NEW CHALLENGES IN RESEARCH ON CULTURE
Research priorities in the cultural field of the EU

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Abstract: The aim of this article is to identify the priorities of research on culture in the early 21st century within the framework of the European Union (EU). In order to do so, we have extracted the priorities of European programmes and public policy from the main political documents dealing with culture. The EU's funding opportunities have then been identified by analysing the European programmes which provide funds for research on culture and some examples of projects which are already being funded by the EU are also provided. The analysis of both kinds of bibliographic sources makes it possible to deduce what challenges researchers face in the field of culture in the EU. The results of this compared analysis show that new thematic areas form fields of culture in which there are some *research niches*. Although this article will focus on these new thematic areas, the analysis shows that internalisation and networking, as well as knowledge transfer, are also among the main research priorities according to the main political documents. Consequently, research projects tackling these issues are expected to become of key importance for researchers and will be more likely to find funding through EU programmes in the coming years.

Palavras-chave: cultural policies; cultural research; funding; European Union.

Introduction

At a time when the whole continent is facing a serious economic crisis, Europe is undertaking the challenge of reinventing itself, and creativity seems to be a key factor in this process. José Manuel Durão Barroso, President of the European Commission, stated in the preface to the Europe 2020 Strategy that "the crisis is a wake-up call, the moment where we recognize that 'business as usual' would consign us to a gradual decline, to the second rank of the new global order. It is time to be ambitious." (European Commission, 2010a, p.3). Cultural policies and programmes are essential in the shaping of those alternative ambitious businesses, as well as being important contributors to social development, inclusion and cohesion.

European institutions –along with other policy actors from the local to the global level– are becoming increasingly aware of the potential of culture, which explains the publication of a large number of documents on culture from 2001 onwards that aim to establish the priorities for cultural policies and programmes. In order to properly

develop strategies to achieve the main goals set by these documents, policy-makers need to work hand in hand with researchers so as to better identify needs, design and execute cultural programmes and, ultimately be able to assess their results.

In accordance with this, the research questions of this paper are follow: Is there an unequivocal connection between the main priorities guiding European cultural policies and the research lines funded by EU institutions in the field of culture? What are the *research niches*, in other words, the priorities which may obtain funding resources from European research programmes?

The methodology that has been followed to give an answer to these questions is an in-depth analysis of relevant documents on culture which have an impact on policy-making at the European level. The resulting priorities have then been cross-checked with the research lines funded by EU programmes. By way of conclusion, the *research niches* are identified and further recommendations for a more comprehensive strategy in the field of research on culture are provided.

1. Priorities for European cultural policies and programmes

In the early 21st century, the European cultural landscape is marked by the publication of many reference documents aimed at sparking debate on cultural policies from different perspectives. Some of the most relevant documents are reviewed in detail in the chronological order that they appeared: the Europe 2020 Strategy, UNESCO's Universal Declaration on Cultural Diversity, Agenda 21 for Culture, the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, and more specifically, the European Agenda for Culture, the Green Paper on Cultural and Creative Industries, and the Work Plan for Culture 2011-2014.

The first document to be presented is the Europe 2020 Strategy, which was issued in 2010. This is not the most recent document and it is not specifically about culture. However, it is presented first because it is a comprehensive strategy to face and overcome the crisis reinforcing three priorities: smart, sustainable and inclusive growth. Some of these issues are obviously linked to culture in its broadest dimension, as smart, sustainable and inclusive growth is linked to knowledge, innovation and social and territorial cohesion, among other aspects. More specifically, this strategy provides the targets –set by the European Commission (EC)– to be met in 2020. These headline targets are related to employment, investment in R&D, environmental issues, education and poverty. At the same time, they are representative of the three above-mentioned priorities.

It may be argued that the priorities to which culture can contribute the most are smart and inclusive growth. The flagship initiatives launched by the EC in this strategy concerning these priorities provide an overview of the role culture could play in achieving them. For smart growth, the EC recommends the promotion of: R&D innovation; education, training and lifelong learning, as well as development of the digital society. Concerning inclusive growth, proposed actions focus on employment, skills and the fight against poverty.

The first significant international official document that specifically deals with culture is the UNESCO's Universal Declaration on cultural diversity, adopted in 2001 by the UNESCO General Conference. This declaration was issued in the post-9/11 context, which explains its focus on the preservation of cultural diversity as a necessary element for humankind, and one which may "prevent segregation and fundamentalism in the name of cultural differences" (UNESCO, 2001). In order to promote cultural diversity, the Declaration provides 12 articles organised under the following four headings: identity, diversity and pluralism; cultural diversity and human rights; cultural diversity and creativity; and cultural diversity and international solidarity.

Along with the Declaration, an Action Plan for its implementation was provided, containing more explicit guidelines for the development of public policies in the field of culture. These priorities, as for every UN body declaration, are meant to be followed not only by UNESCO itself and its Member States, but also by other States' governments and by intergovernmental and non-governmental organizations in the design and execution of their cultural programmes. The main lines of the Action Plan, a total of 20, are related to: recognition of cultural rights as an integral part of human rights; preservation of cultural heritage in all its forms, with a special focus on linguistic heritage; encouraging "digital literacy" at a global level; fostering mobility in the cultural field; recognition of the rights of authors and artists; enhancing the establishment of cultural industries in all countries, including developing ones, through international cooperation; and building partnerships between the public sector, the private sector and civil society.

The Agenda 21 for Culture (2004) is the reference document on this topic for cities and local governments. It takes some ideas from the UNESCO Declaration –especially in the points regarding culture and human rights– and it develops other noteworthy ones which tackle the relationship between culture and governance, sustainability and territory, social inclusion and economy. The section titled "undertakings" in the document focuses on the priorities that should guide public cultural policies at the local level whereas the "recommendations" section is not only addressed to local

governments, but also to national ones and to international organizations (such as UNESCO or the European Union). In the case of continental organizations such as the EU, the Agenda 21 recommends developing a common "cultural policy based on the legitimacy principle of public intervention in culture, diversity, participation, democracy and networking" (UCLG, 2004).

The key concepts are the responsibilities to be undertaken by local governments, which, according to this document, are: cultural diversity; universal access to culture; audiences development; democratic participation in the development of cultural policies; public funding; inter-religious dialogue; freedom of expression; cultural impact assessment (cultural indicators); cultural heritage; public spaces; decentralization of cultural policies; intergovernmental coordination; cultural industries; access to the digital dimension of culture; rights of authors and artists; access to local public media; creators' and artists' self-commitment to the city; literary production and access to it; the collective nature of culture; education policies to foster creativity; popularization of scientific and technical culture; tourism respectful of local culture; and, finally, international cultural cooperation (ibid.).

Just a year after the publication of the Agenda 21 in 2005, UNESCO adopted the Convention on the Protection and Promotion of the Diversity of Cultural Expressions as a result of its General Conference meeting in Paris. It is mainly focused on cultural interaction among peoples and cultures. The primary objective of this Convention is "to protect and promote the diversity of cultural expressions" (UNESCO, 2005). Another eight objectives stemming from this one are also stated: enable inter-cultural dialogue; foster culture as a crucial element for development; reaffirm national sovereignty in the field of culture; enhance international cooperation and solidarity; etc. The Convention follows the UNESCO Universal Declaration on Cultural Diversity; but goes a step farther because, unlike the latter, it is a legally binding international agreement for those states that have ratified it.

The European Agenda for Culture in a globalising world –published by the EC in 2007– is the first European document on this issue; so it might be considered the first attempt to launch a common cultural policy at the European level, as suggested by the Agenda 21 in 2004. It was the result of a process of online consultation in which over 200 organisations and individuals took part. Some of its most important proposals are to set up an "Open Method of Coordination in the field of Culture [OMC] (...) and to improve dialogue with European civil society" (European Commission, 2007). The Open Coordination Method would involve the European Commission, Member States and civil society. This co-operation is essential in fields of shared competences –by the

EU and MSs–, as it concerns culture, where the EU has very few legislative competences. These three actors should commit themselves to working together in order to reach the general objectives stated by the EC in its Communication: "promotion of cultural diversity and intercultural dialogue; promotion of culture as a catalyst for creativity (…); and promotion of culture as a vital element in the EU's international relations" (ibid.).

The OMC is based on broad policy goals set by the Council of Ministers and then carried over into national and regional policies. The degree to which these goals are achieved is measured through specific indicators to identify best practices and results are monitored and assessed. Even though this method may be very useful to raise awareness among the States, its effectiveness is limited due to its non-binding nature.

That same year, in 2010, the EC's "Green Paper, unlocking the potential of cultural and creative industries" was published. It "aims to spark a debate on the requirements of a truly stimulating creative environment for the EU's Cultural and Creative Industries (CCIs). (…). It includes multiple perspectives, ranging from the business environment to the need to open up a common European space for culture, from capacity building to skills development and promotion of European creators on the world stage" (European Commission, 2010b). In agreement with this, it identifies the required conditions that should be provided by cultural policies in order to enable further development of CCIs: cultural diversity; digital shift; new spaces for experimentation, innovation and entrepreneurship; new skills; access to funding; and mobility of cultural works.

The last document analysed is the Work Plan for Culture 2011-2014 (2010). It is based on the European Agenda for Culture and on the Europe 2020 Strategy and has a more pragmatic approach than the previously mentioned ones since it proposes some concrete actions to achieve the priorities pointed out in all those documents. Thus, unlike the previous ones, this is a practical document providing concrete guidelines for action. The Work Plan for Culture identifies six priority areas: cultural diversity, intercultural dialogue and accessible and inclusive culture; cultural and creative industries; skills and mobility; cultural heritage, including mobility of collections; culture in external relations; and culture statistics (Council of the European Union, 2010).

The analysed documents are all different in nature; their approaches are diverse and their scopes range from the local and regional to the global level. Nevertheless, they all recognise the potential of culture, either as an element for social development, as an economic driver, or both. They also agree on many of the priorities that need to be

tackled by cultural policies to unlock this potential. For the purpose of this paper, the most widely agreed proposals have been classified into different thematic categories, as shown in Table 1 in the annex.

All the priorities are explicitly referred to somehow in at least one of the analysed documents. In order to make comparison between these priorities and the research areas easier, they have been classified into seven broad thematic areas: culture and development; cultural diversity and intercultural dialogue; culture as an economic driver; culture and public policies; culture and education and access to culture; culture monitoring and assessment; and culture at the regional or local level.

This classification is just one of the many that might have been made. Some of the categories are broad priorities which could include some of the others within them. However, they have been established according to the content of the documents; since some of them – such as the UNESCO Declaration- set broad goals, whereas others – like the Agenda 21 or the Europe 2020 Strategy– are much more specific. That explains why, for instance, the label "Local and regional cultural policies and markets" has not been included in "culture and public policies". Because the Agenda 21 is greatly concerned with regional and local issues –since it is a document addressed to local governments–,we found it interesting to open a specific category in order to reflect its proposals in greater detail. Furthermore, not all the issues are assigned the same level of priority in a given document. As an example, the UNESCO documents focus more on cultural diversity and its relationship to development than other issues which may also be mentioned but are conceived as an instrument to grant this cultural diversity rather than a main priority.

Taking into account all these observations, several conclusions can be drawn from the previous examination of these policy documents. First of all, it is imperative to highlight how they generally coincide on the priorities they point out. Secondly, it may be inferred from the analysis that the path set by the UNESCO Declaration has been followed by the successive documents, which have included its main ideas and priorities. Nevertheless, EU documents have been very helpful in bringing UNESCO's broad –and often utopic– priorities closer to practical reality through concrete proposals.

Having identified the priorities, the following section discusses the research projects funded by the European Union through different programmes and the main topics they tackle.

2. Funding programmes for research on culture in the EU

This paper analyses those EU programmes which –either focusing on culture or having culture as a cross-cutting aspect or as a specific field– may finance research projects on culture. More specifically, those programmes are: Horizon 2020, formerly known as the Seventh Framework Programme (FP7); Creative Europe, which corresponds to the old Culture Programme; the Lifelong Learning Programme; EuropeAid; the European Years; and European Capitals of Culture (ECoC). Being aware that there are other programmes and instruments providing budgetary allocations for research, the criteria for this choice were the significance of these programmes because of their connection either to culture, research or both.

Horizon 2020 does not specifically focus on culture but will be the main EU programme for research when it goes into effect in 2014– with a budget of 80 billion euros (European Commission, 2011b). It will replace the current Seventh Framework Programme. Horizon 2020 has been conceived as the financial instrument for the implementation of "Innovation Union", one of the flagship initiatives of the Europe 2020 Strategy, aimed at refocusing Research and Development (R&D) and innovation policy, and whose three key objectives are: excellent science, competitive industries and better society. Figure 1 in the annex provides a general overview of Horizon 2020's research areas.

Culture has a key role to play in some of these fields. Regarding "competitive industries", it might help to boost job creation through research in the field of "new skills for new jobs". In the same way, CCIs may be considered innovative SMEs (Small and Medium Enterprises), whose enhancement is another of the fields of interest in Horizon 2020 to promote competitive industries. Culture's contribution might also be remarkable in the area of research under the heading of "better society". This area includes energy security, transport, climate change and resource efficiency, health and ageing, environmentally-friendly production methods and land management, and joint programming with Member States and regions. Even if this last connection might not initially seem so obvious, there are some interesting possibilities regarding culture-health or culture-environment couplings, among others, which could be explored.

From Horizon 2020, which is a broad programme dealing with many different fields, we move on to Creative Europe, the biggest programme of those specifically about culture. Creative Europe is a programme devoted to the cultural and creative sectors in Europe, with a proposed budget of around 1.8 billion euros for the period 2014-2020, which represents an increase of 37% compared to the previous Culture Programme.

This new programme is aimed at facing four main challenges: a fragmented market/cultural space; the digital shift; access to finance; and lack of data (European Commission, 2012a). These four challenges are included in the priorities stated by the main documents on culture which have been previously analysed. When examining the objectives, priorities and specific instruments proposed by Creative Europe more closely, an even greater level of correspondence is detected between the priorities set by the political documents and this European programme.

For instance, Creative Europe's general objectives are: "fostering the safeguarding and promotion of European cultural and linguistic diversity and strengthening the competitiveness of the cultural and creative sectors with a view to promoting smart, sustainable and inclusive growth" (ibid.); objectives which are clearly aligned with the UNESCO Declaration and Convention and with the Europe 2020 Strategy, respectively. In general terms, Creative Europe is centred on the economic dimension of culture, embodied in the CCIs and a specific funding instrument through loans for the cultural sector; its international projection and transnational cooperation; as well as new audiences development.

Moving onto other programmes which are not specifically about culture but deal with it in any of its dimensions, the Lifelong Learning Programme (LLP), EuropeAid, and other initiatives such as the European Years and the European Capitals of Culture will be now described. The main interest of these programmes lies in identifying the potential connections between them and the field of culture; as well as providing examples of cultural programmes already funded by them.

Firstly, the general objective of the Lifelong Learning Programme (LLP) is "to foster interchange, cooperation and mobility between education and training systems within the EU so that they become a world quality reference" (European Commission, 2013). Among its specific objectives, we find aspects related to new skills, mobility, intercultural dialogue, employability, human rights and democracy, exchange of best practices, innovation and creativity, ICT-based contents, etc. The programme is divided into four sectorial programmes covering the entire range of educational possibilities. The sub-programmes are: Comenius, for schools; Erasmus, for higher education; Leonardo Da Vinci, for vocational training; and Grundtvig, focused on adult learning. In addition, within the transversal part of the LLP, there are:

> other projects in areas that are relevant to all levels of education, such as language learning, information and communication technologies, policy co-operation and dissemination and exploitation of project results are funded (…). In addition, the

> programme includes Jean Monnet actions which stimulate teaching, reflection and debate on European integration, involving higher education institutions worldwide.
>
> (ibid.)

EuropeAid is the EC's DG in charge of development aid projects and programmes. The financial instruments it uses are thematically classified as: European Instrument for Democracy & Human Rights (EIDHR); nuclear Safety Co-operation Instrument (NSCI); environment and sustainable management of natural resources including energy; non-state actors and local authorities in development; food security; migration and asylum; investing in people; EU food facility; Instrument for Stability; and restructuring of sugar production (European Commission, 2012b). The programme "Investing in people" is the most directly related to culture, as it does not only support action in this specific field; but also in others linked to it such as health, education, knowledge and skills, gender equality, employment and social cohesion, or children and youth.

Other significant initiatives are the European Years and the European Capitals of Culture. The topic of the first programme changes every year and some of them are directly or indirectly connected to culture. 2008, for example, was the European Year of Intercultural Dialogue; 2009, the Year of Creativity and Innovation; and, last year, 2012, the Year for Active Ageing and Solidarity between Generations, which is also closely linked to lifelong learning and therefore to culture in general.

The European Capitals of Culture project, on the other hand, aims at "providing living proof of the richness and diversity of European cultures. Started in 1985, the initiative has become one of the most prestigious and high-profile cultural events in Europe" (European Commission, 2011a). Cultural diversity, new audience development, tourism respectful of local culture and many other cultural priorities are the pillars of this initiative, which was created for the first time in 1985 and named European Cities of Culture.

Some research projects have already been funded by these programmes (or by their predecessors) at the EU level. The 7th Framework Programme (the biggest EU research programme from 2007 to 2013, now replaced by Horizon 2020) has devoted many resources to research on culture. An example of this is the SmartCulture project, which started in late 2012 and will finish in 2015. This project is still ongoing and is being coordinated by the French company Euratechnologies, a specialist in Information and Communication Technologies (ICT), applied to excellence and innovation in the field of business.

The objective of SmartCulture is:

> to provide a sustainable access to cultural heritage to a wider range of users by the use of digital technologies. Digital technologies will help to transform passive audiences into active practitioners of culture. The consortium will promote the creation of engaging digital experiences for access to cultural resources by the cross fertilization between ICT enterprises, Creative and Cultural Industries (especially SMEs) and research stakeholders across Europe. This cross fertilization will lead to new opportunities and good practices for innovative digital access to cultural resources and digital cultural mediation. (…)We have strong networks for ICT enterprises and CCI (especially SMEs), but we need to strengthen cross fertilization between technological and creative industries, by encouraging for example mobility for professionals and researchers, and the emergence of common data exchange formats for digital experiences.
>
> (Euratechnologies, 2012)

According to this statement, it can be argued that SmartCulture connects digital literacy, access to culture, audience development, creative and cultural industries, and exchange of best practices, in addition to others. By doing this, the project combines the priorities agreed by most of the political documents on culture and, particularly at the EU level, the main priorities of the European Agenda for Culture, the Green Paper on Cultural and Creative Industries, and the Work Plan for Culture 2011-2014.

Even if SmartCulture is specifically about culture, it is inserted in a general funding programme which tackles many other issues, namely, the 7th Framework Programme. Obviously, a bigger number of research projects on culture are found within the framework of the culture programme (now called Creative Europe), which is specifically for culture. For instance, in 2010 it financed the Monitors of Culture project, which is "an initiative of the ENCATC (European Network of Cultural Administration and Training Centres) working group 'Cultural Observatories and Information and Knowledge' funded by the European Commission under the budget line Policy Grouping" (Monitors of Culture, 2010). The project leader was the Institute of Leisure Studies at the University of Deusto (ES) .

The aim of Monitors of Culture was:

> To reflect on the role of Culture Observatories in the Future in Europe. (…) The group aims to set up a framework for a discussion-platform- and exchange best practices with the aim of improving the design and the evaluation of culture policies in Europe
>
> (Monitors of Culture, 2010)

The outcomes of the project revealed the need for further development of cultural indicators, which is in line with the priorities under the heading "Culture monitoring and assessment", established by the political documents described above. More specifically, Monitors of Culture concluded that "a common methodology and shared indicators will contribute to improving cultural policy not only at a regional and national level but also at a European level in order to foster and evaluate cultural programmes promoted by the EU" (ibid.)

As has been already mentioned, apart from these big programmes (the 7th Framework and Culture Programme) there are some smaller programmes which are also linked to culture in any of its dimensions. That is the case of the Lifelong Learning Programme (LLP). As an example of the kind of cultural research projects funded under the umbrella of this programme, the Artist moving & learning project may be mentioned. ENCATC (European Network of Cultural Administration and Training Centres) was the leader of the project and Mediana-sprl (Belgium) was its coordinator.

The research questions or main aims of the Artists moving & learning project are described as follow:

> [it] analyses the impact of mobility of artists in Europe from an educational and Life Long Learning perspective. What are the effects of their cross-border movements –as bursaries in artists' residencies or as guest artists in festivals, museums or galleries? Does mobility boost the creativity of artists? Can non-formal learning resulting from artistic mobility be formalised by integrating it into initial professional education for artists? How can instruments for life-long learning target better the needs of mobile artists?
>
> (ENCATC, 2009)

"A comparative study on artistic mobility" was the main outcome of this project, which gave evidence of the connection between artists' mobility and lifelong learning, as well as providing some recommendations to enhance this coupling. It must be mentioned that those two aspects (artists' mobility and culture and learning) are considered top priorities for cultural policies at both international and European levels.

3. Challenges in research on culture

According to the analysis of both political documents on culture and EU programmes providing funds for research, some conclusions about the areas in which researchers currently have more opportunities will now be drawn. One of the areas in which there is the widest consensus is the one referring to culture as an economic driver. Within this area, political documents have a strong focus on the development of CCIs, the

connection between culture and employment ("new skills for new jobs"), creativity and innovation, and funding culture. Given that Creative Europe also centres on culture as an economic driver –and, more specifically, on CCIs as the embodiment of this economic dimension– and that Horizon 2020 also has a special focus on competitive industries, this is clearly one of the priority lines for researchers on culture. The broad priority designed as "culture as an economic driver" in Table 1 includes different aspects such as: CCIs, culture as a catalyst for innovation and creativity, export and internalisation of culture, new skills and new jobs, and funding culture. Although there are already some attempts to carry out research in the field of CCIs –such as the Green Paper–, all research initiatives aimed at proving the contribution of culture to the economy will predictably be very welcome in the coming years, in the framework of both Creative Europe and Horizon 2020.

Analysis of the culture-economy binary is closely related to another emerging issue: culture monitoring and assessment. In order to be able to assess the impact of culture on economy, it is obviously necessary to be able to measure the results of cultural programmes. Along these lines, documents such as the Agenda 21, the European Agenda for Culture and the Work Plan for Culture called for further development of cultural statistics and indicators. In other fields such as development aid, policy-making at the EU level has also shifted to focus on the results of delivering aid–as explained by the Accra Agenda for Action–, so research on the effects of culture in the field of development might also find funding in the EuropeAid programme.

Furthermore, most of the documents –all except those extracted from the Agenda 21 and the Europe 2020 Strategy– refer explicitly to the need for knowledge exchange and best practices, as well as promotion of networking. This has been included in the "cultural diversity and intercultural dialogue" category since sharing knowledge may certainly be considered a way of promoting dialogue between cultures. However, it could have also been included in "culture as an economic driver", as networking is essential for CCIs. The cultural sector is used to making the most of few resources by taking advantage of the synergies between companies, artists, creators, institutions, etc. Regardless of the category this idea is placed in, it is clear that networking and knowledge exchange and best practices are considered to be very important in both political documents and funding programmes.

Creative Europe is the funding programme that most clearly points out this need. One of the challenges it aims to tackle is "a fragmented market/cultural space". In order to overcome this fragmentation of the cultural market, it proposes enhancing mobility of both artists and cultural and creative works, as well as development of new cultural

audiences at the European level (the latter overlapping with the abovementioned priority labelled "culture, education and access to culture"). The Lifelong Learning Programme is obviously much more closely related to this idea of enabling mobility as a way of exchanging knowledge; being the Erasmus programme one of the most powerful instruments to enhance the sense of belonging to the EU among young people.

Exchange of knowledge – and, particularly, mobility now– also has a lot to do with the development of new skills for new jobs, a matter of concern for both Creative Europe and Horizon 2020 (for which "boosting job creation" is a priority within the area of "competitive industries" [European Commission, 2011b]). In short, research on areas related to knowledge exchange and best practices (including mobility, networking, intercultural dialogue, etc.) may find funding resources in a wide range of programmes at the EU level (Creative Europe, Horizon 2020 and the Lifelong Learning Programme).

Internationalisation of culture has also been introduced recently as a major issue in this field, especially by the European Agenda and the Work Plan for Culture 2011-2011, whose priority area is titled "Culture in External Relations" (Council of the European Union, 2010). Both instruments acknowledged the importance of the EU's cultural dimension and initiated the development of projects and programmes contributing to intercultural dialogue, cultural exchanges and cultural cooperation. An emerging discipline, cultural diplomacy, is also calling for a space within European policy for external affairs. It is highly likely that the title "EU as a global player" in the EU's budget for the period 2014-2020 –which is now being discussed– will increase the budgetary allocation for the Common Foreign and Security Policy (CFSP). That would be consistent with the provisions in the Lisbon Treaty, which highlight the new relevance given to this policy area with the creation of the figure of the High Representative of the Union for Foreign Affairs and Security Policy.

Another interesting field to be explored by research –or rather, to keep on exploring– is the connection between culture and other areas that could seem *a priori* quite separate from it. That is the case of the culture-health, culture-environment or culture-development/international cooperation couplings. Research on these couplings may obtain funds from Horizon 2020 (within the chapter "Better Society"), from Europe Aid and, to some extent, also from Creative Europe, as they can be linked to smart, sustainable and inclusive growth.

As for the connection between health and culture, some scholars have already tackled the issue and discovered that the connection between both areas of study is greater

than was expected. Health professionals, for instance, should be aware of cultural diversity when providing their services because "although individuals are entitled to their own health psychology, how they construct such beliefs will be influenced by the cultural systems in which they live and how they enact such beliefs will be influenced by the constraints of the society in which they live" (MacLachlan, 2006, p. 36). In addition, education with a focus on promoting prevent and healthy lifestyles is a key factor for the development of a *health culture*. Finally, as an example of a more specific field of research, studying the cultural dimensions of illnesses such as malaria or AIDS might make a significant contribution to development aid and, therefore, might be funded by programmes such as Europe Aid.

The same analysis could be made for other areas such as culture-environment or culture-international cooperation. Research proving the connection between these policy areas could contribute to smart, sustainable and inclusive growth, the main objective of Creative Europe and Horizon 2020, the biggest EU research programmes in terms of budget.

Conclusions

According to the analyses presented in this paper, it may be stated that EU policy in the field of culture is now at a turning point. European culture was significantly boosted during the last decade thanks to the support provided by the Culture Programme, which is now about to end because it has been replaced by Creative Europe. It is time to move forward in order to show the usefulness of cultural projects, goods and services, especially from an economic perspective; to exchange knowledge and build networks and partnerships; to widen horizons in order to internationalise culture and to explore new areas of daily life and their connections with culture. All these new approaches will have economic support from the EU funding programmes in the next years.

Obviously, safeguarding and fostering cultural diversity and heritage will continue to be at the core of every cultural policy in the EU. The EU slogan: "Unity in Diversity" means diversity may be considered a distinctive feature of this international organisation. Therefore, researchers should consider cultural diversity as a cross-cutting issue to be included – in a more explicit or implicit manner– in all of their work.

Further research should be also carried out on priorities like the digital shift and the development of cultural policies at the local level, which were agreed in most of the political documents but not tackled in this article due to time and space limitations. The same is applicable to the European Years and European Capitals of Culture initiatives, which were not analysed in detail for the same reasons.

In addition, UNESCO recently declared its interest in cultural indicators to measure well-being, opening the door to new ways of measuring development that may go beyond the GDP and other purely economic indicators. In 1972, Jigme Singye Wangchuck, King of Bhutan, introduced the term "Gross National Happiness" (GNH). This indicator of well-being has four pillars: sustainable development, preservation and promotion of cultural values, conservation of the natural environment, and good governance. Considering well-being from this holistic approach, research aimed at showing the connection between culture and well-being are also likely to find financing in the next years.

To summarize, a wide range of opportunities is offered to universities, institutions and researchers specialising in culture. Their work could be crucial over the next few years to assess the results of public policies in the cultural field and to make recommendations in case refocusing is needed in any of the priority areas that have been established.

Annexes

Documents / Priorities	UNESCO Declaration	Agenda 21	UNESCO Convention	European Agenda	Europe 2020	Green Paper	Work Plan
Access to culture.		X	X	X		X	X
Artists' rights (copyright, remuneration, etc.).	X	X		X		X	
Assessment mechanisms for culture (cultural statistics, indicators, etc.).		X		X			X
Audience development and cultural participation.		X		X		X	
Commitment of artists with cities.		X					
Cooperation between the public and private sectors and civil society/ Decentralization of cultural policies.	X	X	X	X	X	X	X
Creative Cultural Industries (CCIs).	X	X	X	X		X	X
Culture as a catalyst for creativity and innovation	X		X	X	X	X	X
Culture and education, training, lifelong learning and public awareness.	X	X	X	X	X	X	X
Culture as an economic driver.		X	X	X	X	X	X
Cultural diplomacy and international relations.				X			X
Cultural diversity and intercultural dialogue.	X	X	X	X		X	X
Cultural and (sustainable) development.	X	X	X	X		X	X
Cultural heritage.	X	X		X			X
Culture, international cooperation and solidarity.	X		X	X			X
Cultural rights as part of human rights.	X	X					
Databases on culture/ Mapping of the sector.			X	X			
Digital literacy/ shift.	X	X	X		X	X	X
European Capitals of Culture.				X			
Exchange of knowledge and best practices/ Networking.	X		X	X		X	X
Funding culture.		X	X	X	X	X	X
Interweaving of cultural policies and other public policies.		X		X		X	
Linguistic heritage and diversity.	X			X			X
Local and regional cultural policies and markets.	X	X	X			X	X
Media literacy and pluralism.	X	X	X	X			X
Mobility of creators, artists, researchers, scientists and intellectuals.	X		X	X		X	X
Mobility of collections.				X		X	X
New skills and jobs.					X	X	X
Popularization of scientific and technical culture.		X					

Public spaces as cultural spaces.		X						
Research on culture.				X	X	X		
State's sovereignty in the field of culture.			X	X				
Tourism respectful with local cultures.		X		X				X

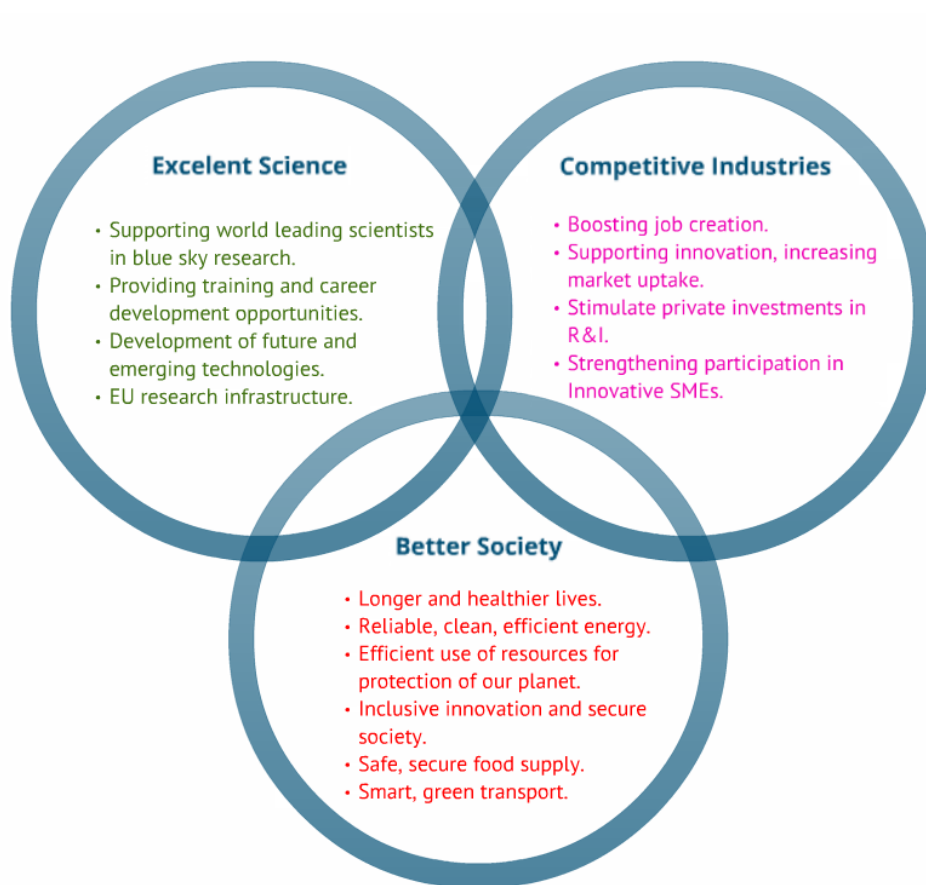|			
▮ (yellow)	Culture and development	▮ (light blue)	Culture and education and access to culture
▮ (orange)	Cultural diversity and intercultural dialogue	▮ (purple)	Culture monitoring and assessment
▮ (pink)	Culture as an economic driver	▮ (olive)	Culture at the regional local level
▮ (green)	Culture and public policies		

Figure 1. *Source : own elaboration*

Figure 2. *Source: own elaboration from* http://ec.europa.eu/research/horizon2020/index_en.cfm

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