum. It is no wonder that barely over nine percent of those aged six and over have attended a classical music concert at least once in the previous 12 months.

And the United States does not escape from this either: Harlow (2014) makes clear that younger generations tend to have less exposure to the arts in school than previous generations.

We should all have Bresler's (2007) handbook on our desk. Though we go in the wrong direction by dropping the arts from schools, education may indeed seem to be the most important action that could, in the long run, increase audiences. Indeed, surveys show that arts education, both at school and in the family or close

community, increases participation in the arts. Bergonzi and Smith (1996) even show that providing both types of education (school and family) has super-additive effects on participation; that is, they increase participation by more than the mere addition of the two effects. There are also dynamic effects at play, since parents will transmit to their children the knowledge they were exposed to while young. Education has therefore the usual direct effect on children and the indirect effect through the transfer from parents to children. Becker and Tomes (1986) reinforce this view by suggesting that culture is “automatically transferred from parents to children”.¹

The demand for performing and visual arts is also subject to habit formation, as well as to learning by consuming (or taste cultivation), and addiction. Demand is influenced by past exposure and may end up by consumers becoming addicted. If, as Seaman (2006, p. 442) suggests, this is true, “arts managers should go to great lengths to introduce the arts to young audiences with regularly scheduled targeted programs to get them into the habit of attending.”

Turning now to adults, some argue that the arts provide perhaps a different form of captivation and pleasure to most other goods and services. The thesis here is that participation in the arts creates new ways of seeing and experiencing the world. The key contention then is “that these effects are private benefits that spill over into the public realm by developing citizens who are more empathetic and more discriminating in their perceptions and judgments about the world around them” (McCarthy et al. 2004, p. 17). A vibrant democratic society, it is believed, requires individuals who can be reflective and are understanding of and considerate towards the views of others, and that individual experience of the arts therefore can play a unique role in this regard. Individual experience of the arts can also bring other cognitive and reflective benefits. Aesthetic experiences in, for example, narrative literature, drama and film can often involve participation of the reader’s or spectator’s cognitive and emotional faculties in discovering and interpreting the narrative in ways that cannot be gained through other methods of learning.

The private consumption of the arts can also lead to benefits that are almost wholly public or societal in nature. These arise from shared individual responses such as in sports and other events. The point to make here is that they also arise in relation to the arts. The arts though can provide the means for community-expressed emotion that may not be the case for other activities. Music, dance, poetry and the visual arts are used to mark significant events such as funerals, marriages, local festivals, etc., to capture both religious and secular narratives valued by the community. This is because the arts may allow private feelings to be *jointly* expressed, something that people may desire but cannot achieve in any other ways.

The other relevant public benefit resulting from the arts is related to the expression of communal meanings. Works of arts sometime manage to convey what whole communities wish to express but cannot do so as well by any other means. For example, the writings of Irish or Spanish playwrights and other authors have helped to define uniquely the Irish or Spanish experience, including its finest

¹See also Champagnaud et al. (2008).

aspirations. The arts can also mark national traumas, national triumphs and national heroes. For example, public monuments throughout say Italy and France provide an artistic legacy that captures the history and values of entire communities and possibly provide mechanisms whereby people can re-imagine and define their own identities. The arts can also be a means by which new “voices” are introduced to a community, voices that can redefine the fabric of the national or local culture. As such, they can play a pivotal role, if used properly, in integrating excluded minorities or new immigrant communities into the wider society, thereby lessening the potential for social conflict and exclusion. They can also be used to build a transversal strategy to promote a European rich identity. Actually, in the current work programme of Horizon 2020—the flagship initiative of the European Union to enhance cooperative research—the European Commission recognises the fact that a better understanding of Europe’s cultural and social diversity and of its past will inform the reflection about present problems and help to find solutions for shaping Europe’s future (European Commission 2016).

The arts can also contribute to inclusive societies in rather more pragmatic ways. At the most basic level, they provide, like many other activities, opportunities for people to gather through attendance at local arts events such as arts festivals, drama or choir groups, art classes and art creation. Many people may also be involved in organising such events. The organisation of arts festivals in particular often involves a wide range of individuals in a community, which can help create linkages across different socio-economic groups, thus developing communal cohesion.

Indeed, other activities such as sports and village/town associations can provide similar communal benefits, but the arts may be able to do so in a unique way given the communicative nature of the arts, the personal nature of creative expression and the trust associated with revealing one’s creativity to others. This may make joint arts activities particularly conducive to forging social bonds and bridges across social divides. It is also through the arts perhaps, more so than through sports or other local activities, that different ethnic groups can develop and maintain their cultural heritage and communicate their cultural identity to the rest of the community.

Price, Quality and Demand for the Arts

The volume is devoted to enhancing participation in the arts. Conventional demand analysis is based on demand functions derived from (aggregate or individual) utility maximisation under (aggregate or individual) budget constraint(s). The demand that is derived for each (homogeneous) commodity is a function of its own price, all other prices and income. The only policies that can be used to increase demand (audiences) is to reduce the own price (assuming that the prices of substitutes will remain constant), an option that the producer can exercise, or to increase income, an option that is not available to the producer, but maybe to the policy maker.

Analysing demand for the arts—in particular audiences, such as museum-, theatre-, concert-, ballet- or operagoers—differs in several ways from this classical

approach, since artworks (including works by performing artists) are much more complicated commodities and hardly fit into this extremely simple framework. First, they are what we call *experience goods*, i.e. they take time to consume and they have a symbolic meaning that needs to be decoded by the consumer. Under these circumstances, the relevant price paid by consumers is the implicit price that includes the nominal price of the ticket but also the costs associated with the time needed to consume. This implies that consumers do not respond just to ticket prices since they represent only a fraction of the total cost of attending an opera or visiting a museum. Defining the relevant prices and how they influence demand are theoretical and empirical questions still under research.² As noted by Levy-Garboua and Montmarquette (2011, p. 182), theory, rather than empirical analysis, suggests that the demand for the arts is likely to be price elastic. And indeed, Seaman (2006, pp. 424–431) lists 29 econometric studies reporting the effects on demand of own prices and confirms this opinion. Twelve studies find that (own) prices have no influence on demand, while only four studies isolate a strong effect of prices.

Segmenting audiences by income groups seems to show that high-income consumers are less sensitive to prices, but this evidence is not fully conclusive, and may also be due to Throsby's (1994, pp. 3, 7–8) argument that high-income consumers are usually “established” consumers of so-called high arts and for them “qualitative characteristics of performances are likely to be decisive”. And indeed, many opera *aficionados* would be willing to pay (at least) twice as much to listen to soprano Cecilia Bartoli than to two performances of less brilliant singers. This is the essence of the superstar effect (Rosen 1981) which applies not only to opera singers but to all performing and visual arts, as well as to museums and heritage.

Quality is difficult to define and to measure because it is multifaceted and often subjective.³ It makes artworks extremely heterogeneous, while the general theory alluded to earlier assumes that goods are homogeneous. Even a single theatre produces very heterogeneous goods: Shakespeare's *King Lear* with Laurence Olivier is not the same as *King Lear* with an unknown actor, and a play by Shakespeare is not the same as one by Lope de Vega, though both authors lived and wrote during the same century, and though Laurence Olivier may be playing in both instances. It is therefore difficult to estimate robust demand functions for the performing arts (as well as for the visual arts), because it is difficult to define what is meant by “the commodity”. Is it the theatre, or the writer of the plays, or the main actor, or the director or a mix of all the ingredients? Does one have to estimate a demand function for comedy, and another one for drama? This obviously poses the problem of disaggregated datasets, which are often not available, and the number of observations is usually insufficient to estimate econometric models and gauge price elasticities.

We have to admit that we do not know much about the effect of prices on audiences and cannot claim that prices are too high and prevent lower income

²For other empirical problems related with the estimation of price elasticities for the arts, see Fernandez-Blanco et al. (2013).

³For a more complete description of quality in the arts, see Seaman (2006, pp. 453–459).

spectators and listeners to attend, though they are ready to pay high prices for hard rock concerts and soccer matches. And we do not know either whether price decreases would increase their number, without even going into the issue of whether price decreases are feasible without more private or public subsidies.⁴

Other Ways of Increasing Demand

According to the previous argument, cultural producers have little leeway in influencing and motivating local audiences directly through prices and, given the failures of (mostly public) education in many countries (with some exceptions such as Germany, Austria, Northern and Eastern Europe), have chosen other ways to increase audiences using the following strategies: (a) organise local “events” to attract local but also non-local audiences, (b) move parts of their human or capital endowment to other locations or even other countries, and (c) more recently, given the progress in the speed of information transfer, broadcast artistic events in real time, without losing too much quality. Museums and the performing arts organise this in slightly different ways but take into account that audiences do no longer want copies: they want to see the original Mona Lisa and listen to the real Cecilia Bartoli, which is not necessarily what we want to see happening as this entails exactly what Hannah Arendt (1968) and more recently Nobel Prize winner Mario Vargas Llosa (2015) had in mind in their writings.

(a) *Local events: art exhibitions and festivals* This is a technique that is old but still used very often. It attracts visitors, but it is often difficult to assess whether they are newcomers, who may after some time become regular customers, or whether they are traditional customers, who would then not increase the usual audiences. There is also the problem that there may be too many such events, which compete with each other: 1800 festivals are organised every year in France for example, which means that, on average, every French citizen can attend a festival in a circle within a radius of some 15 km. And the answer to the question of whether this is welfare improving is only very seldom analysed.⁵

(b) *“Exporting” part of our cultural heritage* Orchestras, theatres, dance and opera companies are used to visiting (and performing in) foreign countries. And so do artworks that go on world tours. But these are temporary exports and usually both performers and artworks come back after their tour. This has changed for artworks that are now following “migrating museums”. Thomas Krens, the former director of the Guggenheim Museum between 1988 and 2008, was probably the first to launch this new concept. He exported not only the name of the museum but also parts of its

⁴This is of course strongly related to the Baumol and Bowen (1966) cost disease. See also Towse (1997).

⁵See the paper by Gergaud and Ginsburgh in this volume as well as Frey and Busenhardt (1996).

collections (on the Guggenheim Bilbao, see Plaza 2006, Plaza et al. 2011). This is also the case of the Tate Gallery, which delocalised part of its collections to Liverpool and St Ives, during the 1980s. Centre Pompidou created an outpost in Metz, as Laurent Le Bon, its associate director, “wants to show that a Matisse seen in a room in Paris may not have the same flavor in Metz” (*The Art Newspaper* (TAN), November 2008, p. 30). The Louvre built a satellite in the northern city of Lens (TAN, February 2010, p. 13). The London Victoria and Albert Museum analyses the possibility of an expansion in Blackpool (TAN, January 2009, p. 1). The Guggenheim Bilbao considers building a branch near Guernica, 40 km east of Bilbao (TAN, November 2009, p. 1). A rather more complex situation arises when part of a museum collection migrates to another country. In this case, the increase of (foreign) demand links to international trade issues. The opening of the Louvre (together with other French museums, but under the Louvre brand name) in Abu Dhabi “may well be the biggest cultural transaction in history”. France will receive one billion Euros over 30 years for loaning 750 works (TAN, June 2008, p. 13). The British Museum, together with Tate, the V&A, the British Library, the natural History Museum and the Royal Botanic Gardens at Kew, is encouraged to forge ties with Asia and Africa. Though Neil MacGregor from the British Museum (at that time) is more careful than Henri Loyrette from the Louvre, he claims “nowadays, you can’t have a domestic policy, at least in London, without a foreign policy” (TAN, May 2008, pp. 32–34). And German museums in Berlin, Munich and Dresden have entered into a collection-sharing agreement with Dubai, though there seems to be no money involved in this case (TAN, June 2008, p. 13).⁶ During the last years, many universities have exported part of their knowledge and faculty to other countries. It may be worth analysing whether similar arrangements could work for well-known opera houses and theatre companies.

(c) *Broadcasting events in real time* As mentioned earlier, people want to see originals and not copies. And some opera houses (and theatres) have taken the idea on board, but instead of sending their artists to foreign countries, they film their performances and broadcast them in real time. This gives almost the impression that, though the performance is only shown on a big screen, one feels being at the very audience of the Met in New York or of the Théâtre Royal de la Monnaie in Brussels. This is further discussed in some depth in Bakhshi’s and Hambersin’s chapters, in this volume. In a couple of years, some advanced technology will certainly make it possible for every viewer/listener to have the impression that he/she is sitting next to Anna Netrebko during her arias.

Most moves described above and in Part IV of our book certainly go in the right direction to increase and deepen audiences. Whether they are welfare improving has to be examined. But clearly education is the most important determinant, and the teaching of culture should be reinforced and often reintroduced in the programmes of most schools. This would need more public investment in

⁶See Ginsburgh and Mairesse (2013).

education, but in the long run, the increasing audiences that are likely to result would probably allow decreasing subsidies to the arts.

Outline of Book

In this book, the reader will find a variety of issues, starting from some more technical problems such as how to measure equity in access to the arts and how this problem is related to social inclusion. It then proceeds to an analysis of specific art sectors (music, cinema, heritage) and considers the related topic of cultural travel. Finally, the presentation of some prospective tools, trends and policies targeted at increasing engagement with the arts and at driving innovation and economic development are presented at the end of the book.

The topics are organised into four parts. Part I is dedicated to measurement of participation in the arts, with a special focus on the factors that encourage or prevent people from getting engaged, and on how participation in the arts can contribute to social inclusion. Chapter “European Statistics on Participation in the Arts and their International Comparability” by O’Hagan shows how participation is conceptualised and measured in European statistics. There are many issues that affect the international comparability of results derived from those sources. National sources of statistics on participation are explored in Chapters “Measuring Participation in the Arts in Spain” and “Measuring Participation in the Arts in Italy”. Ateca-Amestoy and Villarroya discuss the various sources that exist in Spain and summarise some of the contributions by Spanish researchers who used these data, pointing out the diversity of research topics and some open questions. Cicerchia presents the main source of statistical information in Italy, with a detailed description of methodological issues and a discussion on how statistics offices deal with recent trends, such as the blurred distinction between consumers and producers, the relevance of new information and communications technologies (ICTs) or the huge opportunities to access digital cultural goods. Obvious differences in participation rates appear by age, sex and location. The best predictor for explaining individual participation is explored by O’Hagan in Chapter “Attendance at/Participation in the Arts by Educational Level: Evidence and Issues”. Using data from the United States and for a sample of European countries contained in Eurobarometer 233, he explains attendance at the arts and active engagement by means of artistic practices. Not surprisingly, education is the best predictor for participation. Each of the chapters points out the limitations of measurement and analysis of arts engagement using available data. In Chapter “Measuring Participation or Participating in Measurement? The Cautionary Tale of an Accidental Experiment in Survey Accuracy”, Lunn shares his scepticism and caveats about what is being measured and how, using the data collection processes in Ireland; he raises the problem of selection bias due to who accepts to participate in the surveys. The last chapter in Part I by Martorana, Mazza and Monaco considers the individual and social impact of participation in the arts and discusses its usefulness as a tool for individual improvement and social cohesion.

Part II of the volume gathers sectorial analyses of participation in Europe, combining approaches and raising questions related to how humans react to art experiences, differences in audience profiles and motivations, links between cultural industries and audience tastes, public planning of art infrastructures, partnerships and multi-product orientation in artistic organisations. The chapters are grouped according to the sector they analyse. The opening chapters are on music. Chapter “Musical Rhythm Embedded in the Brain: Bridging Music, Neuroscience, and Empirical Aesthetics”, by Nozaradan, overviews the effect of music exposure on the brain, presenting and interpreting medical findings on the reactions that humans experience when exposed to music. Neuroscience will certainly provide us with many new insights about the drivers and effects of participation in the arts. Menger analyses the audiences for contemporary music in France in Chapter “Contemporary Music and its Audience. A Tale of Benevolent Asceticism?”. The diversity of profiles leads to reflections about the effects of commitment or exposure to novelty and different attitudes to risk. Chapter “Looking Into the Profile of Music Audiences” by Fernández-Blanco, Perez-Villadoniga and Prieto-Rodriguez uses data for Spain to characterise different consumer profiles. They find supportive evidence for the “omnivoreness” hypothesis and show that education is the best predictor not only for music consumption but also for other genres consumed by the individual.

Participation in the arts is not only determined by consumers’ decisions but also by supply-driven factors. Chapters “The Evolution of Theatre Attendance in Italy: Patrons and Companies”, by Castiglione and Infante, and “Raiders of the Lost Ark. A European Market for European Movies?”, by Fernandez-Blanco and Gutierrez-Navratil, explicitly consider the role of public institutions for theatre demand and the role of the production sector in the European movie market. Hence, authors not only consider consumers’ profiles to characterise attendance but bring into the discussion some arguments related to differences in supply and to the national structure of the market for movies in different European markets.

Heritage and museums are among the most popular ways of accessing the arts. This is also related to cultural travellers’ motivations and behaviours and influences where to locate such institutions and what kind of services they can offer to attract visitors. Chapter “A Geographical Approach to ‘Smart’ Location of Museums” by Suarez and Mayor discusses the factors that determine where museums and other major facilities should be located. Recent insights and tools of economic geography applied to cultural infrastructures are applied, together with the suitability of considering that culturally rich locations are also attractors of talent (or creative classes). Museums need services to increase attendance and to build wider and better-engaged audiences. These are surveyed in Chapter “New Lines of Action for Museums” by Fondevilla Guinart. Some of these services are further complemented with the vision of Chapters “Public Private Partnership for the Enhancement of Heritage. The Case of the Benedictine Monastery of Catania”, by Mannino and Mignosa, and “The Multi-product Nature of the Firm in the Arts Sector: The Case of ‘Centro Zo’”, by Cellini, Martorana and Platania. These are two cases studies

conducted in Sicily which illustrate the ways university researchers and managers of art institutions can collaborate.

Part III contains two chapters on cultural travellers. In Chapter “Evaluating the Efficiency of Cultural Travel Destinations: A DEA Approach”, Herrero-Prieto tries to understand why some Spanish regions or cities are preferred by travellers and are more efficient in attracting them than others. Chapter “An Empirical Investigation of Cultural Travellers Preferences and Behaviours in a Destination with Mixed Environmental Features” by Guccio, Levi Sacerdotti and Rizzo analyses the behaviour of such travellers in Italy.

The role of new technologies is the main topic of Part IV. Preferences and behaviours elicited by using traditional valuation methods (based on observed preferences, on travel costs or on stated preferences as in contingent valuation) can be complemented nowadays with the analysis of user-generated digital data. Digitisation is probably one of the biggest disruptive changes in the arts sector and in the media industries. This has affected not only what consumers enjoy, but also goods and services themselves, and the way they are produced and distributed by art organisations. Bakhshi, in Chapter “Digital Research and Development in the Arts”, provides a general view of digital innovation, changes in artistic institutions and tools to promote wider and more engaged artistic audiences. He discusses past experiences and analyses performed by Nesta on different art institutions in England. The richness of information contained in big datasets of user-generated content can be used to manage cultural destinations in a better way.

In Chapter “Implementation of Tracking Technologies for Temporal and Spatial Management of Cultural Destinations: Hong Kong as an Example”, Shoval and McKercher describe some tools aimed at collecting and analysing relevant data. A special chapter is dedicated to the Internet itself, with a review prepared by Handke, Stepan and Towse who discuss the effects on the provision and consumption of cultural content. Internet and digitisation are said to create new opportunities for art institutions to engage new audiences and create new cultural goods whose consumption might encourage young audiences to also participate at traditional artistic manifestations. In Chapter “Classical Music: New Proposals for New Audiences”, Hambersin explores new typologies of music audiences, new trends in consumption and opportunities for music institutions. Together with the digital and ICT tools, more traditional variables such as location, programmes and environment of the performances are considered. Borowiecki and Prieto-Rodriguez (Chapter “The Cultural Value and Variety of Playing Video Games”) examine video gaming. Using data from Denmark, the authors establish typologies of video gamers based on the genres of games they play and describe the cultural habits of these types in their attendance at more traditional forms of art. They find that video gamers also consume more other arts (reading, museums, music and theatregoers) than those who are not interested in video games.

The collection, analysis and interpretation of data is revisited in Chapter “Measuring the Economic Effects of Events Using Google Trends” by Gergaud and Ginsburgh. They also suggest working with user-generated content to quantify and analyse the impact of cultural events, since other traditional methods for impact assessment of cultural infrastructures or events are either difficult to use or lead to biased results.

The volume ends with two overview chapters that relate participation in the arts with two important questions: funding and innovation. Chapter “Are Less Public Funds Bad? New Strategies for Art Providers”, by Cuccia, Monaco and Rizzo, puts into perspective funding resources at different administrative levels. Generalised cuts in public funding have led cultural institutions not only to become more multi-product (as discussed in Chapter “The Multi-product Nature of the Firm in the Arts Sector: The Case of ‘Centro Zo’”) but also to explore and create new business models. Chapter “Arts, Culture and Creativity as Drivers for Territorial Development, Innovation and Competitiveness”, by Plaza and Haarich, presents the framework of creative and cultural regional innovation policies, contributing to analysing how the arts can improve territorial development.

This volume is the result of a research project funded by the EACEA within the Culture Programme 2007–2013 of the European Union, with the participation of scholars from different fields, managers, technicians and practitioners in different countries (Belgium, Denmark, France, Germany, Great Britain, Ireland, Israel, Italy and Spain). Obviously, it would not have been possible without the generous EU grant.

The collaborative nature of the project is the main reason why many chapters are joint contributions that were written throughout the project. This mix of perspectives and topics implied that sometimes the inclusion of a particular chapter in one or other part was difficult to decide. In particular, papers in Part IV on new strategies and technologies could have been included both in Parts II or III as well.

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Part I
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