



Get inspired! Culture: a driver for health and well-being in the EU



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Foreword

by Mariya Gabriel

European Commissioner for Innovation,
Research, Education, Culture and Youth



The Covid-19 pandemic has been trying for all of us. From our economies, to our healthcare systems, from the way we work together, to the way we learn, it has deeply affected our lives. In particular, very intimate parts of our lives have been impacted, with illness, separation, and isolation acting as threats to our collective well-being and ultimately our mental health.

For some of us, the pandemic acted as an amplifier of pre-existing mental health conditions. For others, it was something new to cope with. Young people were also hit, as a result of their deprivation from normal interactions with people of their age. These adverse circumstances have led us to put youth at the centre of the political agenda, notably with the European Year of Youth.

For the first time ever in the European Commission, culture, education, youth as well as innovation and research are gathered in one portfolio, under my leadership. This broad spectrum allows for a horizontal approach, and I am determined to seize this opportunity to conduct pioneering work, in order to better understand and address today's societal challenges, in particular mental health, which was named a priority by President von der Leyen in her State of the Union speech back in September 2022.

Studies show that participation in cultural activities improves the health & well-being of citizens. Engaging with culture can help us reduce anxiety and depression, and it can improve our capacities to regulate emotions. Culture also has the capacity to bring us together, and thus improve our physical and social well-being, as well as help us cope with degenerative diseases. Finally, creative skills help develop and improve life skills such as empathy, communication and decision-making.

The European Union is already supporting the development of policies and projects that link culture health and well-being, however there is a need to do this at a larger scale and to act quickly. Let me give you some examples of what is already happening.

Last year, we organised an online workshop on active ageing and on culture, health and well-being for the EU Member States. The ongoing project CultureForHealth responds to the objective of the preparatory action – *Bottom-Up Policy Development for Culture & Well-being in the EU*, funded by the European Parliament with the support of the Directorate-General for Education, Youth, Sport and Culture. The project has the ambition to inspire a true policy change at EU, national, regional and local levels - bringing closer together the health, culture, education and social policies. The project encompasses extensive research, a mapping of existing policy and programme initiatives and pilot projects in 6 EU countries.

Moreover, the Voices of culture, our structured dialogue between the EU cultural sector and the European Commission, is currently working on a report on the role of the cultural and creative sectors in improving mental health of young people, with the aim to generate project ideas and policy recommendations for the cultural and creative sectors and decision-makers.

This booklet gathers good practice examples from a range of projects from several European funding programmes, namely Creative Europe, Erasmus+, Horizon 2020 and Horizon Europe. They show the power of culture and the arts to improve health and well-being in the European Union. The projects selected within these initiatives have in common that they build bridges between fields that are usually approached individually. From art and psychology, to music and care for Alzheimer's patients, from the role played by design in psychology, to the impact of architecture in psychiatry, the projects pave the way to synergies at the service of a very intimate part of citizens' lives.

The present brochure epitomises the awareness both from the European Commission and the European Parliament of the power of culture in the lives of all citizens. It has also a commitment on our side to spare no efforts to make a difference in the field of mental health to the benefits of European citizens.

www.cultureforhealth.eu

Project Duration: December 2021 – June 2023

Coordinator: Culture Action Europe

Partners: Trans Europe Halles (France), Central Denmark Region (Denmark), The Northern Dimension Partnership for Culture, Centrul Cultural Clujean (Romania) and Društvo Asociacija (Slovenia).

CULTURE FOR — HEALTH

CultureForHealth is the implementing project of the EU Preparatory Action: *Bottom-Up Policy Development for Culture & Well-being in the EU* which aims to facilitate the exchange of knowledge, experience and success stories in the EU related to the role of culture for well-being and health, map the most relevant existing practises, carry out small-scale pilot work on the ground and provide a set of policy recommendations on the topic.

The project has compiled evidence from over 300 scientific studies that participation in cultural activities improves the health & well-being of citizens. This scoping review, titled 'The CultureForHealth Report - Scoping review of culture, well-being and health interventions and their evidence, impacts, challenges and policy recommendations for Europe' will be published on 16 November 2022 and looks at the links between:

- culture and health
- culture and subjective well-being,
- culture and community well-being, and
- culture and positive COVID-19 outcomes.

The CultureForHealth report additionally formulated a set of policy recommendations with the ambition to trigger a true policy change in EU on all levels.

The project has also produced a database of mapped initiatives on Culture, Health and Wellbeing, collecting over 500+ projects, searchable by country, target group, art field and serve as inspiration to anyone planning to start such an initiative. We are continuously collecting these on: <https://www.cultureforhealth.eu/mapping/>

Cross-sectorial policy development

Through roundtables, study visits, webinars, workshops and a final conference, CultureForHealth facilitates cross-sectorial and trans-European cooperation.

Six pilot projects are implemented and evaluated in Denmark, Italy, Romania, Slovakia and Slovenia.

Broad European partnership on culture for health

CultureForHealth is implemented by a consortium from all over Europe consisting of Culture Action Europe, Trans Europe Halles, Central Denmark Region, The Northern Dimension Partnership for Culture, Centrul Cultural Clujean, and Društvo Asociacija.

Good practices from **Creative Europe**

<https://art-wellbeing.eu>

Project Duration: 26 months (October 1st, 2019 – December 31st, 2021)

Coordinator: Asociația Centru Cultural Clujean (Romania)

Partners: Umetnostna Galerija Maribor (Slovenia), Fondazione Bruno Kessler (Italy), Palais des Beaux-Arts (Belgium).

Art & Well-being

The project aimed to develop new networks to support cultural institutions in partnering with stakeholders from the health, science, and urban development sectors. 'Art & Well-being' was designed to create innovative approaches, engage new audiences, and raise awareness on the challenges that urban dwelling and a fast-paced life pose to the physical, emotional and mental health. By exploring the potential of arts to enhance individual and community wellbeing, 'Art & Wellbeing' involved the participation of three artistic partners and one research institution. The project implemented various activities focussing on three main areas; research, artistic programme, and capacity-building.

The research phase brought together community leaders from relevant fields including culture, health, and urban planning. Acting as a working group, they contributed to the research and elaboration of the methodology and tools utilised within the artistic programme. The programme saw the execution of activities focussing on artistic production in places where arts are often absent, such as hospitals and care homes, but

also in schools, youth and seniors' clubs, universities, community centres, and public spaces. The programme also envisaged the creation of new spaces within cultural centres co-designed by artists, architects and cultural workers to foster mindful reflection, and to provide a healing refuge from demands of modern life. Additionally, a small-scale pilot programme was designed to enable local care providers to add culture to the care regimen of patients suffering from mental or physical health issues. A dedicated number of tickets for pre-selected exhibitions, concerts and cultural events in Cluj, Brussels, and Maribor were made available for 'cultural prescriptions' in addition to more 'traditional' care treatments. Local workshops in Cluj, Brussels, Maribor served as capacity-building opportunities, bringing together relevant stakeholders to exchange ideas and local good practices, which were also disseminated in the context of public fora advocating for integration of cultural formats that support well-being into urban policies.

The vision of the ART4PSY project was to set up a sustainable European cooperation for using art as a way to promote social inclusion for mental health patients and creating new career opportunities. Closely connected with this vision was the ambition to create the structures and personal resources necessary for longitudinal, large scale, international cooperation toward this goal. For this purpose, part of the project was dedicated to the development of (a) a toolkit, which gathers methodology, good practices, activities and other material and can be used by mental health practitioners from all over the world; and (b) a digital library where artworks of mentally-ill patients from all over the world are exhibited and promoted. Due to the multidisciplinary, practice-orientation and

specificity of the project, there is a lot to gain from having mental health experts, artists and patients working together to develop innovative methods to connect art and mental health.

To achieve this vision, the project included the development and implementation of three ART4PSY festivals (one in each country), which include a theatrical performance (starting from writing the play and going all the way to the show), painting exhibition and photographic exhibition.

Finally, an ambition of the project has been to ensure the sustainability of ART4PSY, i.e., setting up structures such as the digital library, the toolkit, networking with mental health units from other countries etc.

The ART4PSY Project

Promoting social inclusion through art

<http://www.art4psy.eu/en-us/>

Project Duration: 36 months (December 1st, 2018 – March 31st, 2021)

Coordinator: Panhellenic Association for Psycho-social Rehabilitation and Work Integration, PEPSAEE (Greece).

Partners: Art Movement z.s. (Czech Republic), Theofanis Alexandridis Kai Sia Ee (OMEGATECH) (Greece), L' Appétit des Indigestes (Belgium).

<https://www.ime-project.com/>

Project Duration: 32 months (November 1st, 2018 – June 30th, 2021)

Coordinator: Fundación INTRAS (Spain)

Partners: Raw Material Music & Media Education Ltd. (United Kingdom), KunstAtelier Opperstraat (Belgium), Koinonikes Synetairistikos Drastiriotes Epathon Omadon (Greece).

Introspection Music Experience

The project brought together musicians and composers from different countries with and without psychiatric vulnerabilities. Twelve solo artists and bands collaborated with composers with experience of mental health challenges in order to create music together, which would make new audiences aware of real experiences of mental illness.

The project aimed at creating a space for diverse communities to get to know each other, initiating a dialogue, sharing experiences, and finally, producing bold and authentic artistic expressions to share with the wider world. The artists used music as a vehicle to talk about the reality of living with mental illness from a first-hand perspective, and thus contributed to the elimination of the persisting stigma towards mental illness and people living with it. IME saw the production and launch of a singular album including 14 songs, making men-

tal health issues closer to music, and sharing from different angles how it feels to live with mental health issues every day. The project promoted co-production between musicians with and without mental health disorders by organising workshops, sessions, labs, residencies, jam sessions, etc. between them. These events allowed both groups to work together, share experiences, knowing and benefiting from each other. It also attracted new audiences among those groups of people who are underrepresented in the musical sector.

During the project, not only people living with mental health issues have discovered or re-discovered music. Women who were victims of gender-based violence or homeless people also used music to express themselves, and as a way to share their experience, enriching their lives and the musical sector.

“Clowning Connect Us – ClowNexus” is a three-year project in which eight European health clown organisations explore how health clowns, art and humour can be used to develop social links and enable better communication with people with dementia and children caught by autistic spectrum disorders (ADRs), as well as their carers, while improving the empowerment and mental well-being of these vulnerable groups. Health clowning artists receive artistic, medical and psychological training, enabling them to support, encourage and connect with the public by knowing their needs and potential. Clowns engage individually in the project and there is a strong link between the public and them because very often people share their stories, thoughts and worries. Transnational art laboratories involving clown artists from more than 7 European countries provide a space for exchanging good practices and developing new methodologies with the collaboration of international experts.

ClowNexus therefore aims to fulfil several objectives such as: to provide better social inclusion to people who are of-

ten excluded from the fields of culture and live performance by improving their access to artistic performances; improving the health conditions of these audiences; create a network of health clown organizations in Europe with health professionals and building their capacities, develop an original learning process, create new methodologies and develop new tools to expand research and databases in this regard, and share discoveries in a creative way.

Every day, new developed artistic formats and approaches are being tested with local health and social care partners. And finally, the project offers new opportunities for clown artists in terms of artistic development and job opportunities.

<https://clownexus.eu/>

Project Duration: 36 months (November 2nd, 2020 – October 31st, 2023)

Coordinator: Red Noses Clowndoctors International

Partners: Sairaalaklovnit Ry Sjukhusclowner Rf (Finland), Piros Orr Bohócdoktorok Alapítvány (Hungary), Asociacija Raudonos Nosys Gydytojai Klounai (Lithuania), Sticing Cliniclowns Nederland (The Netherlands), Pallapupas (Spain), Rote Nasen Clowndoctors verein zur Unterstutzung von kranken oder leidenden Menschen durch Humor und Lebensfreunde (Austria), Crveni Nosovi Klaunovidoktori Udruuga Za Podrsku Ljudima Koji Su Bolesni I Pate Pomocu Humora I Zivotne Radosti (Croatia), KERSNIKOVA (Slovenia).

CLOWNEXUS

<https://www.ednetwork.eu/>

Project Duration: 36 months (January 1st, 2022 - December 31st, 2024)

Coordinator: EUROPEAN DANCEHOUSE NETWORK (Spain)

European Dancehouse Network Next (EDNNext)

Through capacity-building, networking, knowledge and skills exchange, research and advocacy activities, EDNNext will contribute to the realisation of a more sustainable and inclusive European dance sector that creates positive impact for dance professionals, dance institutions, local communities and audiences, and society more broadly. In particular, EDNNext will focus on three specific, interconnected themes: Sustainability, Equity and Well-Being.

The project objectives are: improving the professional capacity, competences and well-being of contemporary dance professionals; increasing the organisational capacity, visibility, and leverage of EDN members and other contemporary dance organisations; advocating for the significant contribution and role of contemporary dance to society targeting local audiences, artists and dance professionals, cross-sectoral partners and policymakers at national and European level; developing

new work structures for research, brainstorming, and knowledge-sharing in important thematic areas related to the sector and its societal relevance and responsibilities.

The primary outputs are the meetings of 12 Working Groups informing activity development and facilitating exchange of best practices, 9 Training and Knowledge Exchanges and their reports, 3 International Encounter Meetings and Reports, 3 Research Initiatives and Publications (plus two joint papers with European Performing Arts Alliance), 3 Advocacy Campaigns and Reports, 3 Conferences and Reports.

Over the course of three years, the organisers expect to directly benefit approximately 3,000 dance professionals, network members and other sectoral and cross-sectoral stakeholders through participation in project activities and to reach and impact close to one million more indirectly through communication and dissemination channels.



Good practices from Erasmus+



www.cultureforhealth.eu/mapping/promoting-well-being-through-the-arts/

Project Duration: 2 years (June 1, 2018 – May 31, 2021)

Coordinator: Valkeakosken kaupunki (Finland)

Partners: Valkeakoski School of Music, the Valkeakoski Continuing Learning Centre, the Lifelong Learning Centre, and the Emil School of Fine Arts and Crafts (Finland).

Promoting wellbeing through the arts

“Promoting wellbeing through the arts” was a joint project of arts education organisations in Valkeakoski, Finland. The project coordinator was the City Centre for Education and Well-being, and the partners were the Valkeakoski School of Music, the Valkeakoski Continuing Learning Centre (basic dance and theatre education), the Lifelong Learning Centre, and the Emil School of Fine Arts and Crafts.

The municipal administration has been restructured in anticipation of a major national reform of health and social protection services. The new organisation reflected the municipality's new tasks in promoting the well-being of residents. Artistic education as a means of promoting well-being and preventing social and health problems played a major role in this task.

The adoption of the new national programme entailed the need to train teachers to meet the new content and requirements. The aim of all consortium partners was to increase their cultural skills and acquire skills in order to focus on multicultural aspects of teaching and to obtain new information on learning environments. As part of the project, 4 structured participations in courses and 6 job observation periods were implemented, which strengthened the skills of staff in their fields, and the role of art in promoting well-being. Eight participants were women and two were men. Their age ranged from 40 to 61 years. Three fine arts teachers, three music teachers and four dance teachers participated in the mobility.

Music Empowerment Mobility and Exchange (MEME) Vol. 2 is a 12-month youth mobility project between 12 different rock camp organisations across Europe. All these organisations are active in youth empowerment through music and come from the tradition of girls rock camps, committed to empowering young people using the tools of music and arts education. All except one also participated in the previous MEME project, funded by Erasmus+ in 2018. More than one hundred people took part in this project: sixty young people from age 16 to 30, thirty leaders who travelled with their group from a partner organisation, and a team of twenty organisers from the host organisation. MEME acknowledges that girls and women, transgender people and gender non-conforming people face hurdles in society. To address this imbalance and to achieve its goals, the Youth Exchange was open to the following groups: both cisgender and transgender girls and women; trans and gender non-conforming youth and adults including trans boys and men, intersex youth and adults, people who generally have fewer opportunities and role models within music scenes and society.

The objectives were to develop the collaboration methods, improve the capacity to support the participation of young people with few-

er opportunities and special needs, as well as exchange around their music and media competencies, critical thinking and organising skills, build on the experience of the previous edition of the project.

On a site offered by the Iceland's Agriculture University, the project was composed of three tracks:

1. Music making and band formation: Around 40 participants received instrument instruction and formed bands according to the “girls rock camp” methods. They wrote songs and played at a final concert.
2. Documentation and media making: 6 participants and 4 leaders formed the media team. Participants learned by doing photography, storytelling through film, running social media accounts and recording audio.
3. Non-hierarchical and collective organising and leadership: 6 participants and 2 leaders formed the organising track. Leaders are there to guide if people get stuck in a process and to help facilitate inclusive and clear communications. Partner organisations are now better equipped to engage youth with fewer opportunities and foster ownership amongst them, and put this into practice in an international context, through initialising new projects.

<http://stelpurrokka.is/meme-vol-2-1>

Project Duration: 1 year (January 15, 2019 – January 14, 2020)

Coordinator: Stelpur rokka! (Iceland)

Partners: ATEM (Germany), OPA / Femix (Serbia), Fundacja Pozytywnych Zmian and Stowarzyszenie Kobięca Transmisja (Poland), Girls Rock Dublin (Ireland), Girls Rock London (UK), Girls Rock! Finland and Rock Donna (Finland), JM / LOUD (Norway), Pink Noise (Austria) and Popkollo (Sweden).

Music Empowerment

Mobility and Exchange - Vol. 2

<https://erasmus-plus.ec.europa.eu/projects/search/details/2020-2-MT01-KA105-074278>

Project Duration: 1 year 5 months
(August 1, 2020 – December 31, 2021)

Coordinator: PRISMS (Malta)

Partners: Hidak Ifjúsági Alapítvány (Hungary), MTÜ Pärnu Noorte Vabaajakeskus (Estonia), Geoclube - Associação Juvenil de Ciência, Natureza e Aventura (Portugal), Associazione di Promozione Sociale Young Effect (Italy), Ticket2Europe (Spain), Fundacja im. Zofii Zamenhof (Poland).

The project was held in Rabat for one week and brought together 31 participants from Malta, Poland, Hungary, Portugal, Spain, Estonia and Italy. It aimed to give time and space to young leaders who aspire to become youth workers, to explore their inner worlds. Indeed, it was noted that young people, spending a lot of time on screens, no longer really had the time to know themselves. The main objective of this project was therefore to help future youth workers get in touch with themselves. This project focused on the Erasmus+ objective to promote the improvement of the quality of youth work, and worked on the psychological well-being of young youth leaders/workers. Participating organisations understood the importance of having young leaders/workers who are equipped to go through this era and help young people around them, by increasing their self-awareness, knowing their strengths and weaknesses and knowledge of their own emotions. It was also important to develop the relationship between the youth worker and the young person. The participants

The FixSmallArt project was created to support the steering and implementation of innovative artistic training methodologies for the empowerment of people with learning disabilities and mental health in order to develop their communication skills, social status and personal responsibility. The applied method allows us to empower people with disabilities by developing their key skills, sharing old and new methods and improving the visibility of people with disabilities who are usually left off the margins of the labour market due to prejudice. The project was coordinated by Medborgarskolan (Sweden) in partnership with organisations from five other countries.

The main objectives of the project were to: promote art as a therapy to recovery for people with learning disabilities and mental illness; to promote the social engagement of the target group by developing social skills through their participa-

The Little Prince:

An invitation to an inward journey

managed to increase their skills and transfer them to their own organisations. The impact should reach the national and international levels through the exchange of information and results with the media, organisations' websites and networks.

As a reference basis for the methodology to be used in this project, Antoine de Saint-Exupery's book "The Little Prince" was chosen. The hero of the book has travelled from one planet to another. On each planet, he meets different characters such as the king, the fox, a rose, a lamppost and a snake among others, all of which are used by the trainers to help participants better understand the role of the youth worker and the importance of the relationship built with the young people they work with. The training course used non-formal methods of education. "The Little Prince" is a methodology that can translate into long-term projects highlighting the results of this training course. A list of tools from the SALTO Toolbox will be used by the trainers.

tion in this kind of activities which in turn will enable them in searching / applying for a job; to promote the creativity giving the participants the opportunity to explore and developing knowledge offering possibilities of expressing oneself by using several different techniques; to establish a common strategy between professionals that work in the field of mental health and disabilities by developing a basic guide on working with art and paper crafts with people with learning disabilities and/or mental illness; to create capacity building to work in art activities with people with disabilities and mental illness via Art Investigation lessons and Art Making lessons; to develop a pilot training programme to test the training content; to develop a MOOC containing the previous program; to virtually pilote the MOOC course; and to disseminate activities through 7 multiplier events, attracting +200 participants.

<http://www.fixsmallart.eu/>

Project Duration: 24 months (November 1, 2018 – October 31, 2020)

Partners: Univerzitetni Rehabilitacijski Inštitut Republike Slovenije - Soča (Slovenia), Institoyto Psychokoionikis Anaptyxis (Greece), UC Limburg (Belgium), OECON GROUP BULGARIA (Bulgaria), Anazitites Theatrou (Greece), L'Ovile Cooperativa di Solidarietà Sociale scarl (Italy).

Inclusive art for disabled and mentally-ill people



A landscape photograph of a beach at low tide. The foreground is a wide, sandy beach with some small pebbles and shells. The middle ground is a calm body of water that perfectly reflects the sky and a large, fluffy white cloud. The background shows a flat horizon line under a clear blue sky with some wispy clouds.

Good practices from **Horizon 2020** and **Horizon Europe**

<https://www.hb.se/en/Research/Research-Portal/Projects/Acting-on-the-margins--Art-as-social-sculpture-AMASS/>

Project Duration: 36 months (February 1st, 2020 – January 31st, 2023)

Coordinator: Lapin Yliopisto (Finland)

Partners: Associação de Professores de Expressão e Comunicação Visual (Portugal), Univerzita Karlova (Czechia), Università ta' Malta (Malta), Höskolan i Borås (Sweden), Budapesti Corvinus Egyetem (Hungary), Paco Design Collaborative (Italy), University of Leeds (United Kingdom)

AMASS

Acting on the Margins: Arts as Social Sculpture

AMASS, an arts-based action research project, aims to create concrete opportunities for people to come together and accompany artists as agents in creative projects and interpretations.

This multidisciplinary project will consider a wide field of disciplines and through participatory approaches, it will use practical methods from the field of service design to explore the role of the arts in mitigating societal challenges, aiming at capturing, assessing and harnessing the societal impact of the arts and further generate social impact through policy recommendations. The overall objective of the project is to address the European-wide lack of synthesis of the potential of the arts that can lead to generating alternative or unconventional solutions to societal challenges and policy development. The

challenges addressed by AMASS are geopolitically oriented: the future of work in creative, cultural and other sectors; radical ideologies and extremism; societal polarisation and stratification; lack of civil society participation; populism; migration. AMASS, which is located in Europe's culturally often underserved Northern, Southern, Western and Eastern regions, will set up 5 experiments in these peripheries to investigate the educational effects of the STEAM model in integrating the arts with science through participatory and multidisciplinary approaches. This will be accomplished through technologically enabled visual expression and problem-based learning that will offer solutions to the geopolitical challenges, and policy recommendations and development that will foster inclusive, innovative and reflective societies.

The project explores sonic violence, acoustic witnessing and the ethics of listening. It investigates the weaponisation of music/sound in situations of confinement and displacement in light of transnational developments in technologies of terror from the Cold War to this day. The project also sheds light on how music/sound can become a tool for reclaiming agency, explores the ethical challenges of such research, and of music programmes for prisoners and refugees.

MUTE's comparative approach will extend to (post)colonial Cyprus, Greece, Serbia, Germany, Soviet Union and contemporary Russia, Iraq, Argentina, Chile, Uruguay and Paraguay. MUTE will critically analyse this complex phenomenon across the disciplines of (ethno)musicology, social anthropology, his-

tory, critical theory, human rights law and sound art, since it cannot be fully grasped through the methods of any one alone. MUTE's findings and results will transform scientific discourse, changing current perceptions about music's social function. This historical recovery is important in revisiting and assessing detention-related policies and current definitions of torture.

Given recent mass asylum seeking in Europe and the growing number of music research projects with refugees, it will offer the needed ethical, methodological and theoretical foundations for present and future research, ensuring the well-being of participants and researchers, research excellence, and critically nuanced scholarship.

Soundscapes of Trauma:

Music, Sound and the Ethics of Witnessing

MUTE

<https://cordis.europa.eu/project/id/101002720>

Project Duration: 3 years 4 months (February 1st, 2020 – May 31st, 2023)

Coordinator: Ethniko Idryma Erevnon (Greece).

Partners: Ethniko Idryma Erevnon (Greece), Anotati Scholi Kalon Technon (Greece), Panteio Panepistimio Koinonikon Kaipolitikon Epistimon (Greece), University of Cyprus (Cyprus).

<https://www.mesoc-project.eu/> Project
Duration: 3 years 4 months (February 1st,
2020 – May 31st, 2023)

Project Duration: 24 months (November 1,
2018 – October 31, 2020)

Coordinator: Universitat de Valencia (Spain)

Partners: eConcult (Spain), KEA European
Affairs (Belgium), DASTU - Politecnico di
Milano (Italy), Univeritat de Barcelona -
School of Economics and Business (Spain),
Relais Culture Europe Association (France),
City of Rijeka (Croatia), City of Athens - DAEM
(Greece), City of Cluj Napoca - Cluj Cultural
Center (Romania), Worldcrunch (France),
University of Rijeka (Croatia).

Measuring the impact of cultural policies and practices is hard. MESOC adapts and further develops a method for 'transition based' impact assessment. The method aims to build a structural model of the Societal Dimension of Culture, as defined by one of the strategic objectives of the European Agenda.

The project's goal is fourfold; to define the perimeter of investigation of the societal value and impacts of cultural policies and practices, thus framing and guiding the collection of academic and institutional literature and the definition of a set of case studies relevant to the three crossover themes of Health and Wellbeing, Urban and Territorial Renovation and People's Engagement and Participation; to propose and validate, using the Delphi method, in collaboration with a large representation of key institutional, academic and professional actors, a long list of impact transmission variables and indicators reflecting the

MESOC:

Measuring the Social Dimension of Culture

underlying approach of the surveyed case studies; to assess the societal value and impacts of cultural policies and practices related to the three crossover themes, both diachronically and synchronically, within 10 European City pilots; and to propose a (tentative) set of statistical data sources, which could complement existing measures of the societal value and impacts of culture by adding its effects on personal well-being and health, citizens involvement and participation, urban identity and social cohesion.

The ultimate, expected output of the project is a Free and Open Access, online service (named the MESOC Toolkit) that could be used by both researchers and practitioners (the latter including both policy makers and cultural operators from all over the EU) to measure the societal value and impacts of cultural policies and practices.

The project aims to understand to what extent archaeology can contribute to community wellbeing. LOGGIA will be led by the fellow, Dr Francesco Ripanti, under the supervision of Dr Giorgos Papantoniou in the Department of Classics, Trinity College Dublin (TCD), and encompasses three fields of study: archaeology, wellbeing and disability studies.

Archaeology may positively impact individual and community wellbeing and especially benefit vulnerable groups. LOGGIA will adopt a unique approach to address how archaeology can promote community wellbeing in the Mediterranean context, by focusing on the inclusion of persons with disabilities through case study research. As first and second research objectives, LOGGIA will outline a novel theoretical and evaluation framework linking community archaeology and wellbeing, and assess the impact of archaeology programmes

on community wellbeing in two case studies of 'People and Things in Vignale' (Italy) and 'Xeros River Valley' (Cyprus). The fellow has a background in archaeology and thanks to the support of the three interdisciplinary TCD Centres – the Medical and Health Humanities Initiative, the Centre for Mediterranean and Near Eastern Studies, the Trinity Long Room Hub Arts & Humanities Research Institute – and the secondment at Manchester Metropolitan University, will acquire the necessary knowledge in the areas of wellbeing and disability studies. An integral part of the research is the non-academic placement at Silversky3D. As third objective, through the popular videogame Minecraft, LOGGIA will assess the extent to which the interaction with a digital environment based on the case studies can contribute to the inclusion of persons with disabilities and their wellbeing.

LOGGIA:

Linking community archaeology and wellbeing in the Mediterranean

<https://www.loggia-project.eu/project/>

Project Duration: 5 years (June 1st, 2019 – May 31st, 2024)

Coordinator: Ethniko Idryma Erevnon (Greece).

Partners: Ethniko Idryma Erevnon (Greece), Anotati Scholi Kalon Technon (Greece), Panteio Panepistimio Koinonikon Kaipolitikon Epistimon (Greece), University of Cyprus (Cyprus).

<https://www2.helsinki.fi/en/researchgroups/cognitive-brain-research-unit/preservation-and-efficacy-of-music-and-singing-in-ageing-aphasia-and-alzheimers-disease-premus>

Project Duration: 5 years 6 months
(January 1st, 2019 – June 30th, 2024)

Coordinator: Helsingin Yliopisto (Finland).

Preservation and Efficacy of Music and Singing in Ageing, Aphasia, and Alzheimer's Disease

For the human brain, music is a highly complex and versatile stimulus that is closely linked to speech, executive-motor, emotion, and memory networks. In severe ageing related neurological disorders, such as post-stroke aphasia and Alzheimer's disease dementia, music and singing may provide a valuable alternative route to verbal and emotional expression and to memory and self-awareness. However, the neural processes underlying this are still poorly understood. Moreover, although there is increasing evidence for the efficacy of musical activities in supporting normal neurocognitive ageing and enhancing neurological recovery, the focus has been on individual-level musical activities, overlooking the enormous social potential of music.

PREMUS will combine modern behavioural and neuroimaging methods in the unique context of cross-sectional and cohort studies and clinical trials to achieve both fundamental and applied research goals. The fundamental goal of PREMUS is to determine the neural basis of singing, music-evoked emotions and memories, and explicit and

implicit musical learning across normal ageing, in aphasia, and in different stages of Alzheimer's disease. The applied goal of PREMUS is to uncover the rehabilitative potential of social musical activities by exploring the long-term efficacy of choir singing on neurocognitive, emotional, and social functioning in normal ageing and mild cognitive impairment, and determining the rehabilitative efficacy of a novel intervention that utilizes adapted choir singing, melodic intonation therapy, and computer-based singing training on verbal, cognitive, emotional, and social functioning in aphasia, together with uncovering the structural and functional neuroplasticity changes underlying the effects of the singing interventions.

The outcome of PREMUS will have major scientific, clinical, and societal value as well as enormous practical impact on promoting healthy ageing, aphasia rehabilitation, and dementia care.





European Capital of Culture

<https://kaunas2022.eu/en/designing-happiness/>

Project Duration: 1 year, 2022

Coordinator: Kaunas 2022 (Lithuania)

Partners: UNESCO City of Design, EIDD Design For All Europe, Lietuvos Respublikos Vyriausybės, Kauno rajono savivaldybė, Kaunas Auga.

Kaunas 2022

“Designing happiness”

“Designing happiness” is a key programme of the Kaunas 2022 project (Lithuania), undertaken on the occasion of its nomination as European Capital of Culture in 2022. Since its introduction in 2015 into the UNESCO Creative Cities Network, its nomination the same year for the status of City of design, and its inclusion in the EIDD (Design for All Europe) network in 2018, Kaunas and its district are preparing for 2022, by carrying out transformations on the city and its functioning. All the communities that make up the body and soul of Kaunas, have been activated to implement these changes through cultural and artistic initiatives. The goal of the project is to transform Kaunas into a permanent capital of design, but also and above all into a model of a happy city. It is a question of solving, through design, recurring problems in the public space. A central element of this process is, therefore, the attention paid to accessibility in all cultural projects. The concept of accessibility refers to fair and equal opportunities for all people, regardless of their abilities and disabilities, gender, age, country of origin, to access various places and services independently, without assistance. Accessibility is therefore directly linked to the design of products,

environments, programmes and services that can be used by everyone.

The objectives of “Designing happiness” are therefore to create a living space that generates positive experiences, to shape a community that assumes its history, is open and culturally active, with young people capable of building the future, of promoting quality, diversity and accessibility of culture for all, to invent a city with unique architecture and design, as well as the capacity to innovate heritage, to create a strong networking of the cultural sector in Europe and in the world. In order to achieve these goals, different methods are promoted: co-creation, participatory and civic culture, local and international cultural partnerships, intersectoral partnerships.

Since 22 January 2022, about 40 festivals, more than 60 exhibitions, more than 250 stage events and more than 250 concerts have taken place in Kaunas and are imagined under the light of “Designing happiness”. A few examples include: the Day of Happiness (celebrated in March); creative workshops; an open-air art gallery; and the Kaunas Design Event (October).

EU Prize for contemporary architecture

In 2017 the Stéphane Beel Architecten's project of the construction of the University Psychiatric Centre Gasthuisberg in Leuven was nominated for the EU Prize for Contemporary Architecture - the Mies van der Rohe Award. This prize was created in 2001 to celebrate excellence in architectural works built across Europe. The award also highlights the contribution of quality architecture to sustainable development and citizens' well-being. This nomination illustrates the importance of mental health for Europe.

This architectural project consisted in the construction of a psychiatric centre, being part of the further development of the university campus of Gasthuisberg in Leuven. The plan of the building revolves around a big patio and makes it a point

of honour to create green areas, with interior trees, essential to the well-being of patients. According to the architect, the patio was imagined as a "therapeutic landscape". This "landscape" is repeated on each floor, so that patients can reach their therapy spaces by crossing it. It is also a place of relaxation and informal contact between patients, visitors and healthcare professionals. On the top floor, a terrace and a gym allow patients to change their minds. The architect made sure to combine safety and medical imperatives with beauty, comfort and acoustic requirements in the choice of materials, colours and decoration. Although it is a hospital, the idea was to create an environment that is both welcoming and safe, which has positive impacts on the health of its occupants.

The University Psychiatric Centre Gasthuisberg

<https://miesarch.com/work/3223>

Year of nomination: 2017

Coordinator: EU Prize for Contemporary Architecture

Architect studios: Stéphane Beel Architects; Ludovic Devriendt; Ney & Partners engineers; VK Engineering; Daidalos Peutz

<https://miesarch.com/work/4741>

Year of nomination: 2022

Coordinator: EU Prize for Contemporary Architecture

Architect studios: Vaillo + Irigaray Architects; GVG

Psychiatric Complex of Navarra

This project, born in 2018, was nominated in 2022. This is another illustration of the importance of health, in particular mental health, in the cultural reflection of the EU. It consists of the construction of new buildings affixed to the old historical buildings, in order to imagine a harmonious junction from the old to the new.

The objective of the project is to respect the hygienist origins of the establishment and to create a healthy therapeutic space for staff and patients, promoting ergotherapy and daily activities as fundamental treatment elements for proper patient care: therefore, the relationship of architecture with nature is rethought, outdoor spaces and courtyards are planned between traffic places. The project aims to offer a hybrid between new and old buildings, trying to make the most of the values of the existing one and developing it through new built "prostheses".

In the same way these prostheses help the original limb recover a lost function, in this case, they reconfigure the space and make new functions possible, in addition to complementing the structure to accommodate new health trends and channel and assimilate new technologies.

The new buildings are built of concrete but coloured with the colour of the old stone, and on the new facades, we find, in bas-relief, the patterns and geometry of the arches of the old buildings. The architects have thus imagined a perfectly operational place medically and which is aesthetically faithful to the memory of the place, respecting its past and future history, since the materials were chosen for their ability to age with historical buildings and take on the appearance of aging stones.

The project is about shelter, refuge, an oasis of care, repair and well-being, located in a suburb of the city of Dublin, Ireland.

Inspired by the site and the surrounding nature, the architecture was designed as an addition to a pre-existing 1970's single storey, L shaped, red brick building with turquoise low pitch metal-deck roofing, which provided a basic enclosure. The pre-existing device signalled a defensive stance wholly inappropriate to the spirit of the Candle Community Trust, whose function is providing services and answers to young people's needs. Rectifying this was essential. Doing so within a limit-

ed budget, using existing resources, acting sustainably was the design challenge. Externally, the new three-dimensional terracotta toned wedge form linked to the existing building strategically created new spaces - a welcoming brick, south facing entrance court and an east facing calming lawn. Internally, the new connective circulation was conceived as the main social space having researched, listened and observed the importance of a simple organisation to assist orientation, confidence, thus fostering well-being and providing appropriate space for the nurturing and development of young people.

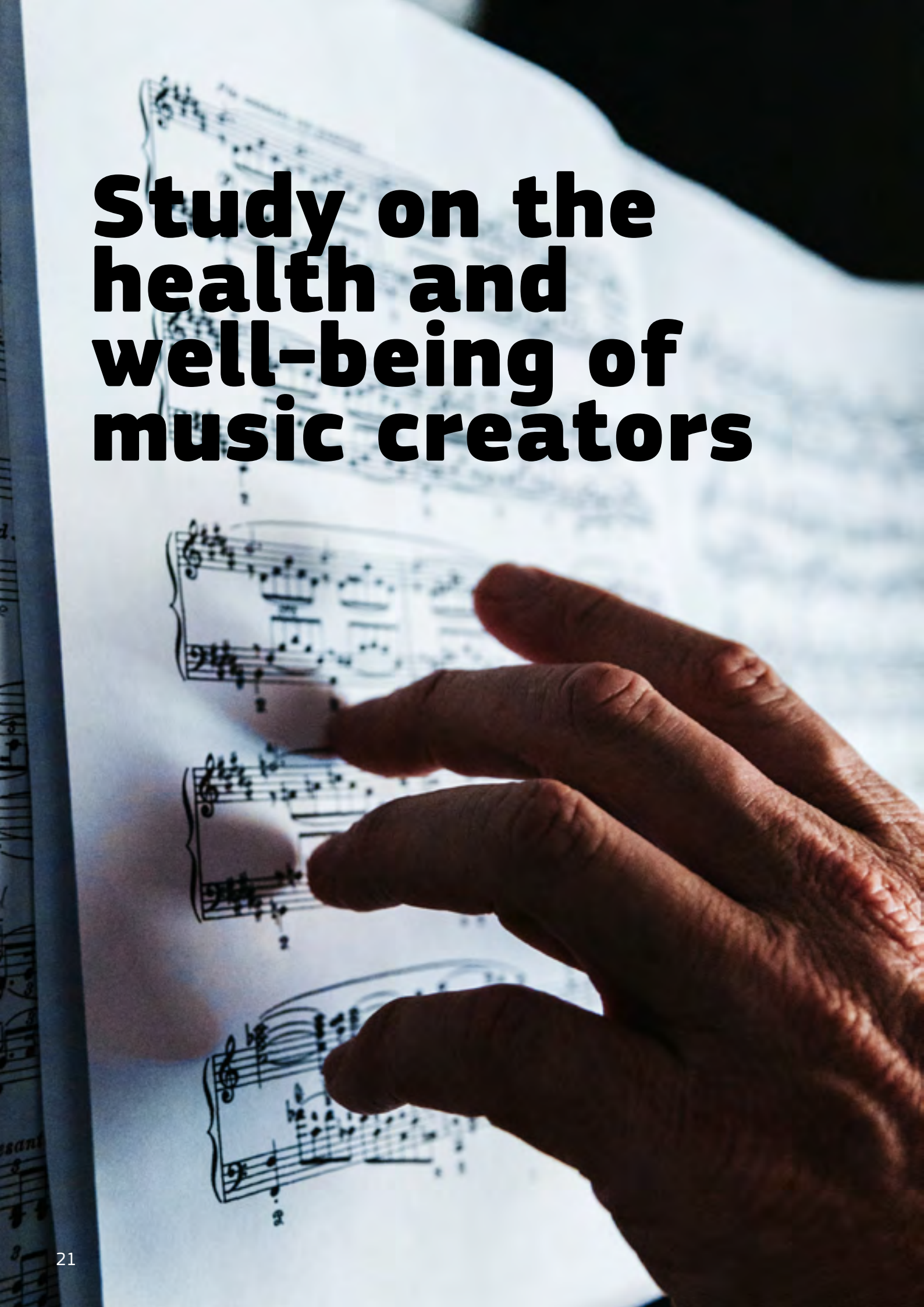
Candle Community

<https://miesarch.com/work/4346>

Year of nomination: 2022

Coordinator: EU Prize for Contemporary Architecture

Architect studios: McGarry Ní Éanaigh Architects

A close-up photograph of a hand with aged, wrinkled skin pointing towards musical notation on a sheet of paper. The paper is slightly out of focus, showing several staves of music with notes and clefs. The lighting is soft, highlighting the texture of the hand and the paper. The overall mood is contemplative and artistic.

Study on the health and well-being of music creators

Study on the health and wellbeing of music creators in the EU – insights from research for policy and practice

Playing music professionally requires physical and psychological resilience. Professional musicians and music creators operate in a rapidly changing landscape where music is created, produced, distributed, consumed and monetised in completely new ways. This new landscape puts extra pressure and stress on professionals who now need a range of other skills, additional to their virtuosity and proficiency. The COVID-19 pandemic made things worse. This combined new reality causes a great deal of concern about the health and wellbeing of musicians and music creators. To address this concern, funded under the Preparatory action for music 2018-2020, the European Commission launched an EU study in the context of its Music Moves Europe initiative.

This study aims at raising awareness about this crucial topic among policy-makers by addressing three key questions:

- What health, wellbeing and safety risks do music creators face? What are the implications of these risks for them and for the music sector?
- What good practices, interventions and actions are used to tackle these risks and their impacts, and with what degree of success?
- What steps can prevent or mitigate the risks related to the health, wellbeing and safety of music creators and musicians in the EU?

The study shows that the health and well-being of musicians is vulnerable to a number of risk factors: Professional musicians are often faced with playing techniques that cause repetitive strain and exposure to high noise; competition and the lack of a social network; financial and occupational insecurity; irregular working hours; the need to combine different jobs; extensive periods away from friends and family while touring; imbalance between work and family life; outdated practices in music education, which does not equip them to deal with the physical, psychological and social challenges of being a musician or to make a living as a musician in today's industry; expensive treatment costs. Reported occupational health problems in music encompass musculoskeletal disorders, noise-induced hearing loss, sleep disorders, vocal damage, performance anxiety, (techno)stress, loneliness and social anxiety, substance and alcohol use, vision problems, depression, chronic pain, eating disorders.

The study shows **examples of successful interventions and actions** (policies and practices) from several EU Member States to address these challenges; it distils **key policy lessons** and provides recommendations for policies and practices that can improve the physical and mental health and safety of musicians and music creators in the EU. In terms of education, prevention and treatment.

The final study results will be further shared with relevant actors and addressed in the Music Moves Europe dialogue in early 2023.

