

Cultural participation and wellbeing

What do the data tell us?



Credits

**Social Observatory
of “la Caixa”**

**“la Caixa” Banking
Foundation, 2017**
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DLB 28895-2015

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The “la Caixa” Banking
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This new edition of the *Dossier* focuses on the social importance of culture being accessible and integratory, as well as on the contribution of the cultural sector to sustainable growth, innovation and employment, in line with the priorities of the European Commission's *Work Plan for Culture* (2015-2018).

Culture performs a significant role for constructing and consolidating the bases for social cohesion and inclusion, individual and collective wellbeing and the accumulation of social capital. In the individual sphere, cultural participation increases creativity, makes us happier, improves our health and favours our personal growth. Moreover, culture contributes to the construction of, and integration into, plural, reflexive and inclusive societies. As a tool for individual wellbeing and social transformation, it is necessary, therefore, to ensure effective and equal participation in culture for all citizens.

Culture also contributes to smart, sustainable and inclusive growth, in line with the priorities of the Europe 2020 Strategy. Thus, in addition to its direct contribution to growth and employment, equally salient are its positive effects on education, social innovation and urban transformation processes.

This *Dossier* provides indicators on the economic value of culture and data on the main barriers to and determining factors of cultural participation, as well as the impact that this participation has on the subjective perception of wellbeing. Specifically, the *Dossier* shows the high degree of polarisation between attendees and non-attendees at cultural activities; in other words, between individuals who demand cultural activities, generally with a high income and high educational level (and young age in the case of cinema) and those who never attend and usually have low educational and income levels, with no interest in live performances nor in visiting sites of cultural interest and who do not have sufficient resources to fund the activity (in the case of cinema).

The Obra Social of "la Caixa" is deeply committed to improving access to culture, reducing inequalities and finding a space for social innovation. For this reason it has set up programmes and facilities that integrate social, educational and cultural action through an offer that is accessible, rigorous and distributed across the entire territory.

Summary

As an introduction to the *Dossier*, the Barometer starts by presenting the context indicators, which provide a general overview of the socio-economic reality. It then puts forward a series of key culture indicators that aid comprehension of its more social dimension in Spain – without overlooking the economic angle – comparing it with other countries around us.

Next, the articles that follow zoom in on two issues of special interest: education as a determining factor in cultural participation, and the relationship between happiness and participation in cultural and leisure activities.

The study by Juan Prieto, María José Pérez and Sara Suárez analyses the role played by education and income with regard to cultural participation in three activities of a very different nature: going to the cinema, attending live performances and visits to sites of cultural interest. As the text shows, education is the socioeconomic variable that has the greatest effect on cultural participation. Directly, because the higher people's level of education, the greater their interest in and taste for culture. And indirectly, because the higher their level of education, the higher their income, and therefore, the greater their cultural consumption and participation.

Nela Filimon's article offers a reflection on the nature of happiness and its individual and social dimensions. The results presented in this study, in both the international and the Spanish sphere, show that the co-participative dimension of culture and leisure is important for happiness.

The interview with Jen Snowball, of Rhodes University (South Africa) deals mainly with the value of culture and the contribution made by sustainable cultural development to social wellbeing.

This issue's review focuses on a new publication that offers the results of a European Commission research project on participation in cultural activities Europe-wide. The project aims to measure participation as well as to promote cultural activities in order to contribute to social inclusion and active citizenship.

The *Dossier* ends with its section on best practices, which on this occasion features CaixaEscena, a programme that integrates social, educational and cultural action.



Summary

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For more data see
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General context indicators

Selection made by
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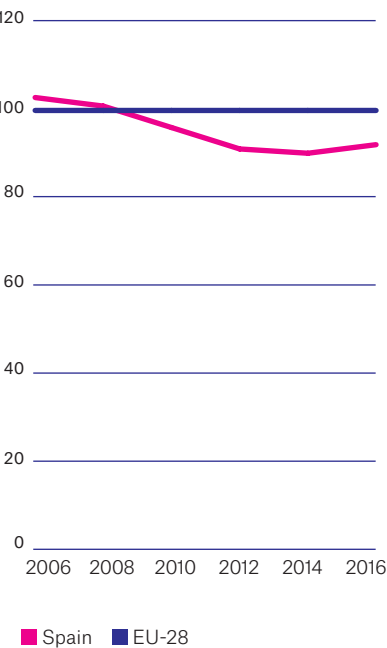
This section provides a general context for the rest of the data and indicators presented in the Barometer. Thus, based on a series of basic indicators and synthetic indicators on social, demographic and economic issues, this section offers a global and temporal view of the situation of Spain within the European or international context.

Global view



1. Level of economic development

Gross Domestic Product per inhabitant in Purchasing Power Standards
SPAIN AND EU-28. (EU-28=100)



92 In 2016, the GDP per capita in Purchasing Power Standards stood at 92% of the European average, which represented an increase of two points with respect to the previous year



Source: Eurostat, 2017.

The data are expressed in Purchasing Power Standards, which allows the elimination of the differences in price levels that exist between countries and thus facilitates more exact comparison of the GDP between countries. The GDP volume per capita in Purchasing Power

Standards is expressed in relationship with the average of the European Union (EU-28), which takes the value 100. Thus, if a country's index is higher than 100, the level of GDP per capita in that country is higher than the average value for the European Union and vice versa.

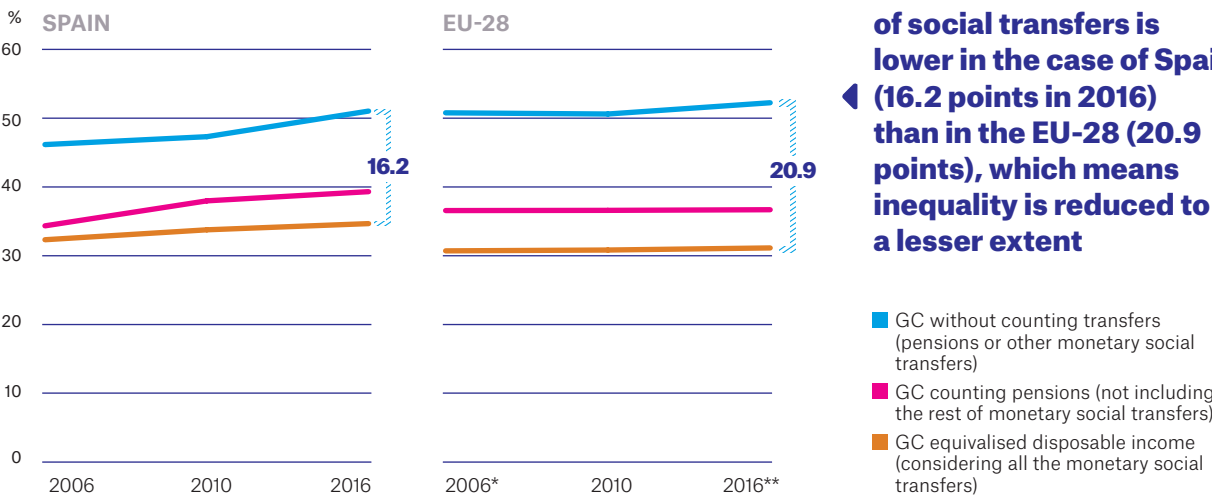


The **Gini coefficient** measures inequality in income distribution. To facilitate its interpretation, the values (from 0 to 1) are multiplied by a hundred, varying between zero and one hundred. A coefficient close to zero means that a more equal distribution exists, while a coefficient close to one hundred implies a high concentration of income in the hands of a reduced number of individuals and, therefore, greater inequality.

The **AROPE indicator** of risk of poverty or social exclusion contains a multi-dimensional view of poverty or social exclusion by accounting for the population that finds itself in at least one of the following three situations: 1) below the poverty risk threshold; 2) suffering severe material deprivation; 3) with low work intensity in the household.

2. Inequality in income distribution

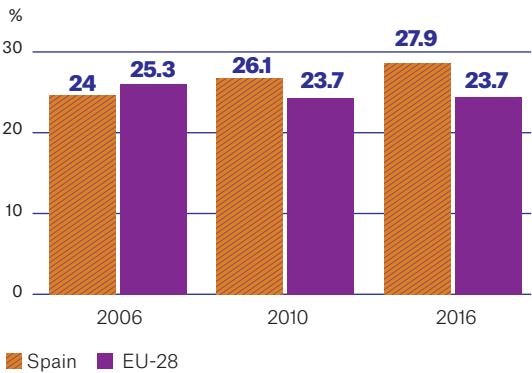
Gini coefficient (GC)



Source: Eurostat, 2017 / * Data refer to the EU-27 / ** Data refer to 2015.

3. People at risk of poverty and social exclusion

Evolution of the components of the AROPE indicator
SPAIN AND EU-28



27.9%

In 2016, some 27.9% of the Spanish population was at risk of poverty and social exclusion, four points higher than the European average (EU-28: 23.7%)

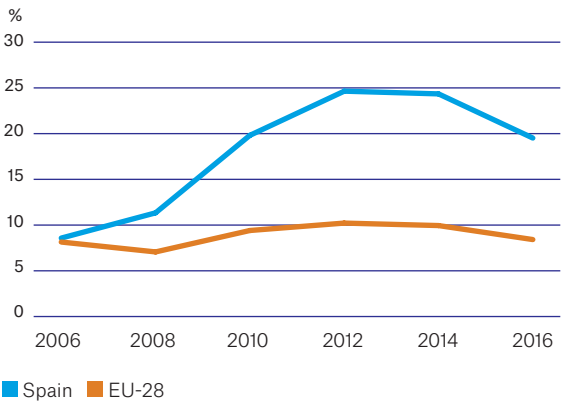
Source: Eurostat, 2017 / * Data from 2006 refer to the EU-27.

Global view

4. Unemployment as a key factor in situations of poverty or social exclusion

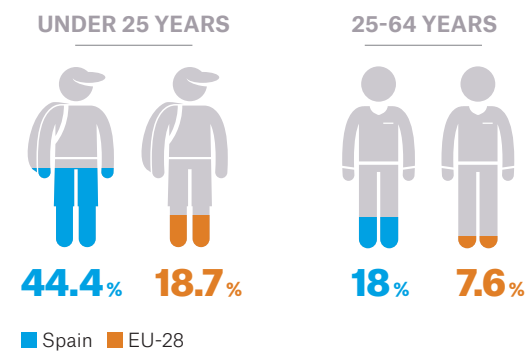
Unemployment rates

ANNUAL AVERAGE, SPAIN AND EU-28



Unemployment rates by age group, 2016

ANNUAL AVERAGE, SPAIN AND EU-28



Source: Eurostat, 2017.

44.4%

4 out of every 10 young people (below 25 years) were unemployed in 2016, much higher than the European average (EU-28: 18.7%).

19.6%

Nearly 20% of the active population was unemployed in 2016 (EU-28: 8.5%).

x2.4

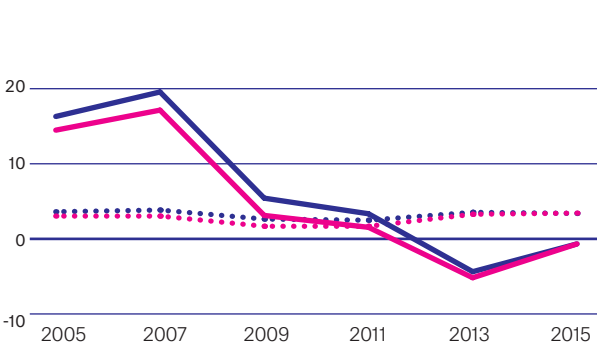
The long-term unemployment rate in Spain (9.5%) was over twice as high as the European average (EU-28: 4%) in 2016.

Source: Eurostat, 2017.

5. Demographic determinants

Gross rates of total population change and net migration

SPAIN AND EU-28



-0.2

In 2015, the rate of migratory movements in Spain was **-0.2** against **19.6** in Luxembourg, **14.3** in Germany and **13** in Austria

The data are expressed per 1,000 people. / Source: Eurostat, 2017.

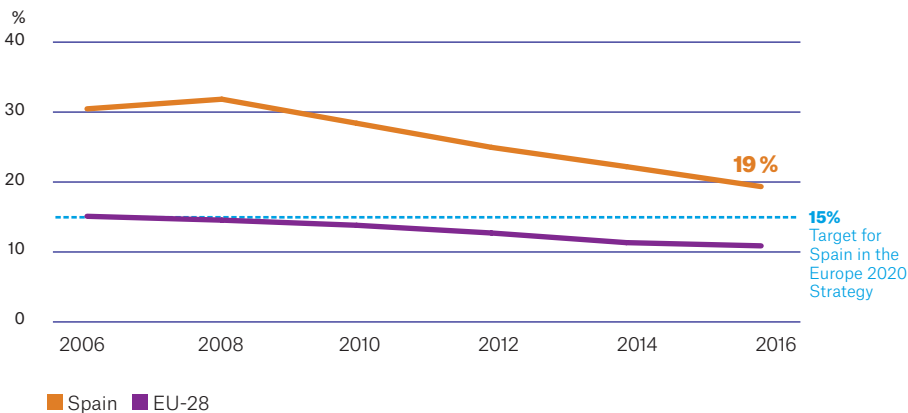
The population changes, included in the gross rates of total population change, can arise through variations in population

caused by natural changes (births and deaths) and by migratory movements (gross rates of net migration).



6. Limitations to the training of human capital and to the possibilities of economic growth and social welfare

Rate of early leavers from education and training
SPAIN AND EU-28



In 2016, the percentage of early leavers from education and training stood at 19%, one point less than the previous year but still a long way from the Europe 2020 Strategy Target for Spain (15%)

Source: Eurostat, 2017.

Early leavers from education and training

15.1%

Percentage of women (18-24 years) who, in 2016, left education or training early (EU-28: 9.2%).

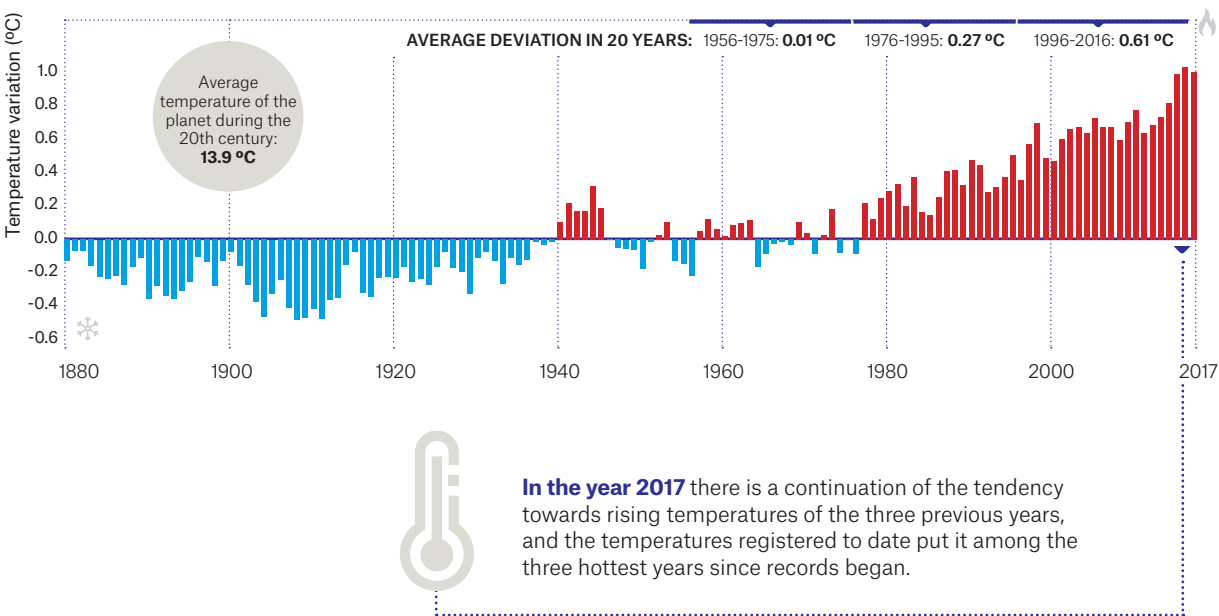
22.7%

Percentage of men (18-24 years) who, in 2016, left education or training early (EU-28: 12.2%).

Source: Eurostat, 2017.

7. The challenge of climate change

Annual variations, with respect to the average of the 20th century, of the Earth's temperature, between 1880 and the present day



Source: NOAA, October 2017.

Indicators on culture

Selection made by
Anna Villarroya,
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University of Barcelona
and **Victoria Ateca-Amestoy**,
Professor of Economics, University
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Unibertsitatea

This section presents a series of indicators that are key for learning about the more social, but also economic dimension of culture in Spain.

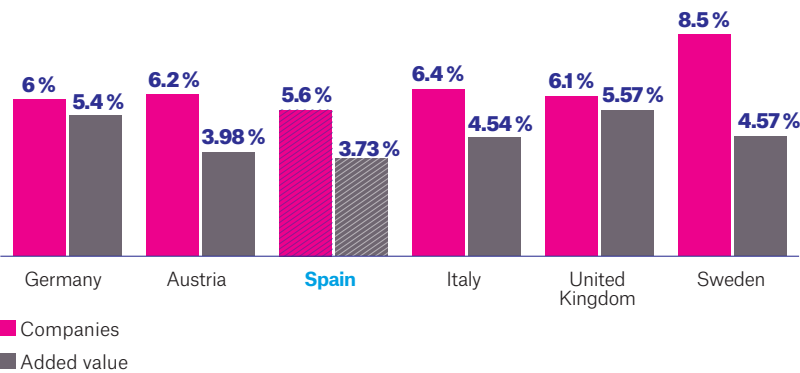
The majority of them are constructed based on information provided by Eurostat or derived from the data of European surveys such as the European Social Survey (ESS), the European Union Statistics on Income and Living Conditions (EU-SILC), the European Quality of Life Survey and different editions of the Eurobarometer.

Culture and the economy



1. Economic activity generated in the cultural sector

Cultural enterprises and added value, as a percentage of the services sector, 2014



In 2014, some 5.6% of Spain's services companies worked in cultural activities, generating 3.73% of the country's economic activity

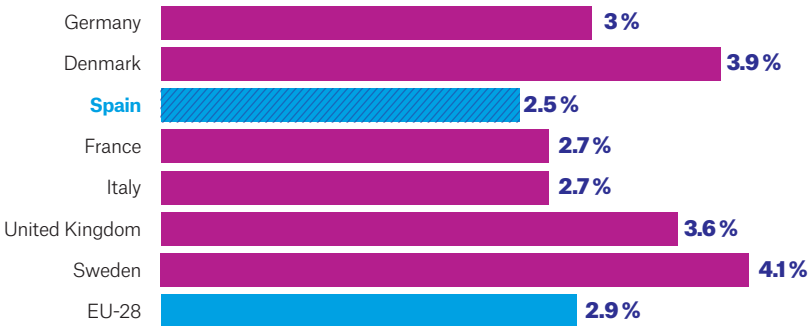
Source: Eurostat, 2017.

2. Employment in the cultural sector

Percentage of people employed in the cultural sector, 2015

2.5%

In 2015, some 2.5% of jobs in Spain corresponded to the cultural sector, almost half a point below the European average (EU-28: 2.9%)



Source: Eurostat, 2017.



Artists and other cultural professionals in the Spanish labour market

77 %

High qualification

Percentage of people with higher education working in the cultural sector in 2015 (EU-28: 61%).

37 %

High level of entrepreneurship

Percentage of self-employed artists, creatives, linguists, journalists and authors in 2015 (EU-28: 48%), against the 17% of self-employed individuals across the total of sectors (EU-28: 15%).

43 %

Low participation of women

Percentage of women with respect to the total of workers in the cultural sector in 2015 compared with a figure of 58% women for university courses related with culture.

72 %

Stability below average

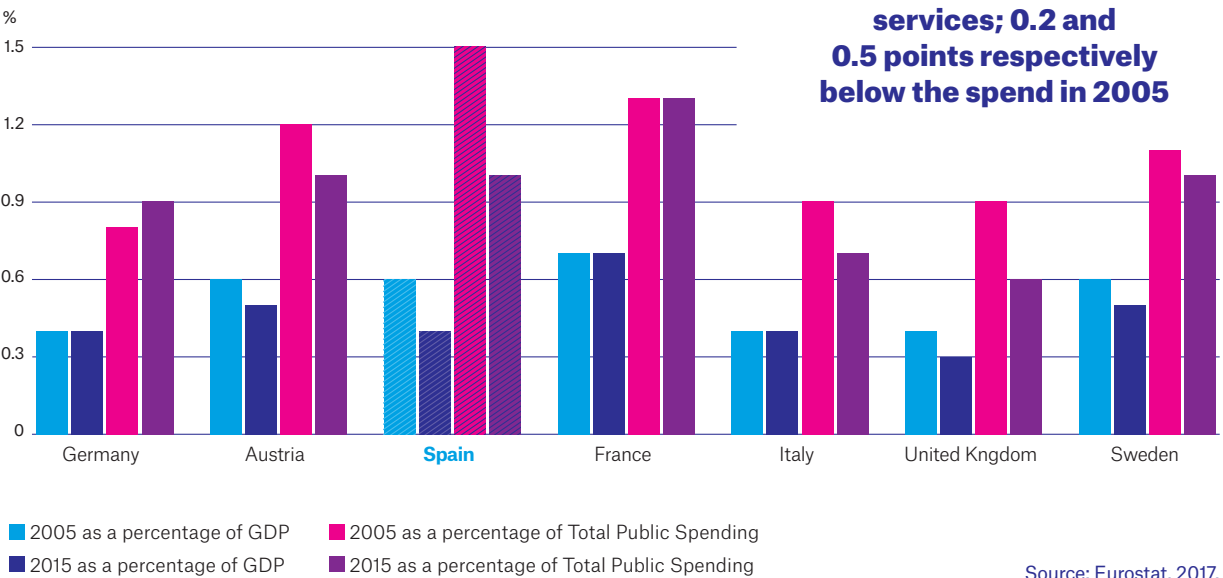
Percentage of artists, creatives, linguists, journalists and authors employed with an indefinite contract in 2015 (EU-28: 77%), against 75% of employees across the total of economic sectors (EU-28: 86%).



Source: Eurostat, 2017.

3. Public investment in culture

Public spending on cultural services as a percentage of Gross Domestic Product (GDP) and of Total Public Expenditure



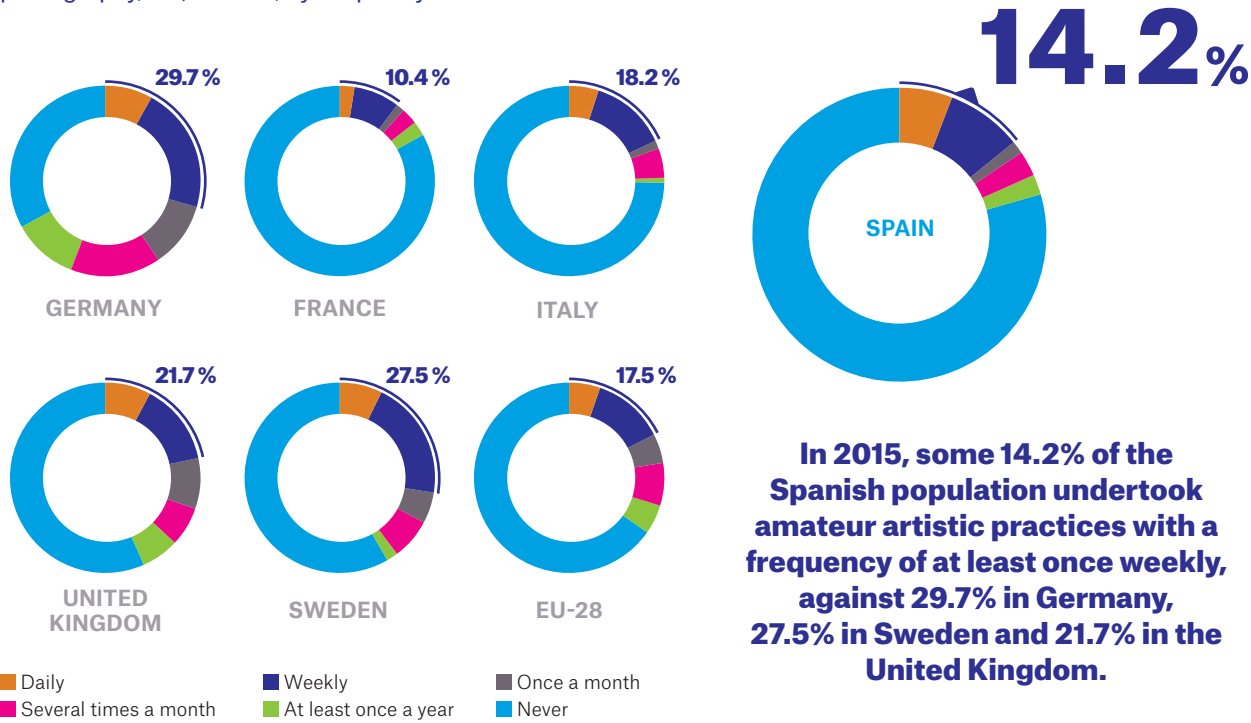
In 2015, government agencies allocated 0.4% of GDP and 1% of public expenditure to the funding of cultural services; 0.2 and 0.5 points respectively below the spend in 2005

Source: Eurostat, 2017.



4. Amateur artistic practices

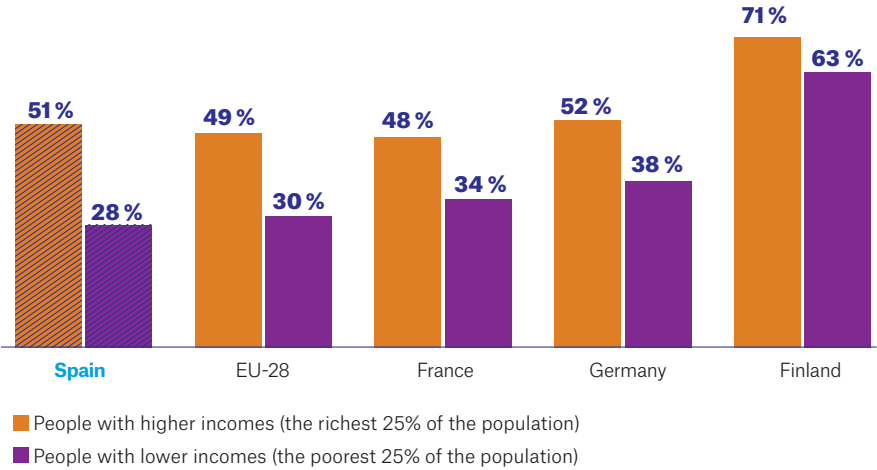
Percentage of people who performed non-professional artistic activities (playing an instrument, singing, photography, etc) in 2015, by frequency



Source: European Survey on Income and Living Conditions, 2015. Ad-hoc module on social participation

5 New forms of cultural participation

Playing or downloading games, images, films or music via the Internet according to income level, 2014

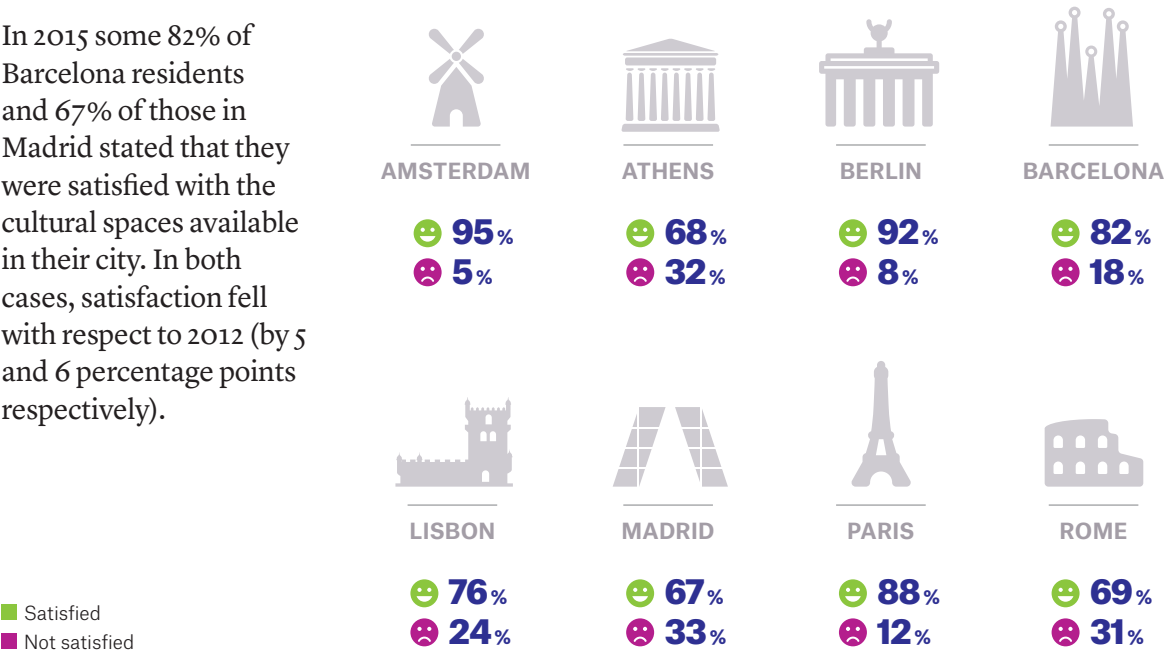


Source: Eurostat, 2017.



6. Satisfaction with cultural spaces in European cities

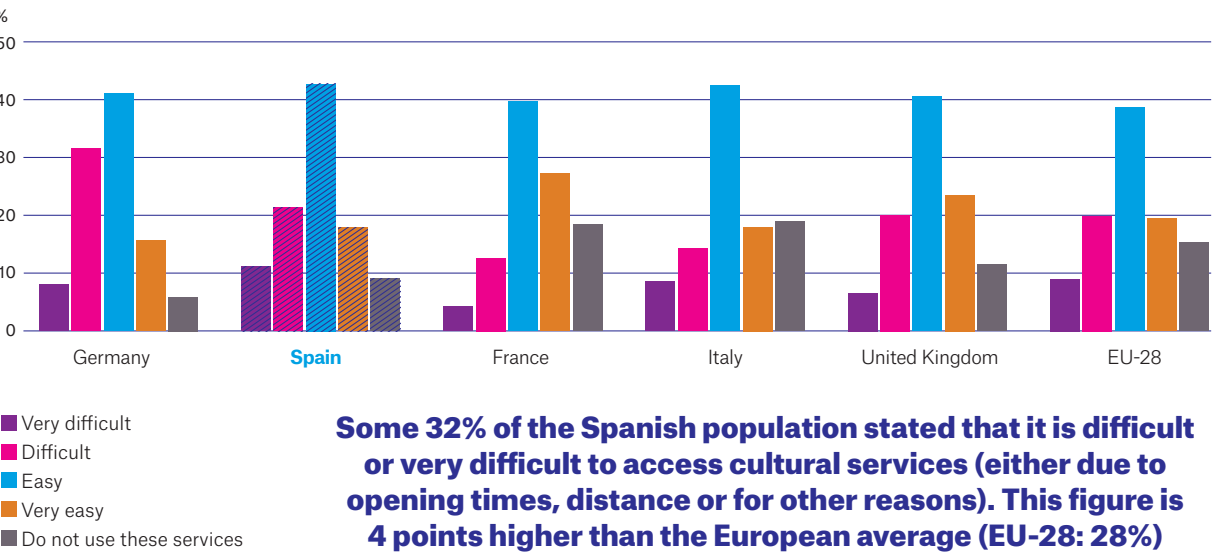
In 2015 some 82% of Barcelona residents and 67% of those in Madrid stated that they were satisfied with the cultural spaces available in their city. In both cases, satisfaction fell with respect to 2012 (by 5 and 6 percentage points respectively).



Source: Flash Eurobarometer 419. "Quality of Life in European Cities", 2015.

7. Difficulty in accessing cultural services

What level of difficulty is found when accessing cultural spaces such as cinemas or theatres?

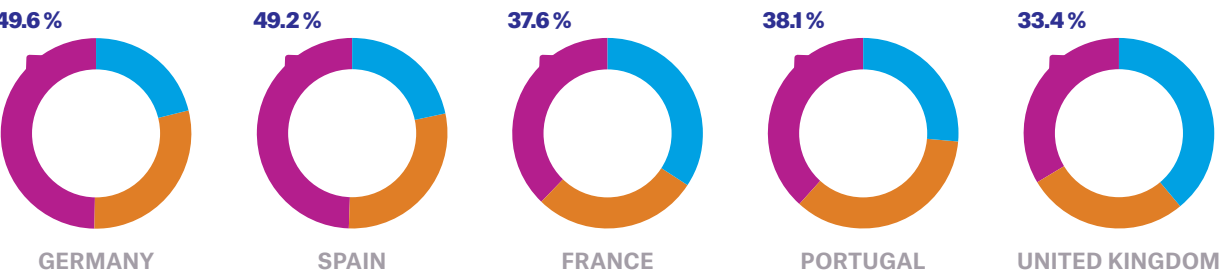


Source: European Quality of Life Survey, 2012.

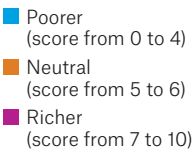
Cultural values and attitudes



8. Opinion regarding the presence of immigrants in the country’s cultural life

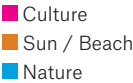
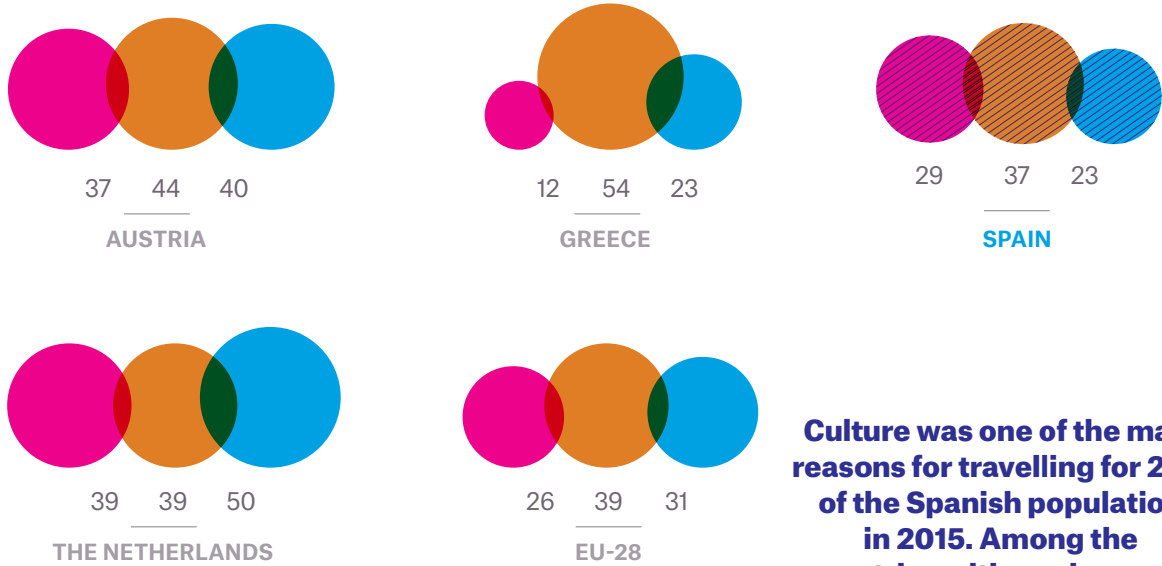


In 2014, some 49.2% of Spaniards considered that the presence of immigrants enriched the country’s cultural life, much higher than the opinion of the British (33.4%), the French (37.6%) and the Portuguese (38.1%).



Source: European Social Survey, Round 7 (2014).

9. What importance does culture have when planning holidays?



Culture was one of the main reasons for travelling for 29% of the Spanish population in 2015. Among the countries with a value much higher than the European average (EU-28: 26%) were the Netherlands (39%) and Austria (37%)



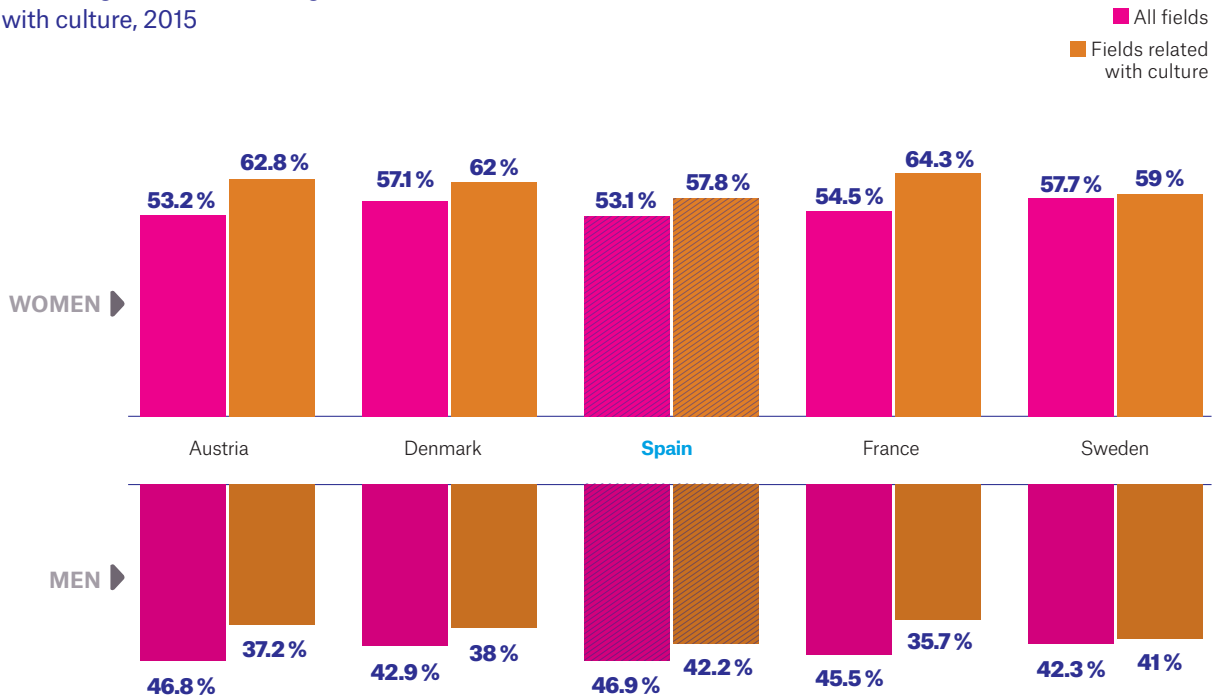
The values do not add up to 100 as the statistics include more reasons, as well as multiple answers.

Source: Flash Eurobarometer 432. “Preferences of Europeans towards tourism” (2016).



10. Participation in studies related with culture by gender

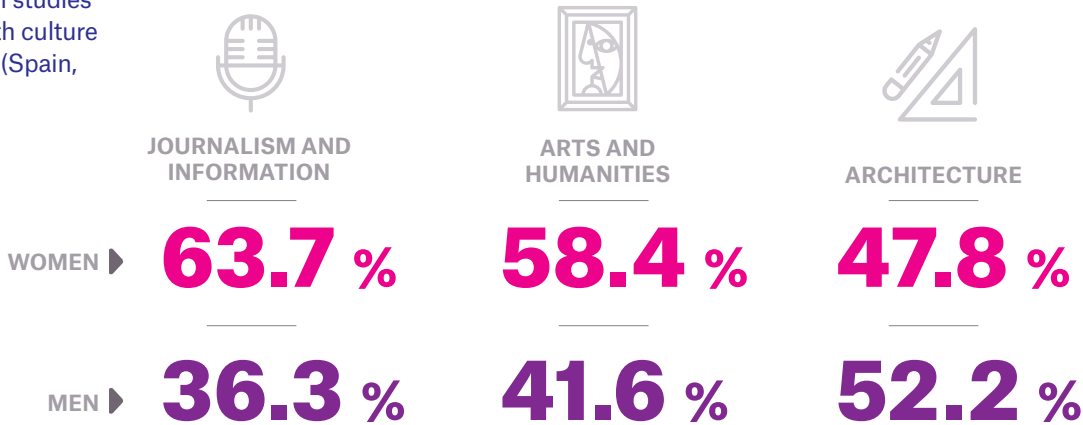
Percentage of students in higher education in fields related with culture, 2015



In all countries, more women than men had matriculated on courses related with culture in 2015. France is the country with the highest number of women in cultural careers (64.3%). The difference with respect to the number of men in the same country is 28.6 points. In the case of Spain, the difference between women and men is 15.6 points.

Source: Eurostat, 2017.

Percentage of students in studies related with culture by gender (Spain, 2015)

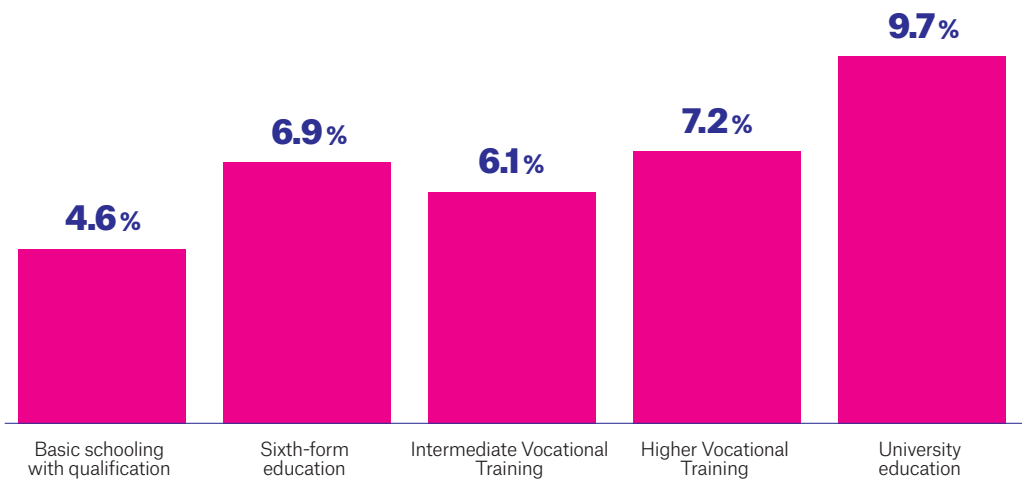


Source: Eurostat, 2017.



11. Percentage of the population that took at least one training course related with culture in the last year

By formal education level, 2014-2015



Source: Survey on Cultural Habits and Practices. Spain 2014-2015.

In the last year, some 5.9% of the population took a complementary training course linked to culture. Participation in this type of training rises with education level to reach

9.7% in the case of university education level. Participation also varies by gender, being higher among women (7.6%) than among men (4.1%)





Summary

18 Cultural consumption: a question of taste or of price?

Juan Prieto Rodríguez, María José Pérez Villadóniga and
Sara Suárez Fernández, University of Oviedo

28 The impact of culture and leisure on the happiness of Spanish people

Nela Filimon, Department of Economics, University of Girona

Cultural consumption: a question of taste or of price?

Juan Prieto Rodríguez

María José Pérez Villadóniga

Sara Suárez Fernández

University of Oviedo

Education is the socioeconomic variable that has the greatest effect on cultural participation. Directly, because the higher people's level of education, the greater their interest in and taste for culture. And indirectly, because the higher their level of education, the higher their income, and therefore, the greater their cultural consumption and participation. The study analyses the role played by education and income with regard to cultural participation in three activities of a very different nature: going to the cinema, attending live performances and visits to sites of cultural interest.

Key words: **cultural participation, education, income, cultural barriers**



Introduction

The aim of this study is to analyse the role of education, together with other socioeconomic variables, in people's participation in three types of cultural activities: going to the cinema, attending live performances (concerts and theatre) and visits to sites of cultural interest (monuments, museums, archaeological sites and galleries).

Knowledge of the profile of potential consumers and of the possible barriers to cultural participation constitutes crucial information for the public sector, insofar as it is interested in encouraging cultural consumption or promoting certain cultural activities. Furthermore, if the cultural sector is funded using income from ticket sales, this information will also be relevant for the sector's professionals.

According to economic studies, education is the most influential variable in cultural participation (see, for example, Seaman, 2005). Firstly, a higher level of education is associated with a greater interest in and taste for culture, which incentivises cultural participation in a direct way. Secondly, the greater the educational level the higher the income, and the higher the income, the greater the cultural consumption (Prieto Rodríguez *et al.*, 2005). Thus, educational level has an indirect influence on cultural consumption through an increase in income.

A higher level of education is associated
with a greater interest in and taste for culture,
directly incentivising cultural participation

The data used for analysis are from the year 2015 edition of the Survey on Living Conditions in Spain (ECV15), carried out by the INE (Spanish Statistical Office). A question in this survey asked about participation in three cultural activities over the previous year, with three answers being possible: none, from one to three, and more than three. Also, individuals that had not participated in any cultural activity were asked about the reasons for their non-attendance. The results enable us to analyse cultural participation and the barriers to it, with a special focus on the role of education and income.

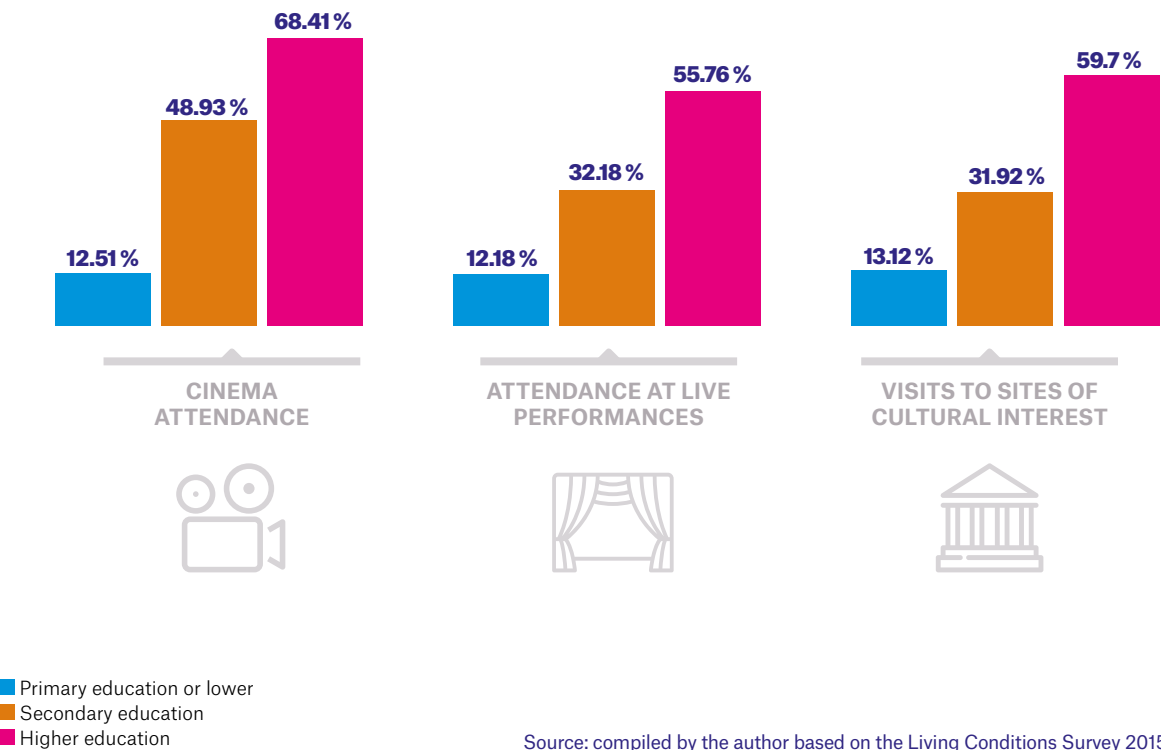
Presented first of all are the participation results directly using data from the survey. This is followed by analysis of the influence of relevant variables on attendance as a result of applying statistical techniques to these data. Given the high proportion of individuals that stated that they had not participated, these techniques have enabled classification of the non-attendees as *absolute* or *recoverable*. An *absolute non-attendee* refers to a person who, due to age or lack of interest, neither participates nor is expected to do so. Therefore *absolute non-attendees* make up a group that is impermeable to cultural policy.

In contrast, *recoverable non-attendees* are those whose attendance in the last year has been zero, but whose characteristics are similar to those of other people who have attended and, in consequence, the statistical models consider that they could have participated. By way of example, a couple with small children could have the resources and interest necessary to attend a cultural event, but their children may represent a barrier that has prevented them from attending. However, as their children grow that barrier will gradually be diluted, so this group is of special interest for cultural policy designers. For example, the provision of services such as nurseries, workshops for children, or simply a readjustment of timetables could be effective in incentivising the participation of the couple in the example.

Education, income and attendance at cultural activities

Graph 1 shows the proportion of individuals who have participated at least once in the activities considered according to education. As would be expected, in all cases the attendance increases notably as educational level does. Based on very similar percentages of attendance for the three activities among individuals with primary education or lower, the growth in attendance at cultural activities with increased educational level is much greater for cinema than for live performances or sites of cultural interest.

Graph 1. **Percentage of individuals who have participated in any cultural activity at least once in the last year by education level**

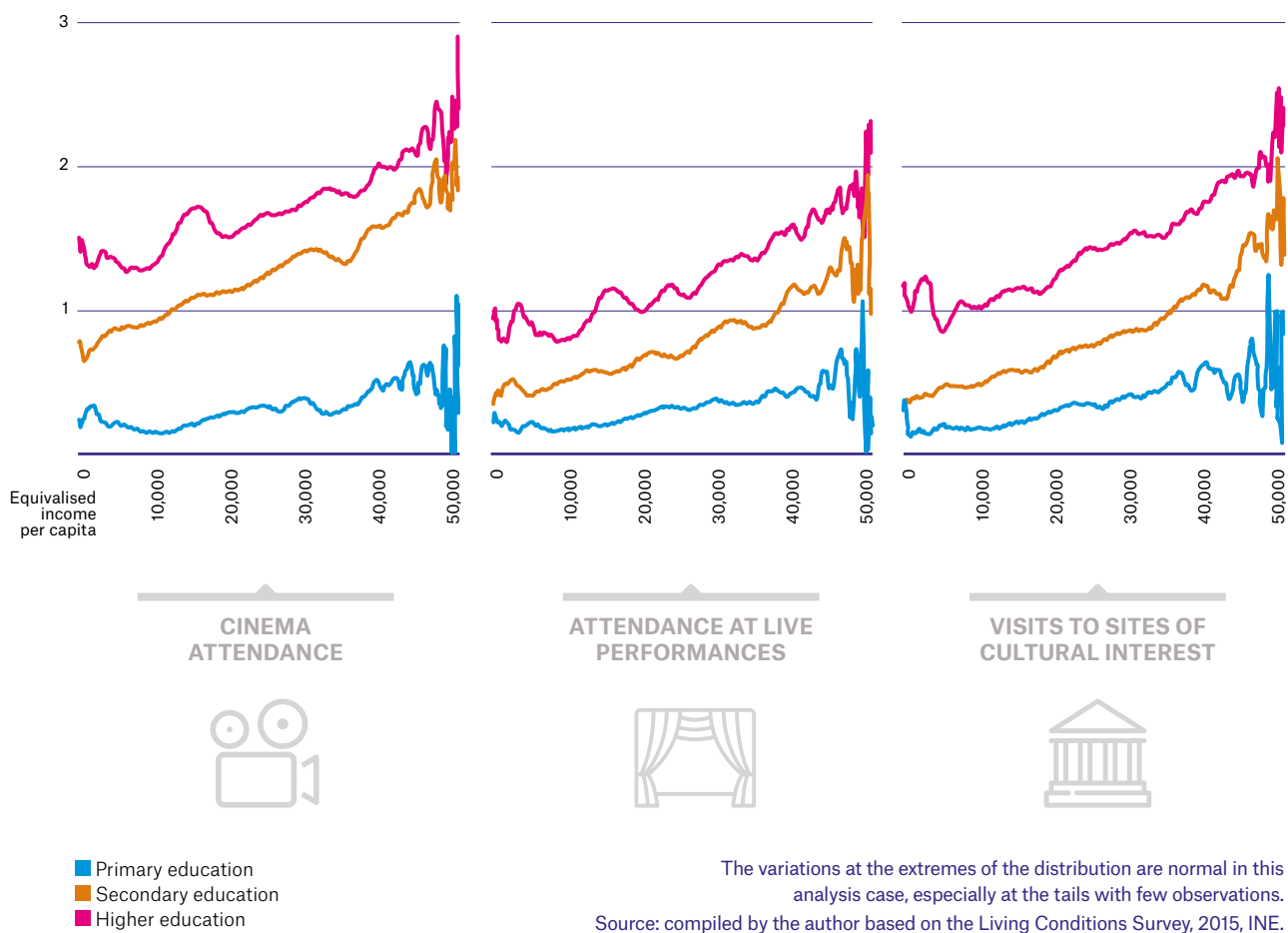


Given that the main determining factor of income is level of education, this graph not only reflects the effect of education but also, indirectly, that of income.

Next we will try to separate the direct effect of education in cultural participation from its indirect influence through income. Although information on individual incomes is available, it has been considered more appropriate to use the information on household incomes such that economic capacity will be pondered in relation with the number of members in the household, under the criteria currently followed by the Organisation for Economic Cooperation and Development (OECD).

Graph 2 shows the relationship between the equivalised income of each member of the household and attendance at cultural activities, differentiating by education levels. Firstly, it is confirmed that education has a positive effect on the demand for cultural activities independently of income. In each graph, the three lines associated with educational level indicate that for any income level, individuals with a greater education level attend cultural activities more regularly. In second place, the slope

Graph 2. **Annual average attendance by income and education level**



of each line shows the effect of income for each education level. This effect is more important for higher educational levels, as explained by Prieto Rodríguez *et al.* (2005).

In summary, average attendance is higher the greater the education level for any income level across all three types of cultural activities. Also, increases in income are related with greater participation across all three activities, but the influence of income is greater among individuals with intermediate and higher education levels than among those with a lower education level.

Although cultural participation increases with education and income, an increase in income among people with low education levels produces a less marked change

Barriers to participation

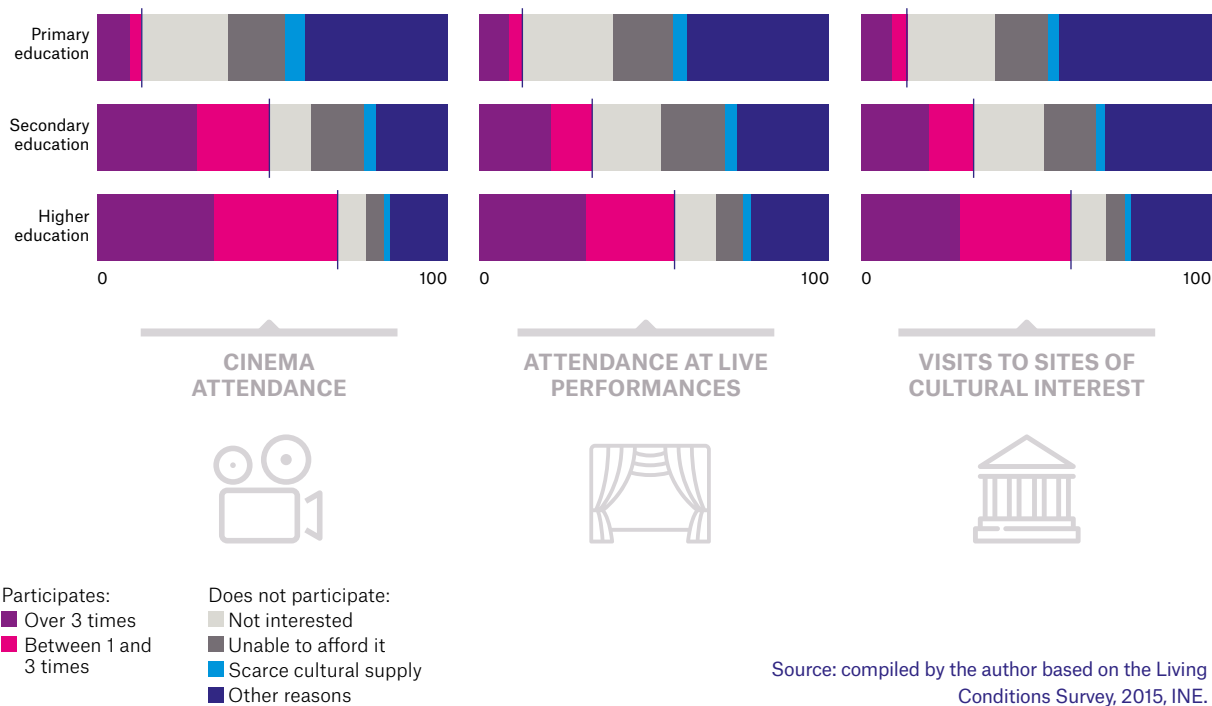
Individuals who answered that they have not attended an activity in the last year are asked to give the main reason for their non-attendance. Possible answers are: cannot afford it, not interested, scarce cultural supply (absence of cinemas, live performances or sites of cultural interest) or other reasons. As shown in graph 3, the ECV15 does not completely reflect the main cause of non-attendance, as the “other reasons” is the category alleged with the highest frequency. Next, and in this order, lack of interest and unable to afford it are the most relevant causes and, in last place, the scarce cultural supply.

In all three activities the expected pattern with respect to education is observed. As education increases so the percentage of non-attendance falls and, in consequence, the frequency with which any of the four barriers to participation are mentioned. Furthermore, the reasons stated for non-participation follow the same pattern in all three cases: individuals with low educational levels state less interest and, in general, greater budget restrictions.

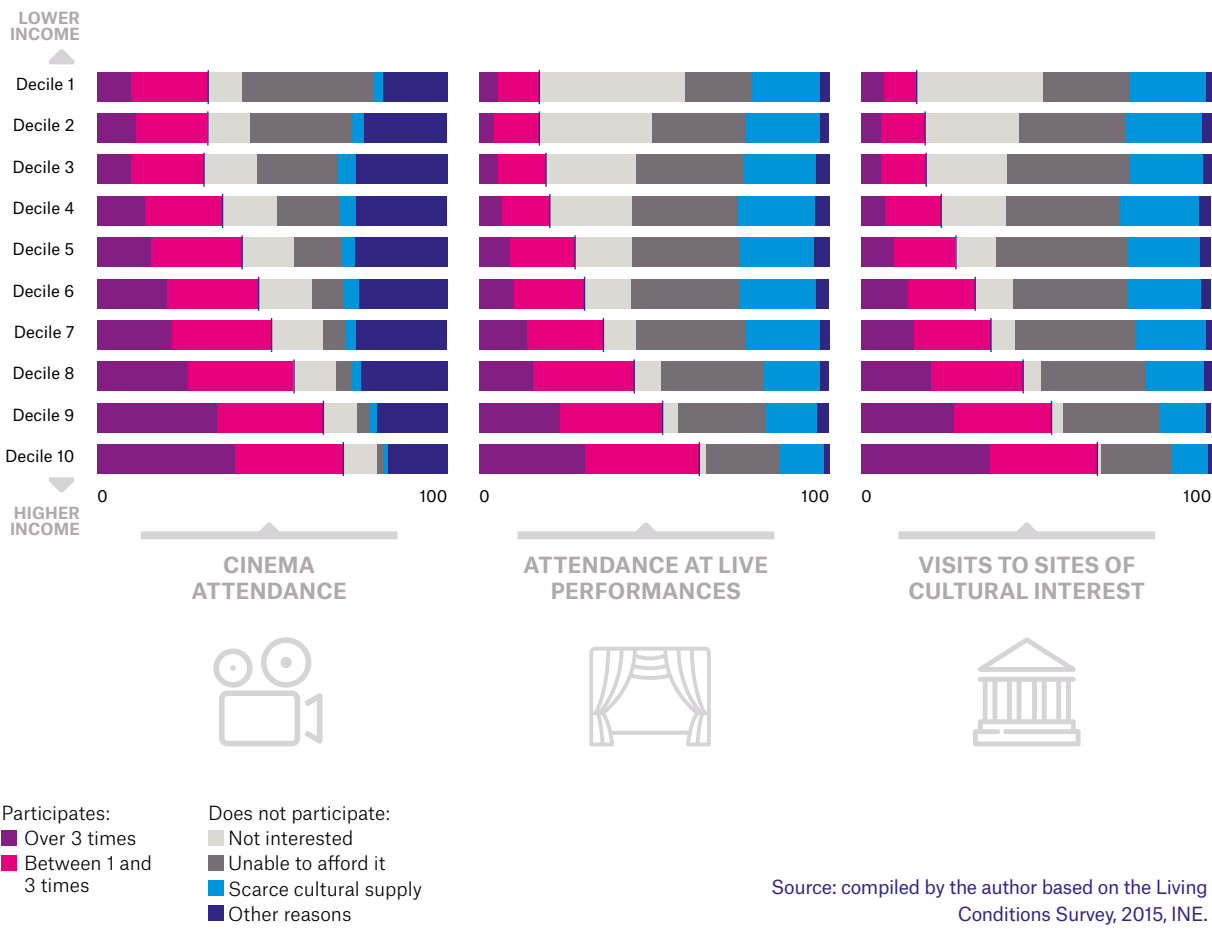
Graph 4 shows the relationship between income level and frequency of attendance or reasons for non-attendance at cultural activities.

As was to be expected, the individuals with the lowest income are those that participate least in cultural activities. Furthermore, the differences in attendance levels are almost non-existent for individuals with low incomes (deciles 1 to 3) and, therefore, at risk of social exclusion. This is probably due to a minimum level of resources, underneath which a person is unlikely to be able to afford attendance at a cultural activity. Only from the fourth or fifth decile (which would represent approximately an income of 24 thousand euros per year for a family of three members) are significant changes appreciated.

Graph 3. Education level, attendance and barriers to cultural participation



Graph 4. Deciles of income and attendance at cultural activities



The greatest differences between activities are observed in the reasons stated for non-attendance. In the case of cinema, the importance of economic restrictions falls as income increases. However, in the case of live performances and visits to sites of cultural interest, the fall in interest as income increases is notable; this is probably due to the greater artistic education of individuals with greater economic resources (Borgonovi, 2004).

Lack of interest, the primary barrier to cultural participation is greater with regard to activities that require greater training in the arts and could be circumvented through better cultural education

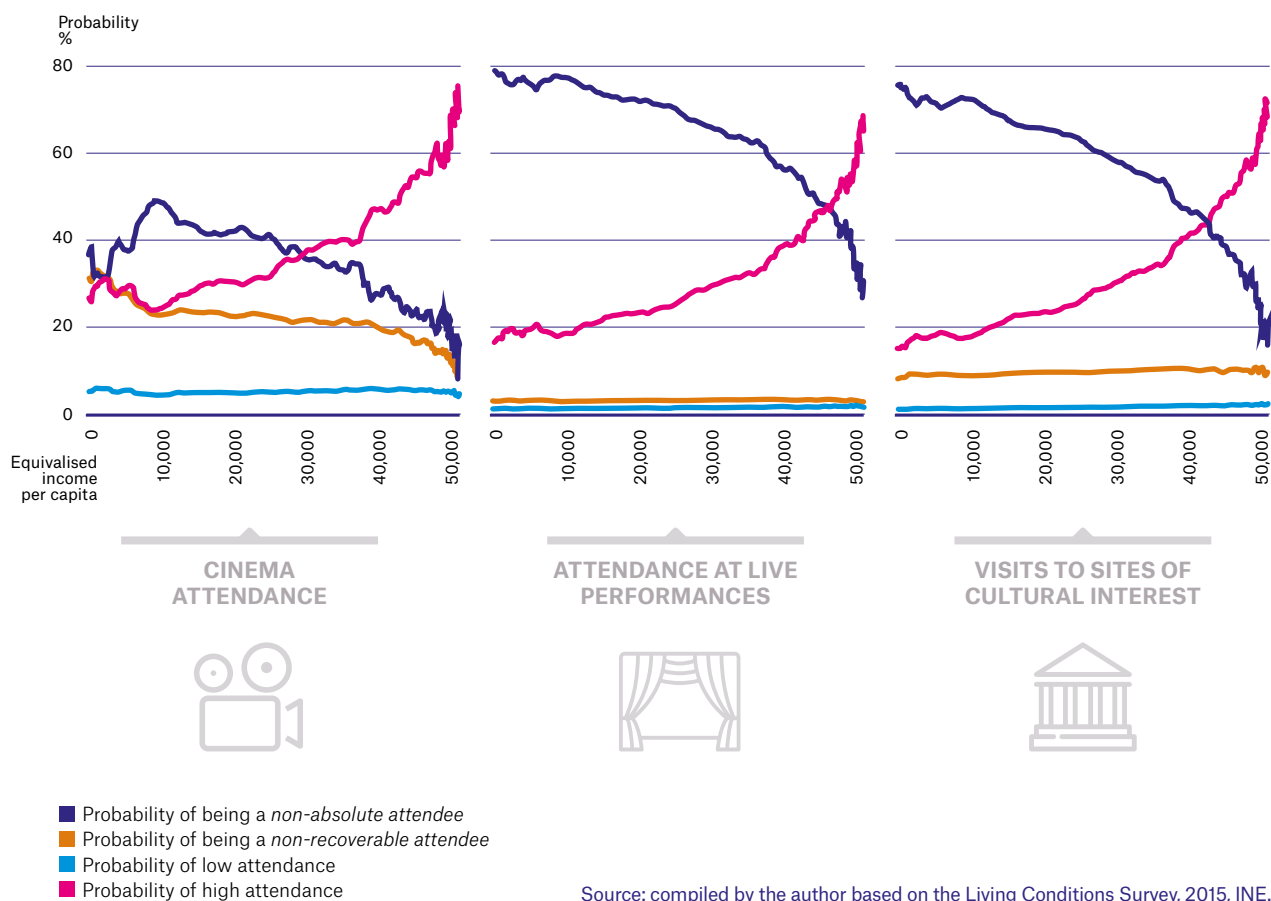
Probabilities of attendance

Observation of the ECV15 underlines the differences between individuals that have attended some cultural activity and those who have not done so. However, to be able to look in depth at the role that socioeconomic variables play in decisions on cultural participation, it is necessary to interpret the information available in probabilistic terms. A transformation of data using statistical techniques has enabled classification of the individuals who stated non-participation into two groups: *absolute non-attendees*, those who neither participate nor is it expected that they will do so, and *recoverable non-attendees*, whose cultural participation has been zero but might not have been so. As already pointed out, these two groups are so disparate that the effectiveness of cultural policies will be completely different for each of them.

Graph 5 shows the relationship between the probabilities of attendance and income. In the three activities, a very large group of *absolute non-attendees* is observed that it will be difficult to interest in cultural activities, especially in live performances and sites of cultural interest. This result is very general and similar to that obtained by Ateca Amestoy and Prieto Rodríguez (2013) for the United States.

Among live performances and sites of cultural interest a similar behaviour is found. In these activities, the probability of being an *absolute non-attendee* decreases very sharply with income, while the probability of high attendance increases. In contrast, the probabilities of being a *recoverable non-attendee* or low-demand person barely change and represent the smaller groups. These figures remain stable and changes only seem to be observed between *absolute non-attendees* and high-demand people. However, it is possible that processes of substitution between categories are taking place that leave the probability of being a *recoverable non-attendee* or having low demand practically unchanged. This

Graph 5. **Estimated probabilities of attendance and income**



leads to a clear polarisation, as the population is divided exclusively between *absolute non-attendees* and high-demand individuals. This occurs to a greater extent for live performances.

As for cinema, the *recoverable non-attendees* are more sensitive to income than in the other cases. We also observe that the *absolute* and the *recoverable non-attendees* present similar probabilities that decline with income. The higher incomes grow, the less *absolute non-attendees* that exist. This is related with an increase in individuals with a high demand for attendance, while the number of people with low demand remains stable. This lesser degree of polarisation is perhaps due to a more even and general distribution of interest in cinema among the population, with any variations more associated to age and not so much to income.

A similar analysis by education level shows that changing from primary education to higher education reduces by around fifty percentage points the probability of being an *absolute non-attendee* for all three activities. Therefore, higher levels of education (and of income) make people become more permeable to cultural activities and policies. Also, this increase in the education level multiplies the probability of high attendance, especially at the cinema.

It is also in cinema where the age effect is greater. For example, if people aged below 30 years are compared with those aged over 65, the latter have a probability over ten times greater of being *absolute non-attendees*. The fall in attendance is distributed across all age groups. However, for the other two activities the age effect is much smaller, although it accelerates from the age of 65 years onwards.

In summary, income and education seem to be the socioeconomic variables with a greater impact on the probability of attendance at cultural activities, with age being another relevant factor, especially in going to the cinema (Fernández Blanco *et al.*, 2009).

Conclusions

This work analyses the role of education and income as barriers to participation in three types of cultural activities: cinema, live performances and visits to sites of cultural interest.

The role played by different types of barriers depends on the activity considered. For live performances and visits to sites of cultural interest, lack of interest (linked to education) is the main reason for non-attendance. However, it seems that it is lack of income, not of interest, that is the basic determining factor in non-attendance at the cinema. In this case there is an industry that designs its products taking into account the interest of potential consumers; attendance at performing arts events and sites of cultural interest requires greater training in taste and when this does not exist neither does interest.

In the case of live performances and visits to sites of cultural interest, great polarisation is observed between high-demand attendees and *absolute non-attendees*. In contrast, cinema does not present this dichoto-



my. Income appears as the factor that best explains the changes in levels of cinema attendance. It could be concluded that the lack of interest acts in first place as a barrier to cultural participation. When lack of interest does not represent a problem, as happens in the case of cinema, the economic restriction becomes relevant. Thus, an individual will not consider attending a cultural event if he or she has no interest in it, and only if that interest is present will consideration of other possible restrictions come into play.

These observations pose a dilemma when designing cultural policy. In the short term and to reduce the importance of economic restrictions, the policy could be combined with a fiscal policy that includes, for example, reductions in the indirect tax paid for cultural goods or increases in subsidies for the production of such goods. The consequent fall in prices would have a direct and immediate effect on cultural demand. However, these fiscal policies would be regressive since they would benefit to a larger extent those individuals with a higher income.

If the aim is to deal with the problem represented by lack of interest, cultural policy should be integrated into educational policy in order to improve people's taste for the arts. In this case, although the effects would only be noticed in the long term, they would undoubtedly be more stable. In the past, these policies in the training of tastes were combined with cultural programmes on radio and television. Today, however, technological changes have eliminated the captive audiences of these media. Although the diversity of supply is now much greater, only those that are already interested in the arts demand these contents. Therein lies the importance of early and compulsory education to develop artistic interest and tastes among the population.

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The impact of culture and leisure on the happiness of Spanish people

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What is happiness and how is it measured? No consensus exists on a unanimous definition of the concept, whose meaning, furthermore, has evolved over the course of time. It seems indisputable, however, that happiness depends on many factors, prominently including participation in cultural and leisure activities, whether in an individual or shared way. This study presents some relevant results, in both the international sphere and in Spain, which show empirical evidence regarding this relationship.

Keywords: **happiness**, culture and leisure, individual and co-participative dimension of happiness.

The two dimensions of happiness: individual and social

The desire to achieve happiness is a timeless common denominator among human beings. Although an exhaustive review of all the lines of research and their inter-disciplinarity goes beyond the objective of this study, it is interesting to mention two questions.

The first, referring to the nature of happiness, distinguishes between one current with the merely individualist (selfish) search for happiness, a typical phenomenon in Western society, and an approach that contemplates of two dimensions of happiness (Cieslik, 2015): the individual and the social (co-produced or collective).

The second aspect, referring to the main determinants of happiness, highlights the growing interest in culture and the arts as a “source of happiness” (Frey, 2008).

This work proposes to present some recent results on the co-participative (social) dimension of culture and its impact on happiness.

The “Easterlin paradox”, or whether it is true that money does not bring happiness

For a long time happiness has been held as synonymous with the search for material wellbeing, as marked out by the utilitarian view of the economy, according to which more income or GDP per capita leads to greater satisfaction or greater happiness. This thesis has been challenged over the last four decades by the “Easterlin paradox”, which shows the opposite: working with macroeconomic data for different countries, Richard Easterlin (1974) confirmed that, on average, there was no significant difference in the long term between the level of happiness perceived by people in richer countries, with their basic needs covered, and that of people in less wealthy countries.

Interest in the question has led to a new research pathway, so-called *happiness economics* (Frey, 2008) which has the aim of introducing alternative indicators to a country’s material development in order to evaluate policies and the distribution of resources. Bhutan, for example, has been a pioneering country in introducing Gross National Happiness as an indicator of its society’s progress.

More recent studies (Clark *et al.*, 2012) show that the “Easterlin paradox” remains in force, highlighting that in the long term, the inequality observed in happiness levels perceived within one same country has gradually declined; the percentages of both extremes of the happiness scale (not very happy and very happy, respectively) have fallen, while in contrast the concentration in the central zone of the scale has increased. This would be equivalent to less dispersion and, in consequence, a more egalitarian distribution of the perception of happiness of those surveyed.

Spain, France, Italy, Norway and the Netherlands are some of the countries that, having met the selection requirements imposed by the

study (such as, for example, experiencing periods of continued income growth), have been analysed in detail and show this tendency.

Thus, this behaviour observed at the two extremes of the happiness scale, in particular that of maximum happiness, has led to a shift in the interest of researchers towards the non-material component of happiness and wellbeing. In this sense, the question and answer proposed by Bill Ivey, former director of the National Endowment for the Arts (USA), are of great current relevance: “If the dream of a bigger car, grander house or more exotic holiday is taken off the table, how can policy leaders act to advance a high quality of life for all?” (Ivey, 2009).

Ivey considers that the answer lies in having a vibrant “expressive life” understood as the balance between *heritage* (what we are) and *voice* (what we can become). Culture and the arts can be the space for the union of the two components of the equation, because they are an expression of our ideas and identity (*heritage*) and also the space (*voice*) that allows us to experience emotions and create and transmit new values for the future. According to Ivey, a person capable of achieving this balance between heritage and voice can also achieve happiness and governments should promote an “expressive life” by guaranteeing, for example, access to culture for all.

Having a low income increases the perception
of unhappiness, but a high income
does not guarantee maximum happiness

Lack of a unanimous definition and the consequent complexity of measuring happiness

The majority of recent studies on happiness and its determining factors share as a common characteristic a growing inter-disciplinary nature (Frey, 2008). However, no consensus exists on a definition or unanimous understanding of the concept, which depends on many factors such as the sociocultural context or the life cycle. This has led to its meaning gradually changing over the course of time.

The use of a large variety of definitions to measure happiness –feeling good, feeling satisfied with life, absence of negative emotions, etc.– makes interpretation and comparisons between countries difficult. For this reason, the concept usually used as a synonym is that of “subjective” or “self-perceived wellbeing”. The two concepts – happiness and wellbeing – are considered subjective as they are based on individual evaluations.

Some studies establish two major categories: evaluative wellbeing and affective or emotional wellbeing (Fujiwara and MacKerron, 2015).

In the first case, individuals self-assess their level of happiness or of wellbeing. The Opinion Barometer of the Spanish Centre for Sociological Research (CIS, 2014), for example, puts the following question to people taking part in the survey: “In general terms, to what extent do you consider yourself to be a happy or unhappy person?” They are asked to indicate their self-assessment on a scale of 0 to 10 (with 0 being “completely unhappy” and 10 being “completely happy”).

In contrast, affective wellbeing measures the positive (happiness) and the negative (anxiety, stress, tiredness, etc.) feelings experienced by a person in real time, for example, at different moments throughout the course of the day. The difficulty represented by gathering the information (time and cost) means that measures based on affective wellbeing are more scarce, although the Internet and apps facilitate them (Fujiwara and MacKerron, 2015).

Graph 1 presents the distribution of the perception of happiness measured by the CIS survey (2014), which has an average of 7.3 (scale 0-10), with 8 as the value that is most repeated. The survey includes a total of 2,465 individuals of adult age (18 years or over), and the data also indicate that almost 50% of those surveyed score themselves above 7 and more than 20% above 8. A scale recoded into three levels (0-2, not too happy; 3-8, pretty happy; 9-10, very happy, Clark *et al.*, 2012) shows that 76.4% of those interviewed perceive themselves to be pretty happy, 22.1% as very happy and only 1.5% as not too happy. Recent studies have made clear that the distribution of the perception of happiness in Spain is similar to that of other developed countries (*Ibid.*).

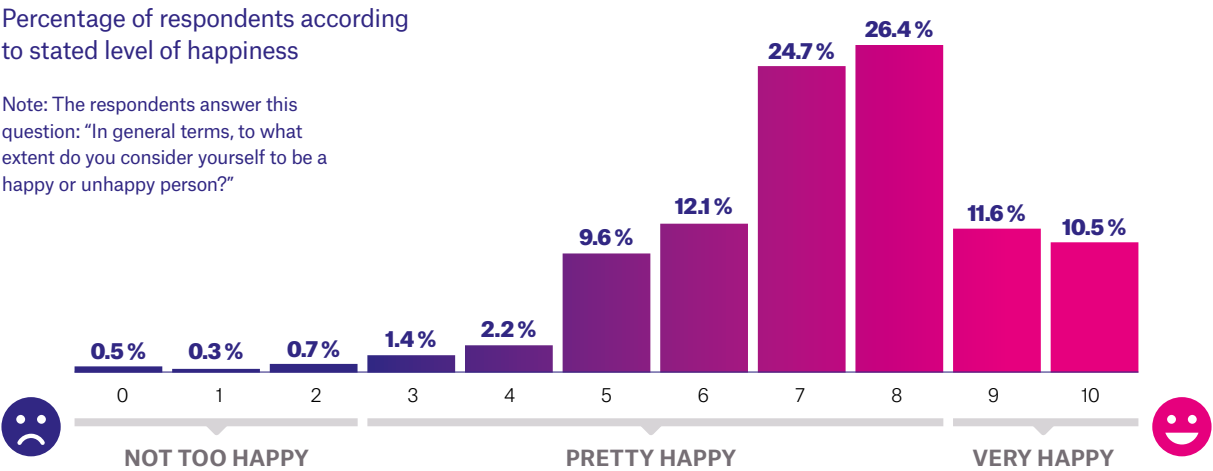
The relationship between cultural consumption and happiness

The empirical evidence has highlighted the positive effect of cultural and leisure activities on happiness and wellbeing; thus, for example,

Graph 1. **Happiness in Spain**

Percentage of respondents according to stated level of happiness

Note: The respondents answer this question: “In general terms, to what extent do you consider yourself to be a happy or unhappy person?”



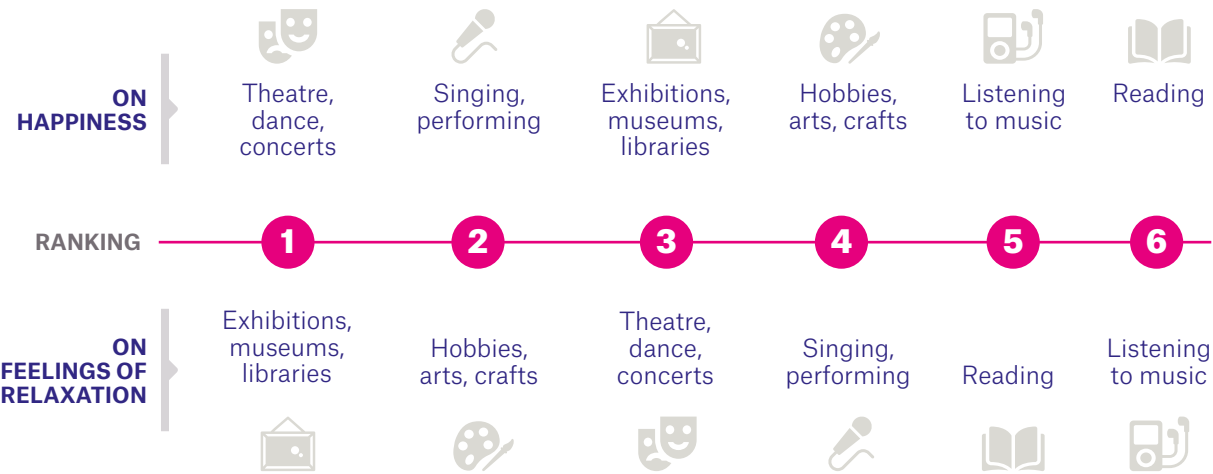
Source: data from the CIS (2014), November Barometer.

watching television, going to the cinema, listening to music and reading books all have a positive effect on the happiness of the people doing these activities (Ateca-Amestoy *et al.*, 2016); going to the cinema is among those with the greatest effect, and watching television the lowest of all. The study, with data from 2007, is relevant because, although it does not include data from Spain, it makes reference to thirty countries worldwide. Wheatley and Bickerton (2017) analyse data from 2010-2011 for the United Kingdom and also confirm that participation in artistic, cultural and sporting activities increases satisfaction with life and the general feeling of happiness of those surveyed. Other studies available in the World Database of Happiness (Veenhoven, 2017) also indicate that cultural consumption makes us happier.

In a similar vein, a study by Fujiwara and MacKerron (2015) estimates the impact of participation in different cultural (and non-cultural) activities on happiness and the sensation of relaxation, in real time. The study's data were collected via the Mappiness (an app especially designed for the Apple iPhone) project in the 2010-2011 period, for over a million people from the United Kingdom. Despite some considerations regarding the representativeness of the data, the results show that cultural activities are prominent among those with a greater impact on happiness and feelings of relaxation (table 1).

In the global ranking of the forty activities measured, being at a theatre, dance or concert occupies second place in terms of their impact on

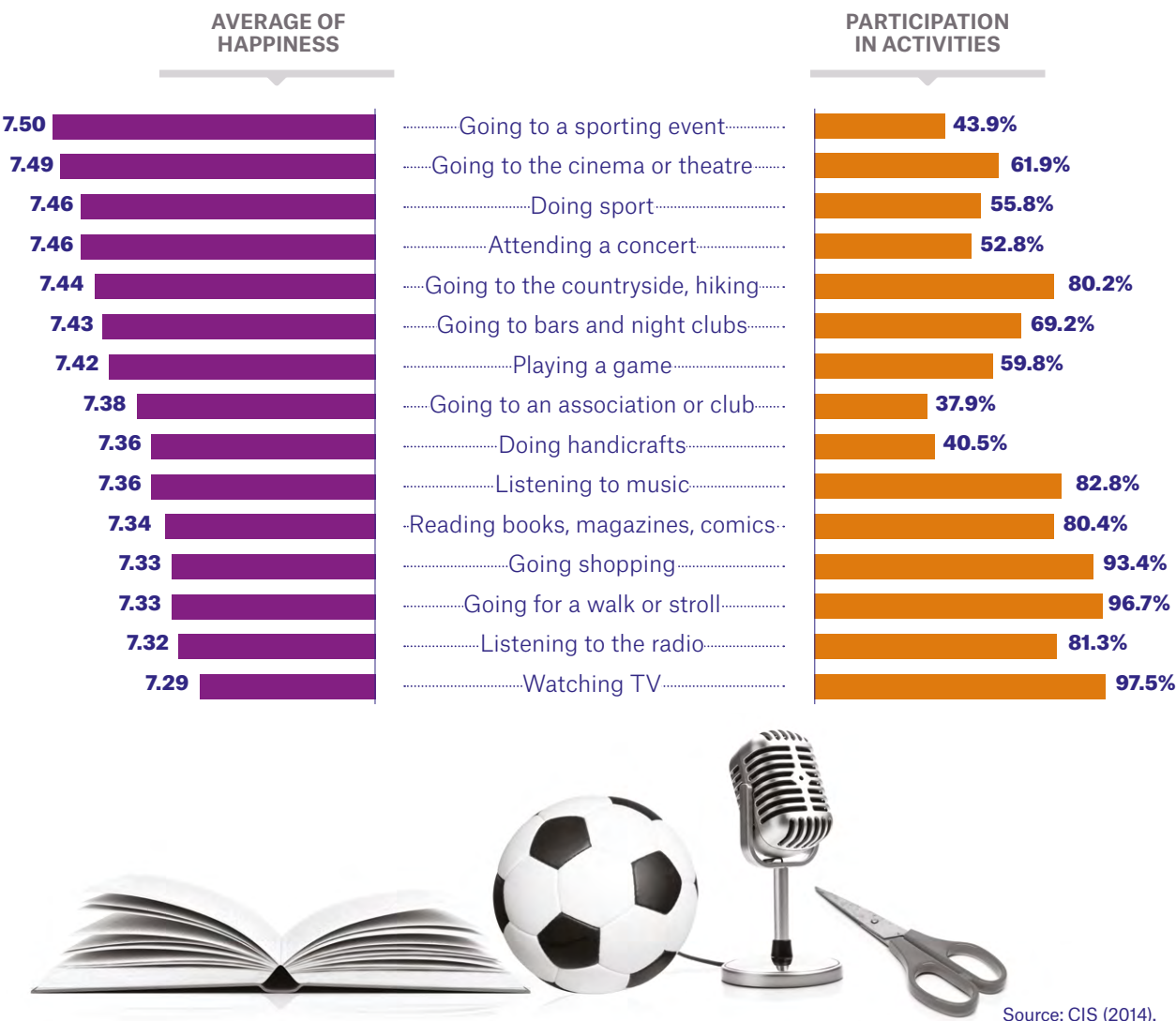
Table 1. **Ranking of cultural activities with the greatest positive impact**



Source: Fujiwara and MacKerron (2015).

Graph 2. **Average happiness score and participation in different cultural and leisure activities**

Average of happiness: Scale of happiness where 0 equals “completely unhappy” and 10 “completely happy”.
Participation in activities: indicates the percentage of people who state that they participate in the activity referred to.



happiness, followed by singing and performing (third place), going to exhibitions, museums and libraries (fourth place), doing hobbies, arts or crafts (sixth place), listening to music (thirteenth place) and reading (nineteenth place) (table 1).

What activities bring happiness to Spanish people?

In the case of Spain, an exploratory analysis of the data from the CIS (2014) enables observation of the scores for cultural and leisure activities on the happiness scale (from 0 to 10), as well as the percentage of those participating in each activity. As shown in graph 2, all the activities have high average scores on the happiness scale, varying between 7.29 and 7.5. In general, the data confirm results from other studies (Ateca-Amestoy *et al.*, 2016) although more analyses will be needed to

determine whether the differences observed in happiness averages are significant or not. Activities such as going to the cinema or the theatre are positioned among the highest-rated in the happiness ranking despite not having the greatest frequency, whereas other activities, practised by more people (greater frequency), such as watching television, score less highly in the happiness ranking (graph 2).

From the series of data it could be inferred that activities assimilated as achievable and incorporated into our daily life, over time, ultimately contribute less to the improvement of our happiness.

Undertaking cultural activities in company increases happiness

Studies that have analysed the determining factors of happiness coincide in highlighting the importance of connections with other people, especially the family, and friends and social networks, to be happier (Barker and Martin, 2011). Data from the CIS survey (2014) reflect that in Spain also, relational aspects are linked to happiness; in the list of fifteen elements included in the survey, after health (50.2% of those surveyed), getting on well with the family occupies second place (10.2%), closely followed by having good friends (5.9%).

Culture and leisure contribute
to our happiness and we prefer
to share many of these experiences
with other people

Barker and Martin (2011) focus on the greater participation – greater happiness connection in three spheres – family, workplace and politics. A review of the bibliography enables them to confirm the existence of a positive effect, especially through the construction of personal relations and helping others (for example, in the workplace). Bryson and MacKerron (2013) also confirmed that we are happier if we can work from home and, if we are at work, we are happier working with colleagues than working alone.

In any case, studies on happiness or wellbeing when cultural and leisure activities are shared with others are somewhat scarce. Harmon (2016) has confirmed that couples who share leisure activities increase their “marital capital” which has an influence on wellbeing on a personal, partnership and also group level. The positive emotions experienced as a result of sharing leisure activities stimulate the desire to share more leisure activities in the future with partners and with friends.

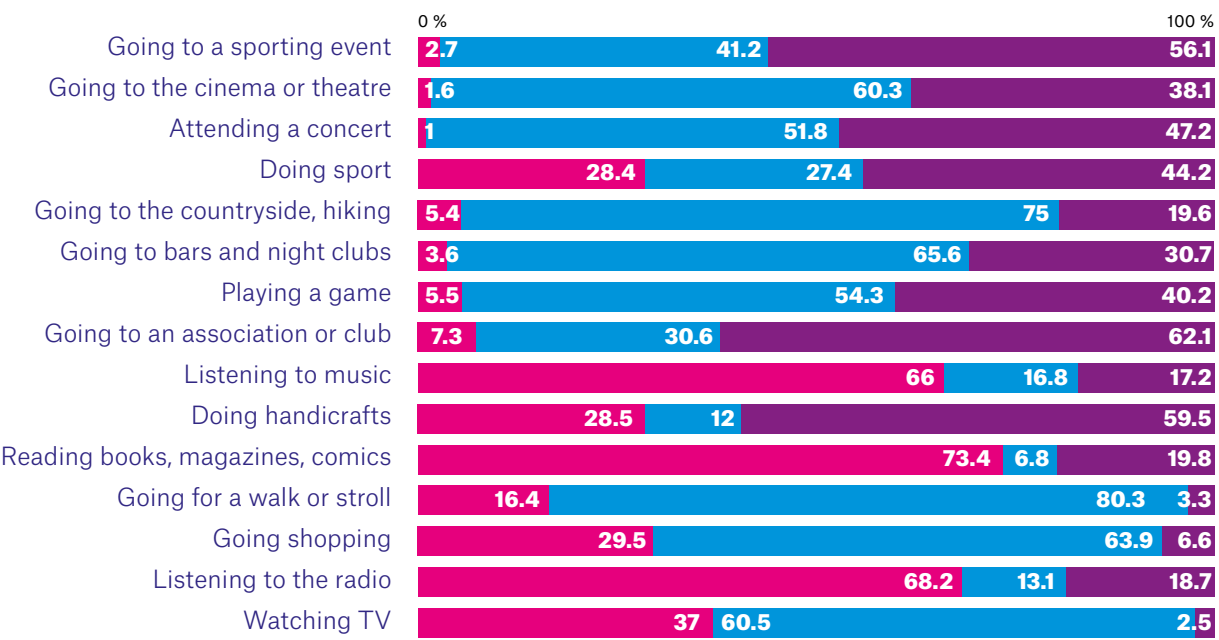
Fujiwara and MacKerron (2015) estimate the impact of sharing different cultural activities with other people (partner, children, family members, colleagues, work customers, friends and others) on happiness and

feelings of relaxation. The results indicate that the simple presence of others – being, for example, surrounded by people when we go to a concert or an exhibition – has a positive effect and, therefore, makes us happier. When the activities undertaken are shared and we interact with others, the effects are significant and positive only for some cultural activities such as, for example, singing with one’s children (for feelings of relaxation). The study, undoubtedly, opens up an interesting pathway for investigation into possible explanatory factors for these effects of interaction.

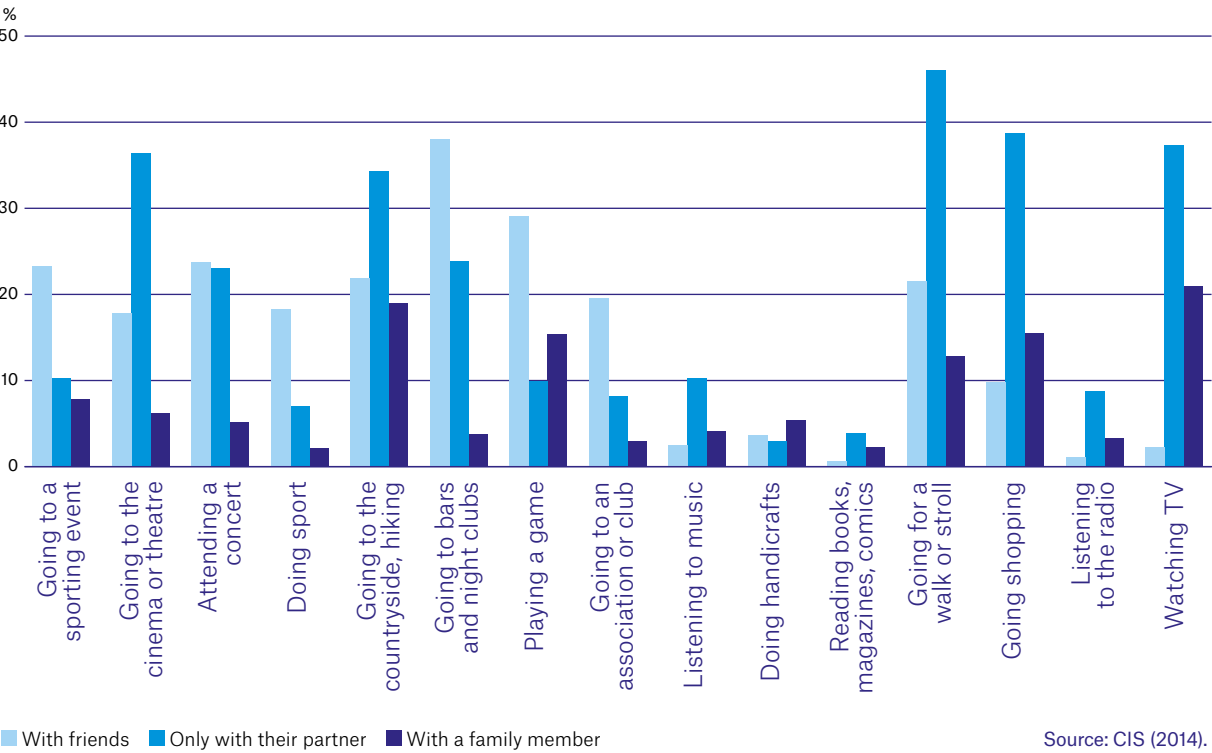
In the case of Spain, the data from the CIS (2014) make it possible to distinguish between cultural and leisure activities more prone to being undertaken alone (reading, listening to music, listening to the radio) or shared (with partners, friends or family members) such as going for a walk, going to bars and night clubs, going shopping and watching television (graph 3).

In graph 4 we can observe a breakdown of the shared activities by type of company (with partner, friends or family members). The data show that with friends we prefer to go to bars and night clubs (38%), play something (29.5%) or attend concerts or musical shows (23.7%) or sporting events (23.2%); with partners we prefer to go for a walk or stroll (46%), go shopping (38.6%), watch television (37.3%), go to the cinema and to the theatre (36.3%) or go hiking in the countryside (34.2%).

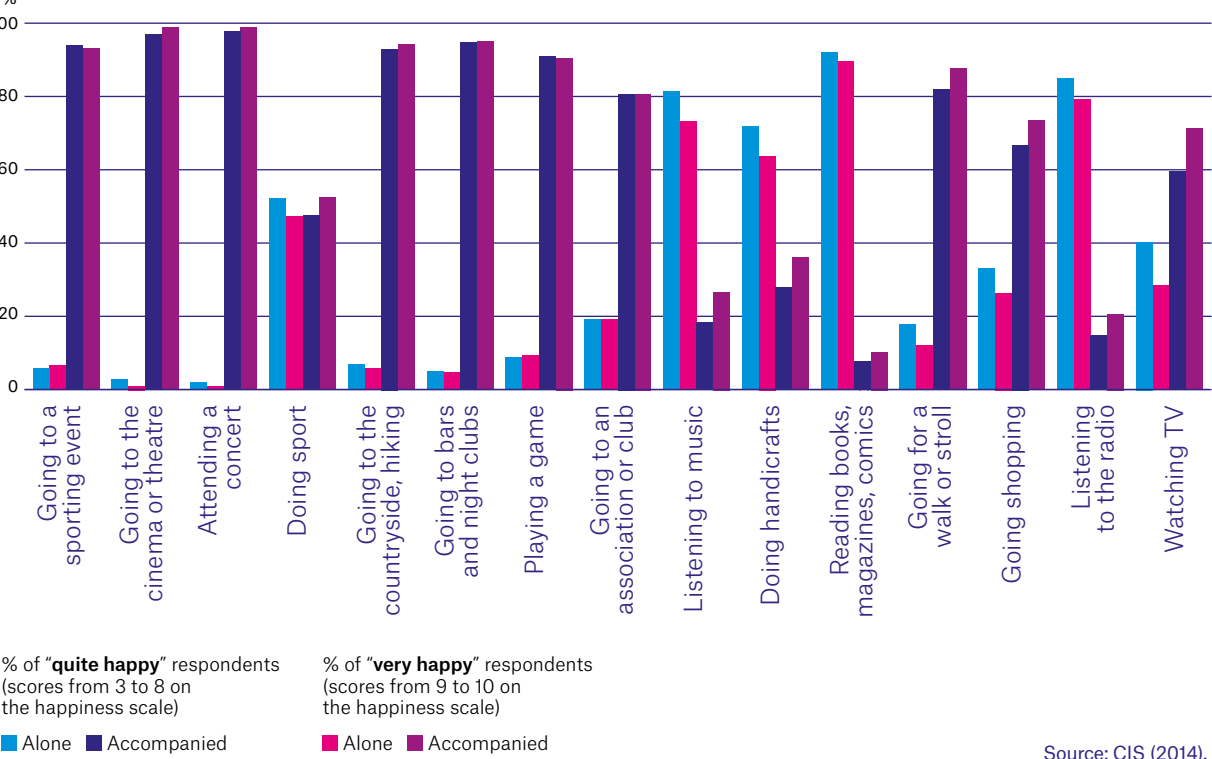
Graph 3. **Percentage of people according to their cultural and leisure activity preferences and whether they prefer to undertake them alone or in company**



Graph 4. **When undertaking cultural or leisure activities in company, whom do respondents prefer to share them with?**



Graph 5. **Percentage of people who state that they are “quite happy” and “very happy” according to preferences for undertaking different cultural and leisure activities**



With regard to interaction with others when undertaking different cultural and leisure activities, and its effect on happiness, the results presented in graph 5 show that in the majority of cultural and leisure activities there is a larger percentage of people who perceive themselves as happy or quite happy when they are in company. Only for some activities that are usually undertaken alone, such as reading, listening to music, doing handicrafts or listening to the radio, is the proportion of those who perceived themselves as quite happy or very happy greater without company.

Actions oriented towards reconciling working timetables in order to be able to spend more time with the family can have positive effects on happiness and wellbeing

The data from the same survey on time shared with others indicate that we prefer to share weekends with the family (partner, children), whereas during the week, we spend the greater part of our time with work colleagues or fellow students. If for some activities, such as sporting events, regular participation is important for achieving a positive effect on wellbeing, for cultural activities there are studies that show that frequency is not a determining factor (Wheatley and Bickerton, 2017).

Conclusions

The empirical evidence that exists on cultural consumption and happiness shows the importance of public support for the arts as a “source of happiness” (Frey, 2008) and of promoting policies designed to facilitate access to culture (O’Hagan, 2016). The results presented here, in particular studies such as that by Fujiwara and MacKerron (2015), highlight the need to continue researching the effect of co-participation in cultural and leisure activities on people’s happiness and wellbeing.

In the case of Spain, the results presented are of an exploratory nature, which means more analyses are needed to quantify effects like those estimated in other countries such as the United Kingdom and be able to make comparisons. However, what the data do indicate is that we prefer to share many cultural and leisure activities because that way we feel happier. Actions oriented, for example, towards better reconciling working hours to be able to undertake more shared cultural activities have positive effects on happiness. The new information and communication technologies can help, through specially designed applications, to compile information in real time on the impact of certain specific cultural activities.

The development of social thinking in recent decades has brought us closer to the notion that happiness demands both material and moral progress, which raises the need for us to think about new ethical and social values that substitute the individualist principle fuelled by market economy dynamics. In this sense, many cities, especially in Europe, have a long tradition of support for public art and, by extension, for urban art (with Rome being the historical example par excellence), as well as for local arts and traditions (festivals and celebrations), recognising the recreational aspect that all culture has, which must not be overlooked in new public policies in relation to happiness.

Lastly, the importance of the collaborative dimension of happiness should be asserted. In this specific case, in relation with the arts and culture, in reality this means defending the place of the other as an intrinsic and inseparable part of the individual self. As Spinoza's *Ethics* says, "My mind, as well as my body, is explained through relations with other minds (other ideas and images, other memories ...)". Our individual happiness is fuelled, also, by the happiness of others.

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“One of the functions of art is to open up debates in society”

How do you define the concept of value created by the arts and cultural sector?

I think cultural value stretches across all spheres of society, so there's no short answer to this question. It would include economic or financial factors, it would include social factors and it would include very personal kinds of value. All of these should be included when one talks about cultural value.

How can the impact of artistic expressions be measured?

Culture can contribute two types of values: extrinsic and intrinsic. As I understand it, extrinsic values are more objective and, therefore, easier to measure. These can be things like the economic impact of a concert or a festival where you can use market prices to measure the impact on the economy of that particular event. Intrinsic

values are much more personal. These are the feelings that you get from going to a concert or seeing some wonderful art or listening to music. It's that feeling of delight or happiness. Or sometimes the function of culture is to make you feel uncomfortable, so you feel worried or you feel that your ideas about the world have been changed or questioned in some way. I think the extrinsic ones are easier to measure and that's why economists tend to focus on those. As for the intrinsic ones, it's very difficult to find some kind of way of aggregating them to express them as a general feeling because I think they are quite different for everyone.

Should public institutions lead investment in arts and culture?

I think this is very different according to the circumstances of each country. So, for

South Africa, where I come from, public funding does lead the way, especially in fields where there are lots of spillovers of the type that are for the good of the general public. Things like heritage, museums, libraries and so on. The private sector leads the way where there are more specialist interests involved, for example, a jazz festival. Then you will often find there is a bank or another kind of private company that's funding that. I think that's a good mix, because if you only have public funding then only certain kinds of activities get funded. They are always in line with what the government thinks should be provided for the country. Private funding gives an opportunity for other voices to be heard. The private sector may fund some things that the government sector would never go near. It may just be something for particular parts of the population. But it may also be something that's quite risky or innovative or that may cause offence. I think that's also a function of art, to spark debate in society, and I think that's where the private sector really comes in.

What does the concept “culturally sustainable development” mean?

I think sustainable development by itself is quite difficult to define and culturally sustainable development is an even more difficult concept, but I think that the two have to be connected. So, sustainable development goals have to take into account the cultural context in which this is all happening. You can have something which is economically sustainable, but not culturally sustainable. You might have something that is best practice in the market, but which is totally rejected because of the culture of the people. In a multicultural society, like the one I come from, there are really different ideas about what is valuable and what is acceptable and what is not acceptable in terms of how you make your living, how you develop, what is important in life, the kinds

of relationships you have with your children, your parents, your grandparents and all those kinds of things.

The danger from a developing-country perspective is that we take sustainable development models from the developed countries. So we say, “Here’s a nice model,” we put it in place right here in South Africa and it should work perfectly because it worked so well in Spain or the UK or Canada or wherever. Then, of course, it doesn’t work. I think quite often that’s because they haven’t taken into account the cultural context. For me, culturally sustainable development means taking into account the value systems and the culture of the economy or the society where these things are being put in play.

Sustainable development
goals have to take into
account the cultural context
in which this is all happening

How does culturally sustainable development contribute to social wellbeing?

Wellbeing is much more than just having enough food or healthcare or access to education. It is a much broader kind of concept. It has to take into account individual or personal feelings. Of course, if you think of the hierarchy of needs, people who don’t have access to good water or healthcare or food wouldn’t be thinking about other things very much but as soon as you get past that, then suddenly cultural development becomes really important. You know, how you are feeling depends on your ideas about freedom and about self-expression, and your identity. These are important at every layer of society when you get just past your basic needs being satisfied. For me, wellbeing is just automatically

connected with culture, because the way that somebody from South Africa defines wellbeing (even within different groups in South Africa) might be totally different from how someone in Europe or the U.S. or Australia defines wellbeing. So what's important is really quite separate. That's why you also need to take into account the cultural context.

How can cultural institutions contribute to sustainable development?

Cultural industries as a sector, as an understanding, that is quite a new thing. They've always been there, of course, but they've never been seen as one connected sector. We've always looked at the movie industry or architects or advertising but as separate things and the problem is they're still quite dispersed in terms of policies. In South Africa, for example, the Department of Trade and Industry provides all the film subsidies but the Department of Arts and Culture deals with all the museums and professional associations. I think understanding the sector as a coherent whole that has similar, not the same, but similar kinds of ideas and goals is a really big step in the right direction in terms of helping them to reach their potential and acknowledging their importance in society. We don't have the data yet for South Africa, but there are indications and it's been shown in many countries that the cultural and creative industries grow faster than the rest of the economy. They're part of this new service sector, with creation and innovation being really important drivers of economic growth, so I think this is a big potential contributor to economic growth overall.

How does economics, in other words the way of thinking of economists, contribute to a better understanding of art and culture?

Well, you're asking an economist, right? I think there's a lot of resistance from

artists themselves or practitioners, shall we say, to this idea that economics can have something important or useful to say about the cultural creative process. I think it's because there is a misunderstanding that economics means money, so if you are an economist, you only care about money or finances or market prices and those kinds of things you can measure easily. But that's not really true. Economics is about everything, it's about the choices that you make in your everyday life, the choices that a government has to make: wellbeing as you've already mentioned, sustainable development, livelihoods... All of those things fit under economics. I think economics can have quite a lot to say to the arts and culture sector, particularly helping to express the kinds of values that they produce in a way that policymakers and funders will understand. A lot of the work that I do is to use economic theory to talk about different kinds of value associated with the cultural and creative industries and then say to artists: "Could this framework be useful for you to talk to the funders and the community that you work in and the government policymakers?" In a way, I think we can be a bridge between all the different groups in society for expressing and, in some cases, for measuring cultural value.

What topics might be of interest for young researchers starting their careers in the coming years?

In cultural economics? If it were me, let me answer it that way, I think I would be really interested in this idea of the cultural and creative industries as drivers of economic growth and development. Not just growth, but also development. And the big gap is not so much on the consumption side, what do the users do and buy and so on... but on the production side. How does this happen? How do the cultural and creative industries actually work? There's a lot of case study, anecdotal evidence out there about the

precariats, people who are highly educated in, say, the film sector, one of the most studied sectors where you have a short-term jobs and you move from one contract to the other.

But I think there are lots of things we don't know about: what's happening in other sectors, for example, how does the craft sector work? These seem to be small stable businesses that exist over time. How does the informal sector work? I think this is an opportunity where developing countries can have an advantage, because, for us, the norm is the informal sector.

Creation and innovation are really important drivers of economic growth

The minority of people are employed full-time, with a pension plan and a kind of permanent job; most people are working in the informal sector in a whole bunch of different activities or production areas. If I were going to choose a direction in cultural economics now, I think I would go in for the production side of the cultural and creative industries, and the differences between developed-country and developing-country contexts.

Do policymakers and other stakeholders take into account the research produced by universities and research centres in South Africa?

There are different spheres of influence, so if I publish an article in an academic journal, I don't think there's that much chance that some policymaker will read that, which is why I think it's so important to have a kind of parallel communication system like a blog, or a website, or a short policy brief or something like that.

And I think they do notice. Very recently, the Department of Arts and Culture in South Africa established the Cultural

Observatory, which is a government-funded research hub focusing on the cultural and creative industries. I'm part of that and the job there is to produce policy-relevant research. That means there is a direct channel to the Department of Arts and Culture when we talk or publish something or do some research, and some of that will filter up, I think, into how decisions are made and what policies are put in place. So, yes, you have to work a bit harder than just writing your paper and sending it to the journal, but there are lots of opportunities for those kinds of conversations and knowledge-sharing to happen.

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Perspectives on cultural participation in Europe

Antonio Ariño Villarroya, University of Valencia

The aim of this extensive book is not only to measure participation in cultural activities in the European area, but also to promote these in order to contribute to social inclusion and active citizenship. It offers the results of a research project funded by the European Commission's *Culture 2007-2013* programme, with wide-ranging participation of academics, managers and experts from different countries. Its content is in keeping with the concerns and objectives of the Commission, which understands cultural participation as a relevant tool for consolidating democracy and the welfare state through cultural democratisation, but also as an instrument for economic development thanks to the expansion of the creative industries and of the cultural market.

This work follows on from a long tradition of research that, since the 1970s, has used surveys regarding preferences and practices as a tool for measuring the population's expectations and demands. At the same time it proposes an evaluation of these instruments and the incorporation of other

new ones in order to better understand cultural participation.

Three major questions guide the research: how participation is evolving; what happens if a broad sector of the population does not take part in cultural activities (in fact, distribution is highly uneven not only by artistic sectors but also according to the main sociodemographic variables); and how it is possible to help identify factors that make a higher participation possible in such



VICTORIA M. ATECA-AMESTOY, VICTOR GINSBURGH, ISIDORO MAZZA, JOHN O'HAGAN and JUAN PRIETO-RODRIGUEZ (EDITORS). *Enhancing Participation in the Arts in the EU. Challenges and Methods*

Berlin: Springer, 2017

a way that policies take into account the corresponding findings.

The book's twenty-five chapters are structured within five parts of unequal length: the first presents instruments for measurement and assesses them, taking into account an international comparative perspective; the second is concerned with the analysis of various sectors: music, theatre, museums and cultural heritage; the third focuses on tourism; the fourth deals with the impact of new technologies; and the fifth is devoted to articles on funding and innovation respectively.

The different chapters offer an explicit or implicit approach to the fundamental problems affecting this field: what is understood by culture or how far the cultural field extends; what is understood by participation; how to measure it and what difficulties must be overcome to do so and to make comparisons; and finally, what results of significance are obtained from this entire process.

According to the book's title, its content should be limited to the English-speaking concept of *the arts*, but in reality it is concerned with the usual repertoire of cultural activities that are included in European surveys (classical music, theatre, museums, etc.), although the range opens up significantly to include three other important areas, namely sport (the case of Ireland), videogames and tourism (in various cities, including Hong Kong), which are not always included in national questionnaires because they are usually the subject of specific surveys. We thus find ourselves facing one of the most important problems today: what is the extension of the cultural field that must be tackled by research into cultural participation, consumption and habits?

The term *participation*, which comes from political studies, has consistently caused difficulties when applied to culture. Usually

two focuses are identified: the French, which distinguishes between practices in the home and outside the home, plus those related with promoting cultural identity; and the English, which uses participation as a synonym of attendance and frequency (attendances, visits and readings) and which enables differentiation between attitudes that are more active or more receptive.

Artistic participation enables
the generation of a sense
of community and identity,
promoting integration and
social cohesion thanks to its
symbolic efficiency

The book covers other more complex distinctions of a qualitative nature that take into account barriers to participation, as well as motivations and cognitive competencies and experience. For example, one of the authors, Pierre-Michel Menger, in an analysis of contemporary music audiences within the context of the historical transformation of spaces or possibilities of choice, distinguishes three types of audience depending on their experience: newcomers, occasional and committed. And Víctor Fernandez-Blanco *et al.* identify 12 types of music consumers, using classical music consumption as a guiding criterion and taking into account diverse sociodemographic variables. Of these 12 types, four are considered "omnivorous", while the rest are characterised by a low level of classical music consumption and, in certain cases, by a lack of interest in any type of music.

Other articles direct attention to the changes that are proposed from the perspective of the supply in order to attract certain audiences, those from the communication and digital societies, who have more complex

expectations than audiences in previous eras. In participation outside the home, audiences are no longer happy to settle for attendance at specific functions or events, but need involvement in meaningful experiences. For this reason, those in charge of programming have to adopt multiproduct strategies (diverse goods and services are offered) or multifunction strategies (urban regeneration, promotion of creativity, education, social inclusion). These aspects are dealt with in the articles by Tiziana Cuccia *et al.*, by Michel Hambersin and by Roberto Cellini *et al.*

The same occurs with cultural tourism, as the committed consumer will not settle for a visit to heritage sites, but requires the integration of the different components of the heritage-territory, environment, material culture, etc. For example, Calogero Guccio *et al.* describe and analyse the supply in the Orta lake, Italy. Imma Fondevila studies the transformations in Spanish museums, that not only pursue an increase in audiences in absolute number terms, but also aim to open them up to the variety of types of visitors, reflect on the function that public facilities must perform and achieve a qualitative change in visitor involvement through guided tours, education proposals, mediation and interpretation as well as the creation of experiences with the use of new technologies, among others.

One of the transformations being played out with new audiences is the combination of the classical aim of personal development or self-realisation with the growing need for entertainment or distraction. Francesco Mannino and Anna Mignosa introduce the hybrid concept of *edutainment* to approach this problem. And Michel Hambersin also points out the need to pay attention to the expectations of new audiences in his article on classical music.

The political objective of relating participation with social inclusion and,

therefore, reaching new audiences, especially vulnerable social groups (excluded minorities, immigrant population), is made patent in two of the chapters: one by Mannino and Mignosa on the Benedictine Monastery of Catania and one by Marco Ferdinando Martorana *et al.* on participation in disadvantaged neighbourhoods. These sustain that the arts and culture contribute to the accumulation of social capital, reduce exclusion and, therefore, improve the development of depressed urban environments, but prolonged public action is required for them to be successful.

In the introductory chapter great attention is paid to this dimension of politics and cultural participation. The discussion makes mention of both the individual benefits (differentiating between child and adult population) and social and public benefits. Undoubtedly artistic participation generates new forms of learning and new languages for interpreting the world that are key in the education process, but it also enables the generation of a sense of community and identity, promoting integration and social cohesion thanks to its symbolic efficiency. This is a question that, in the future, must not only be proclaimed but also researched with breadth and empirical rigour, without avoiding the conflicts and tensions that symbolic forms generate in constitutively plural societies.

In the part that deals with the impact of new technologies, Hasan Bakhshi defends the need to fund innovation in the cultural field, while simultaneously showing how audiences can be expanded using different applications and techniques. In this regard, he recounts the experience of the National Theatre in London with the play *Phèdre*, which was screened at digital cinemas, reaching both a broad and a new audience. Noam Shoval and Bob McKercher show the efficiency of digital trackers for finding out not only the patterns followed by tourists at

heritage spaces but also across the whole of the city of Hong Kong. Christian Handke *et al.* analyse the impact of digitalisations. In all these cases, there is much talk of information and communication technologies, but the fact is overlooked that they are also technologies of organisation and, therefore, of new forms of participation. Not only do they “alter” previous ways of consuming or expand access (such as the Gutenberg and Europeana projects), they also generate new practices and this is their most relevant dimension.

The expansion of audiences does not depend so much on reducing prices as on eliminating barriers

One of the book’s most interesting aspects lies in its inclusion of the neuroscience of music. In her article, Sylvie Nozaradan asks how the human brain interacts with musical rhythm, recalling that the musical experience is an activity involving full commitment rather than merely listening. Research into the perception of the musical rhythm constitutes an opportunity to shed light on the interaction processes between biological and cultural determinations.

The question of sources and the opportunities and limitations that they present has been deliberately left until the end of this review. In the first part of the book, four chapters analyse the most important instruments for the measurement of cultural activities. The first article is concerned with international comparability; the second, third and fifth focus respectively on Spain, Italy and Ireland. All the authors conclude that statistics are needed and that they must be adequate.

What fundamental problems are recorded and analysed? In the case of national surveys, there are differences in the study objectives, in the variables used (for example in Spain it is impossible to know a respondent’s social class), the design of the questions, the population surveyed and the size of the sample or period of observation of the activities; poor taxonomies are used when studying genres (for example in the case of music) and the periodicity of conducting surveys varies.

In surveys of European scope on living conditions (Statistics on Income and Living Conditions), on values (European Social Survey), on adult education (Adult Education Survey) or in the Eurobarometers, different procedures are used to collect the data and difficulties arise in standardisation due to questions of linguistic diversities and identity.

Overall, three fundamental contributions can be identified in this book, independently of those offered by each chapter: the need to generate reliable information and prudence in the use of that which currently exists; its criticism of the infra-utilisation of that same information for the design of public policies; the confirmation that the expansion of audiences does not depend so much on reducing prices as on eliminating barriers, the main one of which lies in weakness of educational capital. To address this, decisive action is required in primary school learning.

The book will be of great interest to people with responsibility for designing public policies, but also for public and private programmers; obviously for academics specialising in this area and for a broad audience of people who perform professional roles in cultural creation, dissemination and programming.

In summary, this is an essential text for the debate on the role of arts and of culture in our societies.

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Best practices

CaixaEscena

A performing arts-based programme that integrates social, educational and cultural action

Jaume Colomer, cultural management consultant, director of Bissap and associate professor at the UB

1	2	3
Problem	Approach	Results
The performing arts do not usually form part of formal teaching programmes in Spain, therefore often remain on the fringes of the education system.	CaixaEscena offers an accessible website to help teachers build relations, with each other and with performing arts professionals. It also gives access to numerous theatrical resources.	The results indicate that a good programme of accompaniment for the teacher that offers access to artistic materials of quality has a positive impact on children and teenagers.
Many experts defend the value of including artistic education in the successive phases of learning, especially theatre. Intervening in its practice are a series of factors of an instrumental, expressive and team-building nature that make theatre an ideal educational vehicle. In this sense, a study on the performing arts activities of Spanish schools concludes that 84% practise them and that, consequently, they are a habitual activity (regular or occasional, either during school hours or as an extracurricular activity). The main obstacles to performing arts activities are a lack of willing and aptly-skilled teaching staff to organise them and the small amount of time staff are able to devote to them, a lack of suitable venues, school calendars overloaded with academic and sporting activities and scarce appreciation of their value by the rest of the educational community.	The methodology based on accompaniment offers resources to facilitate the task of teachers, to encourage their own involvement and the understanding of the rest of the educational community and to provide objective tools for evaluating the educational impact. It also offers workshops and meet-ups, and above all, enables the sharing of experiences with other centres, favouring interaction. In 2017, two pilot projects were undertaken; the first, with the Catalan Government's Education department, provides support to 13 UEC (Alternative Education Unit) centres which, through theatre, aim to improve the school performance and the self-esteem of 130 young participants at risk of social exclusion. The second, in cooperation with the Social Area of "la Caixa", promotes theatre, community action and volunteering by older people at seven EspacioCaixa centres in different regions.	Since 2006, 1,225 teachers, 45,000 young people and over 80 theatre professionals have participated in theatrical initiatives promoted by CaixaEscena. Nearly 40% of the projects choose to perform plays that are collectively and self-created, whereas the rest prefer to adapt classic works by playwrights such as Shakespeare, Calderón de la Barca and, in the case of Catalonia, Santiago Rusiñol. The area most consulted has been the one related to stage adaptation and playwriting, followed by musical and scenographic resources. Furthermore, a total of 38 online workshops have been held for teacher training in diverse subjects. Now the challenge is to objectively assess the effects of these theatrical practices in the curricular learning of young people, in the construction their personal values system and in the creation of cultural interests and habits.



Committed to culture and to people

Here at "la Caixa" Banking Foundation, we believe in culture as a tool to help people grow and to generate social cohesion. We have been working year in, year out to boost culture in our society, promoting and supporting a wide range of cultural offerings through:

- ◆ Creating 8 CaixaForums, cultural centres that provide access to knowledge in various cities in Spain, bringing in over 3 million visitors each year
- ◆ Collaborating with the top museums in the world
- ◆ Putting on over 90 travelling exhibitions that pass through towns and cities in Spain each year
- ◆ Participating in over 500 concerts every year with over 190,000 attendees

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