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**The Impact of Humanities: The intrinsic value of arts and
culture in an analytically-driven world**

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Abstract

Keywords: Arts and culture, human condition, value of humanities, measure of humanities, social consumption of arts, interdisciplinary humanities, arts economics, economic utility of humanities, democracy in arts, contemporary art, IFACCA, UNESCO, AHRC, IAA, EU.

In a world dominated by data and quantitative measures that provide valuable insights and solutions to various economic challenges, arts and culture bring a unique perspective that goes beyond numbers by inspiring creativity and critical thinking, questioning conventional wisdom, increasing self-expression and understanding of the human condition, and deepening awareness and appreciation of cultural difference, legacy, and history. In modern society, there has been a significant rise in the recognition of the significance of arts and culture in reflecting and influencing global developments. This has been evident via the emergence of new artistic expressions showcased in various exhibitions worldwide. According to the recent studies of this decade, humanities-based research on "impact and value" has been presented informally, whether in articles, symposia, or conference plenaries, and just a few academic journals have dedicated special issues to this topic. The principal aim of the paper is to investigate the most frequently offered arguments on why the humanities have a special purpose and value for us as individuals and for society as a whole by analyzing its economic value of "usefulness," their connection to democracy, its methods of measurement, social consumption, and theoretical foundation. The analysis will be based on a review of various international project reports by organizations such as the International Federation of Arts Councils and Arts Agencies (IFACCA), the Arts and Humanities Research Council (AHRC), the United Nations Educational, Scientific, and Cultural Organization (UNESCO), and the International Association of Art (IAA), as well as other research papers in the field. The study shows current policy directions and applications related to using the humanities for practical purposes in the domains of educational research, governance, and public policy. The thesis advocates for a greater recognition of the inherent worth of the humanities in enhancing intellectual depth and cultural vibrancy and sustaining a democratic society.

Introduction

In a world dominated by data and quantitative measures, the importance of the humanities contributes to a deeper understanding of the human experience and the complexities of emotions. Arts and culture help us to question, reflect, and explore the values and beliefs that shape our society. Further, they function as a forum where a wide range of viewpoints and voices can be expressed and celebrated. The richness of human expression and the significance of qualitative experiences are underscored by the arts and culture in a world dominated by quantity and data. By providing a forum for the preservation of traditions, stories, and rituals that are fundamental to our identity, the arts and culture also participate in the preservation and celebration of our cultural heritage.

The thesis confronts the inquiries that may appear overly evident to pose, but are yet too complex to have definitive responses. What is the significance of the humanities? What is the function of arts and culture in our everyday existence? What methods may be used to quantify the worth of the humanities? Are there any difficulties in evaluating the significance or influence of the humanities in contemporary society? Which international organizations provide help to the field, and in what manner? In order to address these inquiries, the thesis is structured with an introductory section, four chapters, a conclusion, and an appendix, whereby each chapter is devoted to a separate subject that contributes to the understanding of the concept of cultural value. The essence of each chapter is constructed by harmonizing with one another, maintaining the beginning progression, and expanding the overall comprehension.

The primary emphasis of the first chapter centers around the intricacies involved in evaluating and comprehending the significance of the humanities in modern society. Arguments explore the difficulties involved in assessing the value of humanities studies and education, especially in a world that frequently gives more importance to science and quantitative metrics than the arts and cultural fields. The chapter highlights the significance of acknowledging the inherent worth of humanities fields, including literature, history, philosophy, and cultural studies, in promoting critical thinking, cultural comprehension, and ethical judgment. It develops and explores the conflict

between the inherent value of the arts, which may not coincide with practical assessments of worth based on economic effect or utilitarian objectives. Therefore, the difficulty of cultural value lies in the challenge of defining and quantifying it, as there is no consensus across different disciplines on the best effective ways for judging the worth of arts and culture. In general, the first chapter of the paper establishes the foundation for a more thorough examination of the intricacies involved in evaluating and acknowledging the importance of the humanities in modern society. It illuminates the diverse ways in which arts and culture contribute to personal development and social advancement, the classification of arts and culture over the past decades, the pluralistic nature of the arts, and the interdisciplinarity of humanities.

The second part of the thesis primarily examines the difficulties and objections encountered by humanities fields, criticism and underestimation of humanities, and the impact of globalization and eurocentrism. It explores the tendency in modern culture to undervalue the humanities, viewing them as less practical or immediately useful compared to other academic fields. It emphasizes the lack of understanding or acknowledgment of the importance of humanities in certain academic communities, which poses difficulties in showing its value in a culture that prioritizes science. It describes several utilization methods for instrumentalizing the humanities within the different fields of economics, tourism, or even policy-making processes.

When it comes to Eurocentrism, it explains the term as a phenomenon deeply rooted in the contemporary/colonial capitalist global system and not just a cultural bias but a structural issue embedded in knowledge production, dissemination, and evaluation processes. This emphasizes how Eurocentrism privileges European knowledge and epistemologies over non-European perspectives, leading to the exclusion of non-European cultures and knowledge systems. The chapter argues that challenging Eurocentrism is essential for promoting social justice and fostering a more inclusive global perspective. Furthermore, the chapter examines the relationship between the arts, humanities, and democracy by investigating how democracy functions as a system of governance where individuals who are both free and equal have the power to make decisions on the government, laws, and policies. This underscores the importance of the arts in promoting democratic ideals such as liberty, fairness, and individual autonomy. Moreover, it acknowledges the importance of arts and culture in fostering critical

thinking and engaged involvement in society, both of which are essential components of a democratic society.

The third chapter specifically examines the importance of the humanities and arts in education and their wider impact on society. It explores the intricacies of evaluating how the public perceives and embraces the arts. It also examines the difficulties of effectively expressing the worth of the arts to various stakeholders, such as legislators, educators, and the general public. The chapter also explores the significance of education in fostering comprehension, acceptance, and analytical reasoning among heterogeneous communities. It highlights the significance of promoting empathy, moral consciousness, and political literacy through educational methods that incorporate the principles of tolerance and understanding into curricula and activities. In short, the chapter explores the significance of the arts and humanities in cultivating analytical reasoning, advocating for compassion, and nurturing egalitarianism in educational institutions. It emphasizes the need to interpret these ideas in academic curriculum as well as professional business fields in order to foster understanding and acceptance among different groups, therefore fostering the creation of unified and inclusive societies.

The last chapter of the thesis specifically addresses topics related to cultural policy, with an emphasis on the functions and responsibilities of AHRC, UNESCO, IFACCA, and the EU in the promotion and preservation of cultural heritage, measuring the value of the culture, and international collaboration. This section analyzes the importance of cultural policy in promoting cultural variety, encouraging artistic expression, and protecting cultural assets. The analysis covers various facets of cultural policy, such as the initiatives of financial aid to artists and cultural institutions, policies related to heritage preservation, initiatives to promote cultural education, and the importance of cultural infrastructure in society. Moreover, it offers insights and findings from the collaborative efforts of many worldwide organizations and conferences that aim to preserve cultural heritage during crises, foster sustainable and inclusive communities, and encourage global cultural exchange and understanding.

To summarize, the thesis focuses on the intricacy of cultural value that derives from the challenge of accurately describing and quantifying it, due to the absence of consensus among many fields about the most efficient approaches to assessing the importance of arts and culture. It explores various approaches by which arts and culture contribute to human development and promote societal advancement, serving as a crucial tool for understanding the human condition. Beyond the necessity of evaluating and quantifying it, the final argument supports the worth of the humanities.

In other words, the humanities are valuable; their usefulness is not always proven, but they need to be encouraged in our society beyond their measurable utility as a condition of our civilization.

Chapter 1. Humanities

1.1. Humanities as a field of study

“We are unknown, we knowers, ourselves to ourselves; this has its own good reason. We have never searched for ourselves - how should it then come to pass, that we should ever find ourselves?”¹

Nietzsche, F., *The Genealogy of Morals*, preface

With the development of society, a few scholars argue that questions like Nietzsche's are never posed in contemporary times. However, these questions remain pertinent as they underscore the major subject and the need for self-awareness and introspection in the humanities². In other words, scholars and humanists over the decades may have failed to recognize the significance of self-awareness and self-knowledge in their academic pursuits. The statement serves as a poignant reminder of the potential detachment that might occur between the pursuit of knowledge and the understanding of one's own identity.

The humanities as "philosophy, political science, religious studies, history, anthropology, sociology, literature, art, music, and studies of language and culture" as per Martha Nussbaum's³ list discussed as "*the parts of a liberal education that have by now become associated with 'the humanities' and, to some extent, 'the social sciences.'*" The fields of humanities (which are not separated from the arts in this thesis) are appreciated, particularly as they benefit the economy or serve a therapeutic function in people's physical health or mental well-being⁴.

Scientists or economists, to a first approximation, make judgements based on data; they apply empirical procedures aimed at turning data into evidence bearing on

¹ Nietzsche, F. (2012). *The Genealogy of Morals*. United States: Dover Publications.

² Harpham, G. G. (2013). Finding Ourselves: The Humanities as a Discipline. *American Literary History*, 25(3), 509–534.

³ Martha Nussbaum (*born May 6, 1947, in New York, United States*) is an American philosopher and legal scholar best known for her work in ancient Greek and Roman philosophy, philosophy of law and moral psychology.

⁴ Smith, R. (2015). Educational Research: The Importance of the Humanities. *Educational Theory*, 65(6), 739–754.

assumptions about how things stand in the real world. Humanists, on the other hand, use narrative and conceptual tools to comprehend and enrich the human situation. The humanities use empathic identification to explore what it means to be a human being in a large cosmos by emphasizing the clarifying power of the individual moment and the transforming effect of visualizing the potential⁵.

Hellen Small, in her book *“The Value of The Humanities”* highlights two definitions that describe the work done in the humanities. If asked without any aggressive political provocation, the resulting characterization is likely to be less dramatic than the descriptions given during conflicts between disciplines by usually being minimally a characterization:

“The humanities study the meaning-making practices of human culture, past and present, focusing on interpretation and critical evaluation, primarily in terms of the individual response and with an ineliminable element of subjectivity⁶.”

However, during instances when it is politically imperative to exhibit a stronger and more confrontational statement, she allows us to articulate our stance more explicitly:

“In the main, the humanities value qualitative reasoning above quantitative reasoning; they place greater faith in interpretative than in positivistic thinking; unlike the sciences and the scientific wing of the social sciences, they do not have a dominant methodology, and many of their truth claims are not verifiable as those of the natural sciences are verifiable; they tend, accordingly, to distrust proceduralism and to value independence of thought. They are oriented as much toward historical analysis as toward synchronic structural analysis and as much toward the medium of expression as towards its content (tending to see the form-content distinction as itself problematic). They attend to the role of the perceiver in ascertaining even the most philosophically secure of knowledge claims, and they have an interest, often they also take pleasure, in the specificity of the object of study and the specificity of the individual response (its content and its style) over and above the generalized or collective response. Not least, they respect the products of past human endeavors in culture, even when superseded⁷.”

⁵ Robinson et al., (2016) *Human values and the value of humanities in interdisciplinary research*, *Cogent Arts & Humanities*, 3:1

⁶ Small, H. (2013) *The Value of the Humanities*, Oxford: Oxford University Press, 57.

⁷ Ibid. 58.

Martha Nussbaum, in *Not for Profit: Why Democracy Needs the Humanities*, eloquently argues that the arts play a crucial role in building the world we live in, preparing individuals to flourish in a democratic society. The training of the empathic moral imagination—the ability to profoundly conceive points of view other than one's own, and to comprehend why someone situated in other circumstances might have the ideas and emotions that they have—is identified as the key value of the humanities by Nussbaum⁸. A close study of philosophy, literature, religion, music, and the visual and performing arts allows one to delve into other people's creative worlds, learning how to suspend one's egoistic self-absorption for a moment⁹.

Jon Jacobs, in *The Humanities and The Recovery of The Real World (2009)*, argues for the humanities by describing how they provide access to a domain of truth that is not usually given enough weight in purely empiricist understandings of reality - the world of normativity¹⁰. He challenges popular perceptions of the arts, literature, music, philosophy, and religion as dealing with extremely subjective and speculative subjects-soothing fictions at best, self-indulgent navel-gazing at worst. In contrast, he sees the humanities as a parallel search for reality to science's steadfast empiricism (whether natural or social).

The public advantages that are anticipated to be offered in exchange for social support through specialized institutions and monetization have been a major concern. This presents the difficult but critical question of measuring such public benefit in the context of an assumed commitment to evidence-based policymaking¹¹. The arts and cultural sectors not only contribute to the economy through employment and revenue generation, but they also create a sense of community and cultural identity. The humanities also provide crucial civic abilities and methods of analyzing cultural and technical values, eventually leading to a greater knowledge of the human experience and the world we live in. Literature, philosophy, history, languages, arts, and cultural

⁸ Nussbaum, M. (1998) *Cultivating Humanity: A Classical Defense of Reform in Liberal Education* (Cambridge, MA: Harvard University Press, 1998), 11.

⁹ Kent, E. F. (2012). What are you going to do with a degree in that?: Arguing for the humanities in an era of efficiency. *Arts and Humanities in Higher Education*, 11(3), 273-284.

¹⁰ Jacobs J. (2009) The humanities and the recovery of the real world, *Arts and Humanities in Higher Education* 8(1): 26–41

¹¹ Belfiore, E. (2015). 'Impact', 'value' and 'bad economics': Making sense of the problem of value in the arts and humanities. *Arts and Humanities in Higher Education*, 14(1), 95-110.

studies are among the many subjects that fall under the general term of the humanities that foster social and cultural literacies by providing critical observations on the contexts, impacts, and implications of knowledge generation¹².

The "uses" of the arts and humanities should not contrast with those of science. In a finite environment, humans should not be afraid to question what they are good for. The long view of science allows us to observe how art, which may appear to be the most worthless of all major kinds of human endeavor, can transform minds and civilizations due to its lack of immediate utility¹³. Fiction, in particular, has increased sympathy and decreased social damage, and, like other arts, inspires the imagination to imagine greater goals in a richer society. Given that humans must mimic in order to create, the arts and humanities, as seed banks of human history, make a significant effect.

The humanities are primarily concerned with our culture's fundamental views about justice and law, right and wrong, good and evil, truth and untruth, and what to appreciate in verbal and visual works of art¹⁴. In the field of humanities, it is essential for us to carefully consider the things that our society finds important and the reasons behind it. We should also examine how our beliefs and ideas compare to those of past or different civilizations. It is crucial to understand the significance of what we value and to be able to explain and protect it.

The contemporary terminology '*humanities revolution*' refers to significant and transformative advancements that occurred in various fields during the twentieth century. The developments have involved how different fields have reacted to changes in society, adopted fresh methods and perspectives, and collaborated across disciplines. The humanities revolution is distinguished by the disciplines' adaptability and proactive engagement in responding to changing cultural, social, and intellectual circumstances. For example, the humanities have shown impressive adaptability in response to changes in population and dominant views, thereby reflecting and influencing the nation's evolving comprehension of its shared identity and the rising acknowledgement of its

¹² Davidson, C. N., & Goldberg, D. T. (2004). Engaging the Humanities. *Profession*, 42–62.

¹³ Boyd, B. (2013). Arts, Humanities, Sciences, Uses. *New Literary History* 44(4), 575-594.

¹⁴ Spacks, P. M. (2006). Revolution in the humanities. *Dædalus*, 135(2), 11-14.

diversity. Furthermore, the humanities have tackled pressing economic, social, and political issues while overlooking the importance of creative objects that are evaluated separately from these topics.

The field of humanities saw substantial and deep transformations over the twentieth century, resulting in a wide range of effects on specific domains. The disciplines have showcased inventive, demanding, and often unforeseen methods of connecting the past and present, continually prioritizing the insights that the past can provide. They have preserved the past for present and future generations, continually developing and disseminating creative techniques for managing historical events and artifacts. Furthermore, the impact of the humanities revolution may be observed in the manner in which many academic subjects have broadened their scope. This is achieved not only via formal cooperation within disciplines, but also by actively integrating concepts and approaches from other areas of study. The flow of ideas has resulted in the emergence of intellectually significant trends, which involve the integration of new concepts and the tackling of emerging issues.

The following sectors of this chapter focus on exploring the essential arguments that have been historically influential in demonstrating the importance of the humanities, clear distinction between disciplinary and interdisciplinary humanities by compelling persuasive force on explaining why 'the humanities' is a sector of investigation that is fundamentally different from science while yet being critical to human knowledge and understanding. The essential point in this case is to not advocate that the humanities will necessarily contribute to society's well-being, happiness, or quality of life experience, but rather on how it helps to comprehend more fully how we interpret what happiness is.

1.2. Interdisciplinary Humanities

The field of interdisciplinary humanities, widely recognised as a hallmark of contemporary thinking, is characterized by the use of multiple methodologies and a broader scope that encompasses a wider range of questions. While disciplinary, as a

product of institutions, is developed within specific spatial and temporal contexts, it may not be the most suitable approach for the humanities as a whole.

As humanists frequently engage in debates around the interdisciplinarity approach to humanities, it is believed to be restricted to literature and history, with possibly a reluctant nod to anthropology or a glib invocation of sociology or political economics. The authors stress the importance of paying attention to the possibility that different conceptions, models, or practices of interdisciplinary endeavor exist across the board, especially within the traditional categories between the humanities, sciences, applied sciences, arts, and social sciences¹⁵. The absence of this type of thinking is concerning, considering that numerous cross-disciplinary fields in universities were created precisely because the research being conducted by experts may not be supported or sustained by existing disciplinary structures. There are several studies available in the field that provide a comprehensive analysis of disciplinary and interdisciplinary humanities. However, a few of these articles offer specific findings that further invest in the subject matter.

Herbert J. Muller¹⁶ examines the multidisciplinary nature of humanities education and its significance in modern society. It encompasses a wide range of factors including:

- Developing critical thinking abilities: Humanities education cultivates critical thinking competencies, which are necessary for analyzing complex social and ethical issues.
- Emphasizing moral, artistic, and spiritual aspects, which are often overlooked in contemporary technology culture.
- Proposing broader perspectives on human existence and other cultures, historical viewpoints, and creative manifestations, all of which contribute to a fuller knowledge of human experiences.

¹⁵ Davidson, C. N., & Goldberg, D. T. (2004). Engaging the Humanities. *Profession*, 42–62.

¹⁶ MULLER, H. J. (1970). The “Relevance” of the “Humanities.” *The American Scholar*, 40(1), 103–118.

The concerns about ethical, moral, and spiritual principles, as indicated in the above-mentioned statements, are necessary for human development and society's advancement. Humanities education, as a field, provides a forum for delving into these concerns and strengthening critical thinking in order to analyze complicated social and ethical dilemmas that tackle eternal problems that science is unable to resolve, including questions such as "*How shall we live, and what shall we do?*"¹⁷.

Based on the study by Cathy N. Davidson and David T. Goldberg¹⁸ on "*Engaging Humanities*", the field is investigated as a unique and indispensable field that enhances the human condition, economic and social welfare, and comprehension of our position in the world. The study highlights the significant role that the humanities play in enhancing and advancing the economic and social well-being of institutions by creating the social and cultural structure for the advancement and application of knowledge, and fostering important civic skills that are required for a well-functioning society¹⁹. The research and study of humanities is proven to provide individuals with significant insights into the influence of culture and technology on our society, developing essential cultural abilities that are indispensable for navigating the contemporary world.

There is a significant imbalance in the higher education sector regarding the presence of interdisciplinary science research units compared to interdisciplinary humanities centers in universities. Nevertheless, it is important to highlight that the bulk of cooperation within these centers is mostly focused within the science division. Davidson and Goldberg suggest that researchers should explore the creation of an interdisciplinary humanities framework that prioritizes addressing problems or concerns, rather than emphasizing individual disciplines of study. This approach aligns with a growing shift towards a more comprehensive and profound approach to generating knowledge and conducting research²⁰. The evolving methodologies employed by historians reflect inquiries into the reliability of different forms of knowledge. For example, in the realm of art history, the focus has shifted away from

¹⁷ Ibid., 105.

¹⁸ Davidson, C. N., & Goldberg, D. T. (2004). *Engaging the Humanities. Profession*, 42–62.

¹⁹ Ibid., 60.

²⁰ Ibid., 49.

connoisseurship. This shift can be seen response to the pressing economic, social, and political issues faced by society, which have led to a dismissal of the importance of aesthetic objects when considered in isolation from these problems²¹.

The field of humanities has always seen itself as a means of uncovering and understanding the essence of human nature and compassion. They have claimed to instruct us in the principles of rationality, cultured behavior, morality, knowledge, and worldly wisdom²². The technical terms *human, humane, and humanistic* mostly originated from the prominent fields of study in the humanities, such as philosophy, classics, national languages and literatures, history, and art history. No wonder that the primary subjects of examination in the humanities were conceptual, linguistic, artifactual, and textual in nature. In the mid-twentieth century, these fields developed into self-contained and self-referential disciplines characterized by simplified and distinctive methodologies, including instruction in analytic, epistemological, and methodological skills²³. In the conventional understanding, culture was primarily associated with the humanities. However, this standard view restricted culture to the borders of a country. Modern integrated studies, on the other hand, use culture as a key to understanding how people live as a result of globalization. They recognise and address the problems and complexities of globalization's rise and offer ways to understand them through careful thought and analysis²⁴.

Harpham (2013) describes humanistic study as a methodology that is more related to creative production than conventional research, placing significant emphasis on the value of imaginative empathy and identification from the scholar²⁵. While there may be some intersections and interplay among different disciplines, the humanities, social sciences, and professional subjects each have their own distinct perspectives, methodologies, and domains of scholarly inquiry. The variation in emphasis among the three disciplines depicted below (from Small Helen's book, *The Value of the Humanities* (2013) adds to the intricacy and variety of academic fields and professional sectors.

²¹ Spacks, P. M. (2006). Revolution in the humanities. *Dædalus*, 135(2), 11-14.

²² Davidson, C. N., & Goldberg, D. T. (2004). Engaging the Humanities. *Profession*, 46.

²³ *Ibid.*, 47.

²⁴ *Ibid.*, 49.

²⁵ Harpham, G. G. (2013). Finding Ourselves: The Humanities as a Discipline. *American Literary History*, 25(3), 509–534.

<i>Humanities</i>	<i>Social Sciences</i>	<i>Professional Fields</i>
Focus on the examination of how humans create meaning within their culture, with a particular emphasis on interpretation, critical assessment, and personal comprehension.	Focus on the systematic study of human society and social relationships, employing empirical research methods and theoretical frameworks.	Encompass specialized areas of study and practice oriented toward specific professions and practical applications.
Emphasize the exploration of historical, cultural, and artistic expressions, including literature, philosophy, history, languages, and the arts.	Emphasize the application of scientific methods to understand human behavior, social structures, and societal phenomena.	Emphasize the acquisition of specialized skills, professional training, and practical knowledge relevant to specific career paths or industries.
Often characterized by a strong emphasis on subjective interpretation, creativity, and the exploration of human experiences and values.	Include disciplines such as sociology, psychology, anthropology, economics, political science, and geography.	Include disciplines such as business, law, medicine, engineering, education, and information technology.

Table 1. *Concept of Humanities, Social Sciences and Professional Fields*²⁶ based on interpretation of Helen Small (2013).

Interdisciplinary humanities refer to the integration of several disciplines within the humanities, along with the inclusion of other fields of study including social sciences, natural sciences, and professional domains in humanities research. It entails the utilization of interdisciplinary methodologies to analyze several facets of human culture, history, literature, philosophy, and the arts, among other academic fields. The main goal of interdisciplinary humanities is to facilitate collaboration and communication across various academic fields, aiming to overcome existing obstacles between them. This approach acknowledges the interdependence of human experiences and cultural manifestations, highlighting the significance of comprehending the intricate connections between many facets of human existence and society. Interdisciplinary humanities may enhance the significance and impact of humanities studies by actively engaging with other academic fields and tackling current topics and concerns.

²⁶ Small, H. (2013). *The Value of the Humanities*. Oxford University Press.

Moreover, it has the capacity to provide inventive viewpoints and fresh revelations on conventional subjects in the humanities, hence enhancing the profundity and scope of scholarly investigation in this field²⁷.

Wierzbicka²⁸ contends that '*the humanities*' have a fundamental and universal function in human knowledge and comprehension that distinguishes them from the conventional perception of 'natural sciences'. The author utilizes Giambattista Vico's²⁹ ideas to underscore the essential distinction between examining objects and examining individuals, as initially proposed by Vico. Vico's notion emphasizes the significance of understanding individuals in a manner distinct from understanding the external environment.

Another key point of the study is that the social sciences primarily focus on studying tangible and unbiased elements of human behavior and social systems. On the other hand, the humanities primarily concentrate on studying the personal and cultural aspects of human experience and expression. that the humanities have a broader scope, as they explore the shared human experience, including various aspects such as human interests, emotions, values, cognitive processes, and lifestyles, rather than solely focusing on individual experiences. On the other hand, social sciences focus on the study of groups of people and cultures, with the goal of emulating the methodology employed in the natural sciences. The author emphasizes the unique and essential role of the humanities in expanding human knowledge and understanding, in contrast to the prevailing narrow and utilitarian view of knowledge in modern societies. Consequently, this implies that the humanities should be appreciated not only for their practical utility but also for the imaginative and inventive aspects that contribute to their inherent value in enhancing human experience and understanding.

²⁷ Small, H. (2013). *The value of the humanities*. Oxford University Press, Chapters 1–2.

²⁸ Wierzbicka, A. (2011). Defining 'the humanities'. *Culture & Psychology*, 17(1), 31–46.

²⁹ **Giovanni Battista Vico** (1668–1744, Naples, Italy), known as an Italian philosopher, rhetorician, and historian, is recognized as one of the most significant individuals in the development of modern social and human sciences. He emphasized the significance of language, culture, and social systems in determining human history, arguing that humans could only be understood within their particular cultural and historical context.

1.3. Complexities of Valuing Humanities

As of the evolution of the humanities, the discipline faces criticism and is sometimes depicted as inconsequential or incompatible with contemporary circumstances, resulting in a dearth of favorable narratives on the actual work undertaken by researchers in the humanities. The humanities are frequently underestimated in modern culture by being perceived as less pragmatic or instantly applicable compared to other academic disciplines. Consequently, it often leads to reductions in financing and a widespread depreciation of the humanities in favor of more utilitarian disciplines.

Even though the worth of the humanities cannot be readily evaluated or defined, its main value lies in acknowledging the significance of humanistic investigation in comprehending the intricacies of human experience³⁰. According to Harpham, humanities possess inherent worth due to their lack of practicality, as they center on the human dimensions of culture and society, and its main disadvantage of being difficult to quantify or measure, should instead be recognized as its core value. The multitude and diversity of values that the humanities aim to establish and safeguard, such as fostering standards of aesthetic judgment and ethical behavior, helping in the development of a rational worldview, developing effective communication abilities, and acquiring comprehension of democratic systems³¹.

Indeed, many experts in the field acknowledge the specific complexities regarding the worth of the humanities, where it is believed to ideally equip individuals to make judgements in circumstances where there are no definitive or universally accepted solutions, which may be a difficult and involved process. Specifically, various perspectives of scholars towards the humanities highlight that certain scientists may foster a contempt for the humanities in their students by disregarding or refusing to acknowledge that several crucial life choices necessitate reliance on incomplete data³². This implies that certain academic circles may have limited comprehension or

³⁰ Harpham, G. G. (2013). Finding Ourselves: The Humanities as a Discipline. *American Literary History*, 25(3), 510.

³¹ McGrath, E. J. (1959). The Crucial Importance of the Humanities in a Science-Dominated World. *The Modern Language Journal*, 43(4), 164.

³² *Ibid.*, 165.

recognition of the significance of the humanities creates a challenge in establishing their worth within a society that prioritizes science.

The question of how to value culture can be attributed to three primary factors: the understanding of the term 'culture', the conflicts that arise when making value judgments in the cultural field, and the difficulties in quantifying value within the cultural sector³³. The concept of "cultural value" is complex and challenging due to the lack of consensus across different disciplines regarding the most effective way to measure or describe it.

In her book "The Value of the Humanities," Helen Small (2013) delves into the complexities of appraising the arts through an examination of how the public and intrinsic value of humanities studies and education are assessed. Small examines the challenges of articulating and measuring the value of artistic disciplines, such as literature, history, philosophy, and cultural studies, within contemporary society. An excellent illustration of the complexities associated with evaluating the value of the arts is the clash between intrinsic and instrumental value. Small explores the intrinsic value of the arts, such as their capacity to foster critical thinking, cultural understanding, and ethical discernment, which may not align with practical evaluations of worth, such as economic impact or utilitarian outcomes. The presence of this contradiction underscores the intricate and varied nature of the significance of the arts and humanities, encompassing both its inherent worth and its broader influence on society³⁴. Furthermore, the book delves into the complexities of assessing the public's perception and acceptance of the arts, as well as the challenges of communicating their value to different stakeholders in the arts, including lawmakers, educators, and the general populace. The humanities augment our comprehension and admiration of many cultures and viewpoints, fostering empathy and tolerance. The author recognises the difficulties in expressing the significance of the humanities, especially in establishing their entitlement to a portion of the public research budget. Nevertheless, the author proposes that a consistent and concrete dedication to the humanities can be enough, and it is

³³ *Measuring the value of culture: a report to the Department for Culture Media and Sport*. (2010, December 14). GOV.UK.

³⁴ Small, H. (2013). *The value of the humanities*. Oxford University Press, Chapters 1–2.

necessary to address the requirements presented by government officials and university administrators who are accountable to the government. It is important to acknowledge that every art form has distinct attributes and methods of communication, which collectively enhance the abundance and variety of human civilization.

According to Richard Smith (2015), there are three main issues influencing the contemporary value of the humanities, such as:

- The devaluation of the humanities by simplifying their worth to immediate and simplistic gains, disregarding their profound significance and multifaceted advantages³⁵.
- The growing focus on measurements, impact, and commercialization in academic research may result in a limited and oversimplified perception of research worth, prioritizing immediate economic gains rather than long-term cultural and societal contributions³⁶.
- In terms of education funding, the humanities are often left out of university budget discussions as they don't appeal to the profitable market of overseas students (in terms of academic education) and can't bring in grant funds from entities like business and research foundations. The increasing pressure on academics to show their work has an "impact," which might cast the humanities in a negative light relative to more quantitative fields.

Similarly, Richard Franke (2009) states that although the humanities have a crucial role in equipping individuals with vital skills for a prosperous existence, actively participating in social justice, and making valuable contributions to public service, the field has suffered underfunding and discussions of its value in education throughout the past few decades³⁷. Given the multifaceted nature of art's potential social functions, the fluidity of popular art forms, and the inherent subjectivity of aesthetic perception, it's reasonable to suppose that several variables make objective evaluations of art's value difficult. Proving the economic benefit of the field that protects and sustains our enduring ideals and the core essence of civilization is a challenging issue for many

³⁵ Smith, R. (2015), *Educational Research: The Importance of the Humanities*, *Educ Theory*, 65: 739.

³⁶ *Ibid.*, 745.

³⁷ Franke, R. J. (2009). The power of the humanities & a challenge to humanists. *Daedalus*, 138(1), 13–23.

experts. For this reason, in order to get into the essence of it, it is necessary to start the discourse by categorizing arts and culture as distinct components of the humanities, while comprehending their significance and application.

1.4. Classification of arts and culture within the humanities field

Art is believed to be one of the original forms of communication, and the term itself has a broad and complex definition. It is often described as an expression of feelings, emotions, patterns of living, desires, and intentions, yet many artists argue it is considerably more intimate than that, and therefore, art can be an open concept to reflect. According to Danto, in his book *What is Art*³⁸ there are interesting reflections on the concept of art being pluralistic and changing with the evolution of life that tends to mirror the society of its time. While in the *Phenomenology of Spirit*³⁹ Hegel suggests that art is a component of Spirit, together with philosophy and religion.

The classification of arts may be achieved by utilizing a system of artistic categorization that includes four fundamental dimensions: distinction, hierarchy, universality, and border strength⁴⁰. Those might be influenced and classified by factors such as the structure of commercial culture industries, the acknowledgment of artist status, the presence of art markets, and the complexity and variety of social structure.

An interesting view of the arts is mentioned by J.P. Hodin, in "*Contemporary Art; Its Definition and Classification*", where he views art as the ability to create or perform something that results in a satisfying aesthetic experience⁴¹. This often involves conveying ideas and emotions in a manner that is considered beautiful, pleasant, interesting, and emotionally moving. Hodin's definition of art highlights the significance of aesthetic encounter, the expression of concepts and emotions, and the commendable quality of the experienced stimulation. Moreover, it recognizes the complex relationships and unpredictability involved in identifying and categorizing art as it

³⁸ Danto, A. C. (2014). *What art is*. Yale University Press.

³⁹ Houlgate, S. (2013). *Hegel's phenomenology of spirit*. Bloomsbury Academic.

⁴⁰ DiMaggio, P. (1987). Classification in Art. *American Sociological Review*, 52(4), 440–455.

⁴¹ Hodin, J. P. (1951). Contemporary Art; Its Definition and Classification. *College Art Journal*, 10(4), 341.

includes all abilities, actions, and creations that are connected to creative endeavors and the notion of aesthetics by embracing not just conventional forms of art, but also those that were historically regarded as such⁴².

At the same time, according to John Dewey's⁴³ perspective, art is not just a cohesive experience, but also a uniquely integrated one, characterized by its vitality, significance, and memorability. He contends that aesthetic experience is crucial for comprehending all experiences and serves as the foundation of his fundamental, *experience-centered empiricism*⁴⁴. Furthermore, Dewey's concept of art as experience is deeply rooted in his broader philosophy of experience. This philosophy emphasizes the importance of integrating direct experiences in a qualitative manner, serving as the fundamental basis for all coherent cognitive processes that include our understanding and interpretation of creative entities and their characteristics. This idea suggests that art serves not only as a means of self-expression but also as a tool for understanding and interpreting the human experience from a psychological perspective.

Arts embrace a diverse range of creative expressions that seek to evoke an emotional or aesthetic response from the audience, regardless of whether they are viewing, listening, or reading. The term "arts" encompasses a wide array of artistic expressions, including visual arts (such as painting, sculpture, and photography), performing arts (such as music, theater, and dance), literary arts (such as poetry, fiction, and non-fiction), and other creative forms (such as film, video, and digital media). A popular belief is that the arts embody and facilitate cultural expression, exhibiting the diversity of human experiences and perspectives. On top of that, they can offer fresh insights into society and the human condition by contributing to ongoing intellectual discussion and study. Over the course of many years, philosophers have actively participated in debates concerning the significance of the arts in society. Someone may argue that, regardless of any social function they may serve, the arts should be regarded for what they are: intrinsically valuable. There are others who maintain the opinion that

⁴² Ibid., 342.

⁴³ John Dewey (1859–1952) is an American philosopher, psychologist, and author of “Art as Experience” (1934).

⁴⁴ RICHARD SHUSTERMAN. (2010). Dewey’s *Art as Experience*: The Psychological Background. *The Journal of Aesthetic Education*, 44(1), 31.

the arts serve a social function and can improve people's moral character. However, certain philosophers argue that the arts may assist in developing individuals' creative abilities, thereby promoting intellectual openness within a community.⁴⁵

Essentially, the goal of art sociology is to learn more about how the organizational systems both inside and outside of art communities support the existence and functioning of art in society. This involves examining the procedures involved in creating, distributing, and consuming art, as well as the ways in which it is appreciated and valued by people and society as a whole. The relationship between art and reality is a complex and long-lasting topic of debate among philosophers and scholars. Art is commonly seen as a method of depiction, with the ability to reflect or imitate reality through various techniques. On the other hand, there are many who argue that art functions as a means of depiction, with the ability to create its own unique version of reality or offer an unmatched perspective on the world⁴⁶. Small (2013) suggests that a thorough examination of the humanities might reveal their significant impact on intellectual, cultural, and social aspects. For this reason, the relationship between the humanities—that is, the arts and culture—and our very being is apparent, even if there are points of convergence and overlap within the three sections.

<i>Intellectual Contributions</i>	<i>Cultural Contributions</i>	<i>Societal Contributions</i>
Promote critical thinking and analysis, encouraging individuals to engage with complex ideas and perspectives.	Provide a means of cultural expression and representation, reflecting the diversity of human experience and perspectives.	Contribute to public discourse and policy-making, providing a means of engaging with social and political issues.

⁴⁵ van Maanen, H. (2009). What Philosophers Say that the Arts Do. In *How to Study Art Worlds: On the Societal Functioning of Aesthetic Values*, Amsterdam University Press, 200.

⁴⁶ Ibid., 7.

Foster creativity and innovation, providing a means of exploring new ideas and approaches to problem-solving.	Contribute to the preservation and interpretation of cultural heritage, including literature, art, music, and other forms of creative expression.	Promote civic engagement and social responsibility, encouraging individuals to participate in their communities and advocate for social change
Contribute to intellectual inquiry and discovery, generating new knowledge and insights into human experience and culture.	Foster cultural understanding and empathy, promoting cross-cultural dialogue and exchange.	Contribute to individual and collective identity, shaping our understanding of ourselves and our place in the world.

Table 2. *Intellectual, Cultural and Social contributions of Humanities*⁴⁷, based on interpretation of Helen Small (2013).

Throughout history, art has been widely recognised as a crucial aspect in the development of many cultures. Therefore, it is anticipated that it has been utilized as a therapeutic instrument in the realm of psychology. Martha Nussbaum is a philosopher who has extensively explored the moral importance of art. In "Love's Knowledge," the author contends that literature has the capacity to foster empathy and comprehension in humans, so promoting a fairer and more compassionate society. In "Poetic Justice," she posits that literature can facilitate the cultivation of a discerning perception of justice and equity⁴⁸.

Harpham (2013), on the other hand, observes that humanists typically perceive reality as a product of construction, invention, fashioning, performance, or imagination, rather than as an inherent entity. Through representation, art has the power to forge a bond with the real world. While most visual arts try to convey the artist's view of the world, narrative representations of reality may be found in literature and film⁴⁹. Yet, there may be some sort of reality link, even in abstract art or music, that does not directly address reality.

⁴⁷ Small, H. (2013). *The Value of the Humanities*. Oxford University Press. 1-204.

⁴⁸ *Ibid.*, 161.

⁴⁹ Harpham, G. G. (2013). Finding ourselves: The humanities as a discipline. *American Literary History*, 25(3), 521.

How do we define *culture*?

Humanity evolves on a globe of about 7.8 billion people scattered throughout existing nations and areas that we now refer to as states or countries. Although people differ across various regions of the world, there are many patterns that are similar not only in physical appearance but also in cognitive attitude, i.e., how social norms and values are respected or followed, or how creativity and ability of thought are blended within the course of our lives, distinguishing us from plants or animals⁵⁰.

According to the International Yearbook of Education (Volume XLIV-1994), authors reflect on the topic of cultural change in terms of education and development. The world's population's manner of life has evolved dramatically over the years with three fundamental shifts in the global political texture. The first was the demise of colonial empires, which resulted in the establishment of a huge number of new, independent states. The second development was the disintegration of the communist bloc, which resulted in a number of new sovereign states and a shift in global relations. There is no longer talk about the First, Second, and Third Worlds. Finally, as a result of these two main shifts, there is a new awareness among nationals of both intercultural interactions and cultural identity⁵¹.

There are varieties of explanations for the terminology of culture, but one of the interesting definitions was argued by Herskovits, who claimed that culture is a phenomenon accessible to study in terms of its own processes and structures, but he came to the conclusion that culture, essentially, might be psychological⁵². To put it simply, culture is the sum total of a people's learned and unlearned beliefs, practices, values, attitudes, meanings, hierarchies, religion, time, roles, spatial relations, universal concepts, and material possessions. Since it incorporates ways of knowledge that a wide number of people share, communication is considered to be one of the main instruments for preserving and passing on culture. Consequently, one may describe culture as a group of people's way of life: the behaviors, beliefs, values, and symbols that they

⁵⁰ Dubbeldam, L. F. B. (1994). *International Yearbook of Education, Development, Culture and Education 1994: Vol. XLIV*. UNESCO, Chapter 1, 15.

⁵¹ *Ibid.*, 8.

⁵² Hartung, F. (1950). [Review of *Man and His Works: The Science of Cultural Anthropology*, by M. J. Herskovits]. *Social Science*, 25(2), 136–137.

accept without question, and that are passed down from generation to generation through communication and imitation. Its symbols comprise a group's abilities, knowledge, attitudes, ideals, and motivations. Culture systems can be seen as both the outcomes of past actions and the influences that shape future actions, which are transmitted over successive generations and share cognitive patterns that distinguish individuals belonging to different groups or categories, creating so-called identity⁵³.

However, there is also an interesting fact that these interpretations disregard the fact that, for humans, their "universe" is more than just life on Earth, there is the supernatural realm, sometimes known as the spiritual environment⁵⁴. People's existence, and the reason for their being are frequently grounded in the spiritual realm. Many societal conventions and styles of behavior were defined and commanded by ancestors, spirits, or gods in the ancient past. While the supernatural protects people's lives, it may also be dangerous for those who ignore their responsibilities. There is a distinct added value, which is the knowledge, skills, attitudes, norms, ideas, and creativity that affect how we behave towards other people, nature, and the supernatural, and which can contribute to progress in the sense of bettering our everyday lives. This is exactly where the need for governance over culture is needed, creating local, regional, and international cultural policies.

UNESCO definitions and interpretations

The perception of culture that underlies the revision of the Framework for Cultural Statistics draws from the definition in UNESCO's Universal Declaration on Cultural Diversity, namely that:

“Culture should be regarded as the set of distinctive spiritual, material, intellectual, and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions, and beliefs” (UNESCO, 2001).

⁵³ Cahoone, Lawrence et al. (2005). WHO IS CULTURE? In *Cultural Revolutions: Reason Versus Culture in Philosophy, Politics, and Jihad* (pp. 56–78), Penn State University Press.

⁵⁴ Dubbeldam, L. F. B. (1994). *International Yearbook of Education, Development, Culture and Education 1994: Vol. XLIV*. UNESCO, Chapter 1, 16.

This definition of culture is very closely related to the ways in which societies, groups, and communities define their identity. The challenge for a robust and sustainable cultural statistical framework is to cover the contributory processes that enable culture to be created, distributed, received, used, critiqued, understood, and preserved. A number of approaches have been developed that allow a fuller extension of the universe of activities that are required for the production and distribution of culture. However, according to UNESCO⁵⁵, given the magnitude of today's global issues and their interconnection, establishing a more sustainable future should be the top goal of all public policy. Public policy in more divided societies must react to the demands of various people while still ensuring respect for fundamental rights. UNESCO investigation reveals that the cultural and creative sectors are very influential engines for global growth. Culture, by playing a transversal and effective role in all sectors of public policy, provides limitless resources for reacting to and adapting to development difficulties. The 2030 Agenda for Sustainable Development of the United Nations⁵⁶ (details in *Appendix 1.2.*) lays out a clear common vision for a more equitable, inclusive, and sustainable society. It includes a framework to help governments formulate and implement public policies at the local, national, regional, and international levels.

According to UNESCO, sustainable development necessitates a significant cultural element, and a people-focused strategy founded on reciprocal respect and transparent communication can result in enduring peace. Culture enhances our lives and contributes to the development of inclusive, innovative, and resilient communities. Preserving and defending the global cultural and natural legacy is essential for tackling issues such as climate change, poverty, inequality, and digital disparity. UNESCO collaborates with diverse international organizations in the cultural sector and participates in many initiatives that investigate and evaluate the significance of cultural heritage in human existence examples of such efforts include the Humanities, Arts, and

⁵⁵ The United Nations Educational, Scientific and Cultural Organization that contributes to peace and security by promoting international cooperation in education, sciences, culture, communication, and information. <https://www.unesco.org/en>

⁵⁶ Agenda serves as a comprehensive strategy for addressing the needs of individuals, the environment, and economic well-being aiming to enhance global peace within a broader context of liberty. <https://sdgs.un.org/2030agenda>

Society Project (HAS)⁵⁷. Throughout the last 75 years, the notion of culture has undergone substantial transformation. UNESCO's initiatives emphasize the significance of safeguarding heritage, advocating for the preservation of living and intangible heritage, and supporting cultural employment and livelihoods. The nature of our connection with culture has undergone substantial transformation, and analyzing historical developments might assist us in anticipating forthcoming shifts.

While some may use the phrase 'the arts' or symbolic activities to refer to culture, others may view it as a reference to the very foundation of being. The European Union, as well as the continent of Europe, is composed of states with extensive historical backgrounds that have fostered the development of various artistic forms, musical genres, philosophical ideas, globally renowned literature, and numerous disciplines within the social sciences, humanities, and other educational fields. These contributions have significantly influenced the overall advancement of humanity over the centuries. Put simply, it can be regarded as one of the most democratic and civil countries globally, which actively supports and safeguards its culture, particularly its artistic endeavors. The fundamental tenets and ideals that form the basis of being inside the European Union (EU) are freedom, democracy, equality, and compliance to the rule of law, with the overall objective of maintaining peace and stability. The EU's 27 member states have not only agreed to collaborate and provide mutual assistance in advancing the general well-being of each of their nations, but they also exert significant worldwide impact in the global economy and trade, providing assistance to individuals in difficult living conditions outside of their region, and creating a more secure global environment based on legal standards and equality⁵⁸.

When it comes to the European Union, none of the founding treaties suggests a precise and limited definition of culture, instead leaving it to Member States and people to define it based on their national, local, and individual sensibilities. Despite the fact that the Creative Europe initiative is the only European Union programme exclusively dedicated to promoting culture, its legislative basis offers an open-ended definition of

⁵⁷ UNESCO - HAS Project (details in Chapter 4, Appendix 4.2)

<https://www.unesco.org/en/management-social-transformations-most-programme/philosophy/has>

⁵⁸ Principles, countries, history | European Union. (n.d.).

https://european-union.europa.eu/principles-countries-history_en

cultural and creative industries. Based on the Official Journal of the European Union: *‘The cultural and creative sectors encompass all sectors that are rooted in cultural values and/or artistic expressions, irrespective of their market orientation, structure, or financing. These activities encompass the development, creation, production, distribution, and preservation of cultural, artistic, or other creative goods and services, along with associated tasks such as teaching and management. The cultural and creative sectors encompass several domains such as architecture, archives, libraries, museums, artistic crafts, audiovisual (including film, television, video games, and multimedia), tangible and intangible cultural heritage, design, festivals, music, literature, performing arts, publishing, radio, and visual arts⁵⁹’.*

The European Union promotes its cultural heritage via several programs such as Creative Europe⁶⁰, European Capital of Culture (ECoC)⁶¹ and European Agenda for Culture (2018)⁶² aiming to promote collaboration and interactions among cultural institutions and artists across Europe and other regions by encompassing several cultural and creative domains such as architecture, cultural heritage, design, literature and publishing, music, and performing arts.

1.5. Evolution of Artistic Expression

The Concept of Contemporary Art

The transition from modern to contemporary approaches in art production, analysis, and dissemination started in the 1950s and is ongoing now. Post-World War II social, cultural, and political upheavals prompted new ways of thinking and inspired artists to question established norms, setting the stage for this transition⁶³. We are forced to reevaluate our comprehension of late modern, early modern, and a great deal of earlier art due to the profound changes brought about by contemporaneity's rise from

⁵⁹ Consolidated Version of The Treaty on the functioning of the European Union, Chapter 1, Article 2

⁶⁰ Creative Europe. (2023, December 20). <https://culture.ec.europa.eu/creative-europe>

⁶¹ European Capitals of Culture. (n.d.).

<https://culture.ec.europa.eu/policies/culture-in-cities-and-regions/european-capitals-of-culture>

⁶² Strategic framework for the EU's cultural policy. (n.d.).

<https://culture.ec.europa.eu/policies/strategic-framework-for-the-eus-cultural-policy>

⁶³ Smith, T. (2010). The State of Art History: Contemporary Art. *The Art Bulletin*, 92(4), 375.

modernity. Historiographies of modern and contemporary art critically assess the positive and negative outcomes derived from preceding generations of art, while revealing the unique yet interrelated trajectories that each art form has undertaken or is now undertaking towards the present. The imperative for artists to respond to our constantly changing reality through innovative and analytical methods is reflected in the shift from modern to contemporary approaches to the creation, interpretation, and distribution of art.

Consequently, the focus of art historical study has significantly shifted since contemporary art was acknowledged as a separate and independent subject. This change has been prompted by the arguments and disagreements over the most accurate definitions and interpretations of contemporary art, as well as the necessity for new theoretical frameworks that can manage the complexity of today's creative activity. The reassessment of traditional art historical paradigms and methodologies, the revision of historical viewpoints, and the extension of academic opportunities for students and scholars interested in modern and contemporary art history are all equally significant. In general, the main idea is how the relationship between art history and contemporary art is shifting, with a focus on the complex and significant historical background for new art production.

The art world has always debated and interpreted the difference between postmodern and contemporary art. Deconstruction and reworking of conventional creative forms, together with an emphasis on pastiche, sarcasm, and self-referentiality, were hallmarks of the *postmodern art* movement that developed in the middle to late 20th century. In its acceptance of diversity, pluralism, and the mixing of high and low culture, postmodern art frequently questions the idea of a single, universal truth. Modern art comprises a diverse array of techniques and approaches. Several approaches commonly employed in modern art include:

- ***Oil Painting***: While experimenting with new paint applications and textural effects, modern painters have maintained a commitment to conventional oil painting methods.

- ***Collage***: A technique that artists began to use, creating complex and tactile works out of a wide variety of materials including paper, fabric, and other items.
- ***Mixed Media***: In order to produce multi-faceted works of art, modern artists frequently mix media and processes including painting, drawing, printing, and sculpture.
- ***Photography***: A significant step forward in modern art is the use of photography as an expressive medium, with artists delving into a wide range of photographic processes.
- ***Assemblage***: Artists have utilized discovered items and integrated them into sculptural compositions, blurring the boundaries between traditional sculpture and ordinary objects.
- ***Abstract Expressionism***: This creative style emphasized the utilization of spontaneous, expressive, and non-representational painting techniques, including dripping, splattering, and the application of big brushstrokes.
- ***Performance Art***: Modern artists have explored the use of the human body as a vehicle for creative communication, implementing live performances that challenge traditional notions of art and interaction with viewers.

These examples illustrate the various approaches used in modern art, showcasing the experimental and innovative essence of the movement.

However, works of art produced during the last fifty or so years are considered ***contemporary***. Rather than being confined to any one aesthetic or political philosophy, it embraces a vast array of creative processes, from more conventional forms of expression to more cutting-edge forms of media, conceptual art, performance art, and beyond. The diversity and international character of today's art world are reflected in contemporary art, which tackles social, political, and cultural themes as they are right

now. It is important to keep in mind that these are only generalizations and that there isn't necessarily a hard and fast line between postmodern and contemporary art; different artists and academics will use the terms differently or perceive them as interrelated.

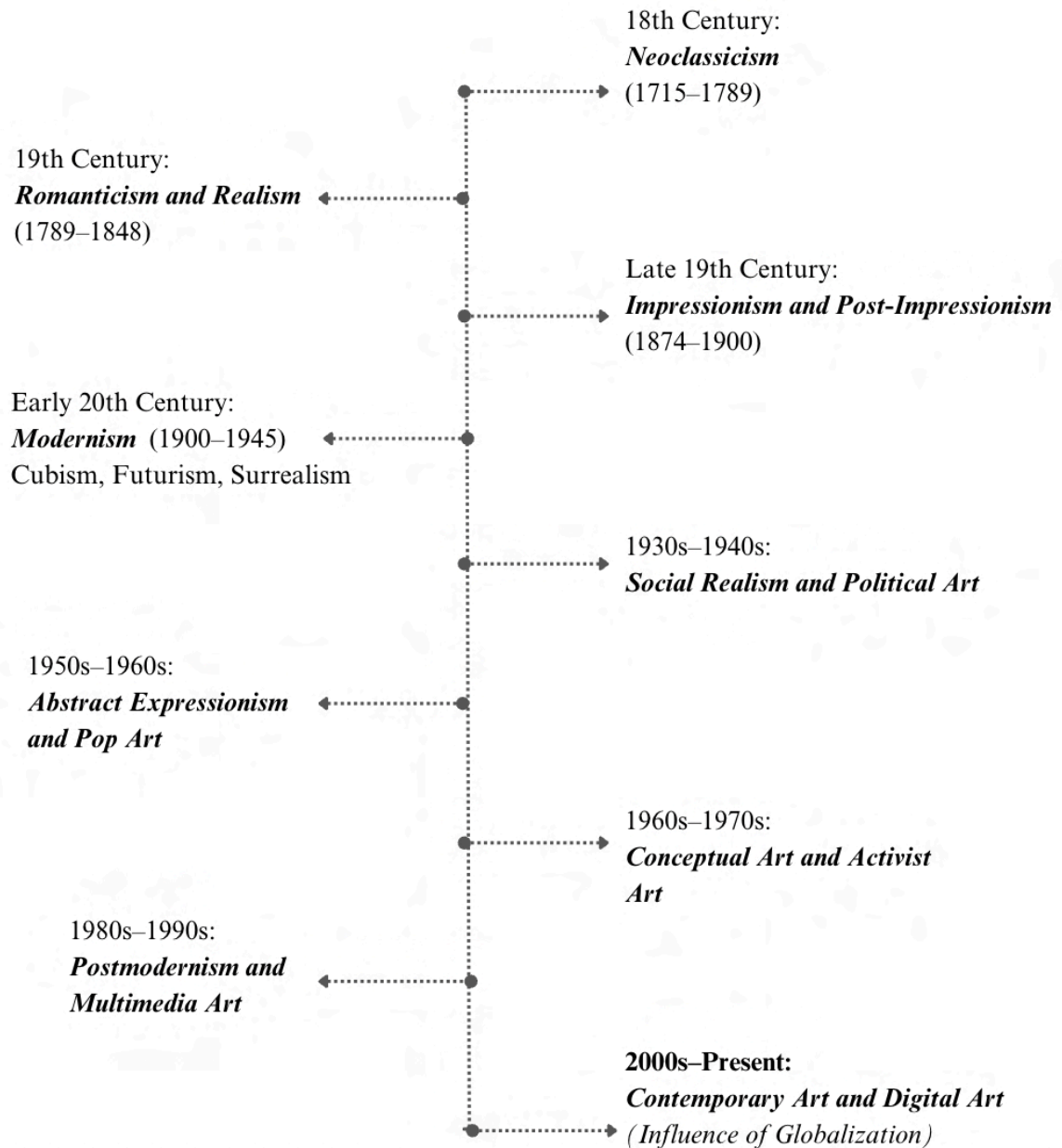


Diagram 1. Schematic Evolution of Artistic Expression, 18th century - Present.

Abstract art can derive inspiration from the natural world or the artist's feelings, while music possesses the capacity to evoke particular moods or sensations. Postmodern

art often places emphasis on the formal aspects and physicality of creative expression, enabling it to create its own version of reality or offer a unique perspective on the world. Performance art, installation art, and other contemporary art techniques sometimes blur the boundaries between art and reality, possibly challenging the viewer's ability to distinguish what is genuine. As already mentioned before, the correlation between art and reality is intricate and diverse and may be comprehended through several lenses, contingent upon the context and viewpoint of the observer. Art is sometimes described as a mode of representation with the ability to portray or mirror reality in many ways. Some people hold the belief that art serves as a medium for representation, capable of establishing its own realm or providing a distinct viewpoint on the world.

Contemporary art is highly significant for a multitude of reasons. At its essence, it captures and portrays the social, cultural, and political conditions of the present day, providing a viewpoint to understand and actively tackle contemporary issues and concerns. It challenges traditional artistic standards and pushes the boundaries of what is considered art, encouraging critical examination and innovation. Additionally, it provides a platform for diverse perspectives and opinions, promoting inclusivity and diversity in the field of art. This, in turn, contributes to the development of new technologies and materials, driving innovation and progress not only in art but also in other areas. Furthermore, present-day art exhibitions and gatherings possess significant economic and cultural value, since they attract large audiences and produce revenue for museums, galleries, and other cultural institutions. Contemporary art is essential for reflecting, challenging, and changing our reality, enriching society's cultural and intellectual riches. It spans a broad spectrum of techniques and concepts, which exemplify the varied and innovative nature of the art world. Several approaches commonly employed include:

- ***New Media***: Contemporary artists frequently employ digital technologies, video, and interactive media to produce captivating and dynamic artworks.

- ***Installation Art:*** Artists produce site-specific installations that modify physical locations, frequently integrating diverse materials, lighting, and spatial components.
- ***Performance Art:*** Present-day artists persist in investigating performance as a medium, employing their physical forms and actions to communicate creative expression and interact with social and political matters.
- ***Conceptual Art:*** Conceptual artists prioritize the underlying idea or concept of the artwork, frequently use language, literature, and documentation as their main mediums.
- ***Street Art and Graffiti:*** Urban art styles have gained prominence in modern art, as artists utilize public spaces as their medium and delve into subjects of social critique and activism.
- ***Environmental Art:*** Artists produce artworks that actively interact with the natural world, frequently employing sustainable materials and addressing ecological issues.
- ***Collaborative and Participatory Art:*** Contemporary artists engage the audience in the process or encounter of the artwork, promoting engagement and dialogue.

These examples demonstrate the varied and inventive methods used in contemporary art, showcasing the ever-changing nature of artistic creation and the pursuit of novel means of communication. In recent years, several contemporary artists have conveyed diverse interests and concerns, centered on their engagements with the evolving aspects of time, location, medium, and atmosphere in their environment. This movement highlights current artists' deliberate consideration of sustained engagements with particular environments, encompassing both societal and environmental aspects while upholding ecological ideals. Artists today are actively examining the concept of time, exploring the potential for creating a sense of home while being displaced, and studying the complex relationship between emotions and outcomes. While contemporary artists may not have a common aesthetic or philosophy, they do respond collectively to a broad range of social, environmental, and cultural challenges as they unfold in the world today.

Chapter 2 - The Value of Humanities

2.1. Instrumentalizing Humanities

Humanism is the term that was established by Carl Rogers⁶⁴, Abraham Maslow⁶⁵, John Dewey, and other individuals as the constructivist perspective on process of self-realization, wherein the learner constructs internal representations of the world with the ultimate goal of achieving their maximum potential in both personal and societal contexts⁶⁶.

According to the recent studies of this decade, humanities-based research on the "impact and value" has been presented informally, whether in articles, symposia, or conference plenaries, and just a few academic journals have dedicated special issues to this topic⁶⁷. Harpham (2013) argues that the reason why issues regarding the essence and objective of the humanities are never raised in contemporary times is due to the absence of a comprehensive explanation of the actual activities undertaken by researchers in the field of humanities⁶⁸. Aside from historical records, arguments for and against the humanities are common, but the work that humanists conduct is largely unexplored. In comparison to other "utilitarian" disciplines, he further observes that the humanities are generally undervalued, and that they have recently been the subject of criticism and decreased funding. Consequently, humanists have embraced a defensive position, giving priority to safeguarding the importance of their work rather than exploring its fundamental nature and goals. Nowadays, there has been a common tendency to explain the worth of the humanities by pointing to their practical or utilitarian results, such as economic benefits or their role in promoting mental and physical well-being. Some consider that humanities are valuable not only for their

⁶⁴ Carl Rogers (1902–1987), American psychologist, widely recognised as one of the pioneers of humanistic psychology who focused on clinical psychological research and developed the person-centered, or client-centered approach to psychotherapy. Accessible through: Carl Rogers, PhD. (n.d.). <https://www.apa.org/about/governance/president/carl-r-rogers>

⁶⁵ Abraham Maslow (1908-1970), American psychologist, widely recognized for 'hierarchy of needs' - a theory of fundamental human needs that must be satisfied prior to individuals ascending the hierarchy and pursuing more advanced needs associated with self-actualization, social interactions, and emotions.

⁶⁶ Springborg, C. (2014). Art-based methods in management education (Doctoral dissertation, Cranfield University), 10.

⁶⁷ Bulaitis, Z. (2017). Measuring impact in the humanities: Learning from accountability and economics in a contemporary history of cultural value. *Palgrave Commun* 3, 7.

⁶⁸ Harpham, G. G. (2013). Finding Ourselves: The Humanities as a Discipline. *American Literary History*, 25(3), 510.

potential practical applications, but also for the light they provide on the human condition and the experiences we go through. Eventually, it challenges the belief that the humanities are merely instruments for therapeutic or economic purposes and instead advocates a broader understanding of the humanities' role in improving human life and society⁶⁹. Theory by Smith (2015) encourages that we should stop looking at the simple and immediate benefits of the humanities and start appreciating the more nuanced and profound ideals that they teach us. From this vantage point, we can see the humanities for more than just their practical applications, and that's a good thing.

For example, in the United Kingdom, physicians have the authority to recommend a range of artistic and cultural activities, such as museum excursions, dance lessons, and reading clubs, under a system known as "social prescribing". Social prescribing is based on the concept that participating in cultural activities could have beneficial impacts on both mental and physical well-being, especially for people who may be socially isolated or facing mental health challenges⁷⁰. The inclusion of the humanities in this particular situation is noteworthy, as it underscores the capacity of these disciplines to make novel and valuable contributions to the promotion of public health and overall well-being. Doctors and healthcare practitioners are acknowledging the significance of considering social and cultural elements that can influence health outcomes by recommending cultural activities as part of a comprehensive approach to health. This approach emphasizes the significance of the humanities in areas beyond traditional academic or cultural settings and stresses their ability to contribute to wider social and public health objectives.

As a part of "*social sharing*" University College London (UCL) has implemented a three-year programme known as Museums on Prescription that has been tested in the south-east region since 2015, and introduced in a way that the humanities possess the capacity to develop social bonds and collective experiences among individuals and communities. It possesses the capacity to provide a universal means of communication and shared cultural allusions, facilitating the reconciliation of disparities and fostering comprehension among heterogeneous communities.

⁶⁹ Smith, R. (2015), Educational Research: The Importance of the Humanities. *Educ Theory*, 65: 741.

⁷⁰ *Ibid.*, 743.

The humanities have the potential to improve social sharing in a number of ways. For instance, literature, art, and music can serve as mediums for expressing and investigating collective human experiences and emotions, fostering a feeling of interconnectedness and empathy among individuals. Moreover, the examination of historical events and cultural practices can facilitate the development of mutual comprehension and admiration between different cultures, thereby cultivating a collective feeling of common ancestry and shared sense of self. The significance of social sharing lies in its ability to underscore the potential of the humanities in fostering social cohesion and comprehension, especially in a society that is progressively fragmented by cultural, political, and economic disparities. For this reason, it is important to recognize the significance of the humanities in promoting communal experiences and cultural bonds, emphasizing their worth beyond practical purposes, and showcasing their capacity to enhance human existence and society.

However, instrumentalism is also present in the humanities inside university institutions. This refers to the tendency to prioritize the economic or utilitarian benefits of academic research and study, rather than its intrinsic worth or cultural significance. Academic research is increasingly focused on metrics, impact, and commercialization; as a result, some fields are being marginalized, such as the humanities, which do not attract high-paying overseas students or generate large amounts of grant money. The utilitarian approach in the university is concerning as it fails to recognise the inherent worth of academic research and scholarship, which can enhance human well-being and enhance our cultural and social experiences. The emphasis on measurements and impact may result in a limited and oversimplified comprehension of the significance of research, prioritizing immediate economic advantages rather than enduring cultural and societal contributions. The university's instrumentalism is evident in the expectation that researchers and academics act as enthusiastic and confident advocates for their work, highlighting its significance to taxpayers and industry partners. This expectation might result in a form of preconceived knowledge, where researchers are required to anticipate the impact of their research before they have even started it, rather than allowing for the potential of unexpected or fortuitous findings. In general, the utilitarian approach at the university mirrors a wider cultural inclination to diminish the worth of objects to their

monetary value and substitute subjective evaluation with quantitative measurements. By challenging this trend and emphasizing the intrinsic value of academic research and scholarship, humanity can protect the cultural and social influences of the university and contribute to a more vibrant and intellectually thriving society.

As for the realm of tourism, the instrumentalization of the humanities refers to the utilization of cultural and historical locations, artifacts, and events with the purpose of enticing visitors and producing financial income. Tourism is a crucial contributor to the worldwide economy, since it supports jobs, promotes infrastructural development, and helps preserve cultural and natural heritage. Equally important, it also facilitates cultural exchange and understanding between people from different regions and backgrounds.

This can entail advocating for the cultural and historical importance of a specific location or occasion, underscoring its capacity to offer tourists a distinctive and genuine encounter, or accentuating its impact on the local economy. While employing the humanities in tourism might bring about economic benefits, it can also lead to negative consequences. For example, it might lead to the commodification of cultural and historical sites, transforming them into mere tourist attractions and reducing their intrinsic value and cultural significance. As historically shown, tourism may lead to the displacement of indigenous populations and the homogenization of cultural interactions, as tourist attractions and activities are tailored to suit the interests of tourists⁷¹. One potential negative consequence of cultural tourism is the invasion of locals' personal space and the interruption of their everyday routines. This might result in hostility and resentment towards visitors, thereby harming the positive relationship between tourists and local inhabitants.

To summarize, the use of the humanities and the arts reflects a broader societal tendency to devalue things based on their monetary value and replace perception with quantitative assessments. Smith (2015) makes the case that this tendency is alarming because it downplays the value that the humanities and the arts have to offer, which includes the capacity to improve human well-being and enrich our social and cultural experiences. Indeed, Venice is an exemplary city renowned for cultural tourism. Being a

⁷¹ Smith, R. (2015), Educational Research: The Importance of the Humanities. *Educ Theory*, 65: 743.

prominent hub of artistic activity worldwide, Venice hosts one of the oldest and most esteemed international art exhibitions - La Biennale di Venezia⁷² (Venice Biennale). This event provides a platform for artists from around the globe to display their artwork, participate in intellectual discussions, and establish connections with a diverse audience comprising art enthusiasts, collectors, curators, and critics. Nevertheless, this occurrence is not without repercussions since it draws in millions of tourists to the main island, sometimes leading to overcrowded streets and significantly disrupting the daily lives of the local residents.

2.2. Humanities and Democracy

If democracy is maturity, and maturity is health, and health is desirable, then we wish to see whether anything can be done to foster it⁷³.

Donald Winnicott,

“Thoughts on the Meaning of the Word Democracy,” 1950

If liberty and equality are chiefly to be found in democracy, they will be best attained when all persons alike share in government to the utmost⁷⁴.

Aristotle

According to Doherty, the arts aren't usually the first things that come to mind when discussing democracy. However, there are a number of artists, philosophers, and political theorists who argue that the two fields are inseparable. If compared closely, democracy may be defined as a system of governance in which free and equal citizens have the power to decide on the kind of government, laws, and policies they want, as

⁷² Venice Biennale, <https://www.labiennale.org/it>.

The Venice Biennale is mostly regarded as the first biennial and is hence historically significant in the development of this exhibitionary format. It was founded in 1895 in honor of the 25th anniversary of the rule of King Umberto I and Queen Margherita of Savoy. The exhibition was originally organized on a yearly basis, but it transitioned to a biannual schedule in 1905 and has since been consistently held every two years.

⁷³ Winnicott, D. W. (1950). Some Thoughts on the Meaning of the Word Democracy. *Human Relations*, 3(2), 175-186.

⁷⁴ Chaire UNESCO DCMÉT | UNESCO Chair DCMÉT - Quotes. (n.d.). <https://www.education4democracy.net/quotes>

well as how they want to live together⁷⁵. Based on the definition by the Council of Europe⁷⁶, democracy is distinct from autocracy or dictatorship, in which a single individual holds power, and from oligarchy, in which a small portion of society holds power.

The term democracy originates from the Greek terms "*demos*," denoting people, and "*kratos*," signifying power. Therefore, democracy can be conceptualized as the "power of the people," representing a system of governance that relies on the collective will of the populace. Democracy, when properly comprehended, should not be limited to the concept of "majority rule" if it entails the utter disregard of minority concerns. In theory, a democracy is a form of governance that represents the interests of all individuals based on their expressed desires.

The concept of democracy is founded on two fundamental principles: (1) individual autonomy, which allows people to regulate their own lives within reasonable bounds, and (2) equality, which ensures that everyone has an equal opportunity to influence social decisions. Meanwhile, the arts are interpreted as a method of creatively conveying ideas, experiences, and worries, and as a mechanism for questioning the existing state of affairs. The arts are seen as a way to actively engage with some aspects of human life that are difficult to communicate through other means. Expanding our understanding of who makes art and who engages with it is crucial, and the author stresses that everyone can have a hand in creating art. In their examination of the complex challenges faced by those working for a truly inclusive democracy, the arts are recognised for their ability to question existing power systems.

Fair and equitable treatment is a fundamental entitlement for all citizens in a democratic society. Governmental and civic organizations in a democratic society must answer to their constituents for the actions they take. To this day, this vision remains unfulfilled. Human experiences and ideas are brought to life through the creation of objects, performances, and events. The arts are ways of communicating and expressing oneself that make use of the senses, which include sight, sound, and movement. There are several ways in which the arts can enrich democracies. According to the Oxford Research Encyclopedia⁷⁷ arts show "*aspects of being human that are not in our*

⁷⁵ DOHERTY, J. (2023). Democracy and the Arts. *National Civic Review*, 112(2), 65.

⁷⁶ Democracy - Manual for Human Rights Education with Young People. <https://www.coe.int/en/web/portal/home> (n.d.).

⁷⁷ Oxford Research Encyclopedias. (n.d.). <https://oxfordre.com/https://oxfordre.com/>

repertoire of tools for understanding people and the world." As "multi-sensory and multifaceted" as they are, the performing and visual arts speak to us on a personal level. They possess the capacity to express the ambiguity that is naturally present in every democratic system and to explore the complex challenges faced in the ongoing pursuit of achieving a genuinely inclusive democracy. The arts have the ability to challenge the power structures of society and the unquestioned assumptions that are associated with these structures.

According to Fred Evans, public art is "*any artistic creation that has the intent or effect of addressing democratic values and occurs in public spaces*"⁷⁸. Evans emphasizes the role of public art in shaping our perceptions of democracy and encouraging citizens to participate in civic activities. He also defines public art as an act of citizenship when it promotes and reveals new democratic ideas, resists dictatorial tendencies, and is visually appealing. Overall, Evans' work demonstrates the power of public art to foster a multivocal dialogue in society and sustain democratic norms.

How do people develop respect and democratic equality? What drives them to want dominance? To address these problems, Martha Nussbaum investigated the concept of "*clash of civilizations*", emphasizing the significance of treating internal issues within individuals, such as fear, greed, and narcissistic aggression, which can help to build a more respectful and egalitarian attitude towards others. For this distinction, she examines the role of Mahatma Gandhi in the context of the internal battle for autonomy and fairness that takes place within every person. She emphasizes Gandhi's recognition that the pursuit of political liberation and egalitarianism necessitates an internal battle within oneself, where empathy and reverence confront fear, avarice, and egotistical hostility. Gandhi's observations emphasize the significance of resolving internal conflicts within individuals as a vital component of advancing democratic principles; his ideals on interfaith harmony, environmental sustainability, and nonviolence are timeless and universal. Nussbaum highlights the correlation that Gandhi established between psychological equilibrium and political equilibrium,

⁷⁸ Leu, F. F. (2021). [Review of *Public Art and the Fragility of Democracy : An Essay in Political Aesthetics*, by F. Evans]. *RACAR: Revue d'art Canadienne / Canadian Art Review*, 46(2), 130.

contending that factors such as insatiable craving, hostility, and self-centered unease are detrimental to the establishment of a liberated and democratic society⁷⁹.

There is also a cultural impact on the formation of attitudes and behaviors that are supportive or destructive of democratic values. It recognises that cultural narratives and societal norms have a substantial impact on how people see and interact with others in a democratic setting.

- ***Countering harmful cultural narratives:*** Emphasizes the importance of challenging cultural narratives that encourage aggressiveness, domination, and marginalization of minorities. By recognising and correcting these damaging narratives, humanity can work to establish a cultural environment that values respect, empathy, and equality.
- ***Fostering a culture of mutual respect and reciprocity:*** Highlights the need of establishing a culture that places high importance on mutual respect and reciprocity. Such a cultural environment can facilitate the development of a fair and impartial perspective, which in turn upholds democratic values and standards.
- ***Recognizing cultural differences:*** Underline the importance of acknowledging and appreciating cultural diversity. Acknowledging and appreciating cultural disparities enables the establishment of an all-encompassing cultural atmosphere that aligns with democratic principles.

Overall, the author acknowledges the tremendous influence of culture on the development of attitudes and behaviors that support or undermine democratic norms by advocating for the creation of a cultural environment that is consistent with democratic values, emphasizing the necessity of combating negative narratives, developing mutual tolerance, and celebrating cultural variety.

⁷⁹ Ibid., 29.

2.3. Globalization and Eurocentric Influence

According to Ramón Grosfoguel (2002), colonial difference refers to how colonialism shaped the contemporary world and established a worldwide power system based on racial and cultural hierarchies. This system, known as the modern/colonial capitalism world-system, is distinguished by European countries' dominance over non-European peoples and the exploitation of their labor and resources. Colonial difference has had a significant impact on the evolution of modernity, influencing race construction, national identity creation, and knowledge production⁸⁰. Grosfoguel contends that colonialism's legacy continues to impact global power relations today, despite the world's purported decolonization.

Additionally, Smith considers that if the distinguishing feature of the humanities is their purpose to examine the human condition, then a valid critique is that the concept of "being human" has often been understood from specific viewpoints, mainly Eurocentric and masculine ones that inherently promote colonialism and exploitation⁸¹. This may be clearly demonstrated when considering concepts of personal identity and rationality as fundamental aspects of human existence, and the connection between humanity and the natural environment. However, the criticism is constructive rather than disparaging.

Eurocentrism is not just attributable to cultural bias or prejudice; rather it has been incorporated into the frameworks and establishments of the contemporary/colonial capitalist global system. It manifests in the processes of knowledge production, dissemination, and evaluation in the contemporary world, where European knowledge and epistemologies are given preferential treatment over those of non-European populations. This phenomenon has resulted in the exclusion and elimination of cultures and knowledge systems that are not of European origin, and the continuation of global power dynamics that are structured on racial and cultural hierarchies. Grosfoguel further contends that Eurocentrism poses a challenge not only to non-European populations but also to Europeans themselves. Eurocentrism has resulted in a restricted and constricted

⁸⁰ Grosfoguel, R. (2002). Colonial Difference, Geopolitics of Knowledge, and Global Coloniality in the Modern/Colonial Capitalist World-System. *Review (Fernand Braudel Center)*, 25(3), 203–224.

⁸¹ Smith, R. (2015), Educational Research: The Importance of the Humanities. *Educ Theory*, 65: 741.

comprehension of the world, impeding Europeans from completely embracing the multitude and intricacy of human existence. Challenging Eurocentrism is crucial not only for promoting social justice but also for fostering a broader and more inclusive global perspective.

The notion of *colonial difference* is an essential foundation for comprehending the contemporary capitalist world-system that is rooted in colonialism. Colonial difference pertains to the lasting influence of colonialism on worldwide power dynamics and the generation of knowledge. It emphasizes how colonialism has established a worldwide structure of power dynamics rooted on racial and cultural hierarchies, influencing the contemporary world and sustaining disparities.

Geopolitically situating knowledge production also entails acknowledging the constraints of nationalist and imperialist narratives, which perpetuate the worldwide colonial division between the North and South, as well as an internal colonial split inside national contexts. Conversely, the term emphasizes the importance of carefully considering the cosmic systems, cognitive processes, and political strategies of marginalized persons as a foundation for our knowledge creation, in order to go beyond imperialist and nationalist narratives. Geopolitically locating knowledge production entails acknowledging how global power dynamics and the prevailing geoculture and worldview of the modern world influence the creation of knowledge. It also emphasizes the significance of marginalized knowledge and perspectives in questioning dominant knowledge systems and transcending colonial and nationalist narratives.

There also has been a term introduced such as “capital power” where the terminology of *power* refers to the ability of individuals, groups, or institutions to exercise influence, control, and authority due to their possession and access to different forms of capital, including economic, social, cultural, or symbolic capital.

- *Economic capital power* pertains to the authority and dominance that persons or entities possess as a result of their possession of economic resources, such as riches, possessions, and monetary assets. Economic capital empowers people or

organizations to exercise influence over economic activities, decision-making processes, and resource allocation within societies and across global systems.

- ***Social capital power*** refers to the influence and authority that individuals or groups have due to their social connections, networks, and partnerships. Social capital refers to the capacity to utilize social connections, associations, and networks in order to obtain resources, opportunities, and assistance, as well as to influence societal standards, behaviors, and interactions.

- ***Cultural capital power*** is the ability to exert influence and authority based on one's ownership of cultural resources, such as information, education, language, and cultural competencies. It includes the capacity to influence cultural stories, interpretations, and symbols, as well as to establish and validate specific types of knowledge, aesthetics, and values inside cultures and across cultural settings.

- ***Symbolic capital power*** refers to the influence and authority that persons or groups possess due to their recognition, prestige, and symbolic value in social, political, or cultural domains. This refers to the capacity to influence how others perceive, define, and portray things, as well as to gain recognition, respect, and credibility through symbolic indicators and differences.

This is also connected with an interesting theory by Inglehart⁸² that societal value transformation transpires through intergenerational value shifts. According to the theory, as the economy improves and people feel more financially stable, the younger generations who grew up in a time of prosperity and security (assumably to the generation of majority of western countries born after 1945) will increasingly prioritize values that go beyond material possessions⁸³. Embracing freedom, inclusion, and self-expression would drive citizens to transform society and the political system by abandoning authoritarian governments that limit liberties and citizen empowerment.

⁸² American political scientist, author of the book “*Modernization and postmodernization: Cultural, economic, and political change in 43 societies*” (1997)

⁸³ Haerpfer, C.W., Kizilova, K. (2020). Values and Transformation in Central Asia. In: Mihr, A. (eds), Transformation and Development. Springer, Cham., 23

As for the main factor of the current reality - globalization has enabled the integration of economies into global markets, provided access to emerging technology, and increased human mobility. Facilitating the movement of commodities, people, ideas, culture, and money can lead to the emergence of fresh economic success. It is the process by which nations and people become more integrated on a worldwide scale via activities such as commerce, investment, travel, popular culture, and other types of connection. Globalization has been widely recognised by historians as a phenomena that emerged in the 20th century, closely linked to the ascent of the Western-dominated world economy. Nevertheless, long-standing and broad communication among diverse populations, along with considerable travel across large distances spanning many areas of the globe, has been present for several ages⁸⁴. Globalization, in its truest form, refers to the conversion of local or regional occurrences into global events, therefore, it is the process by which individuals worldwide are integrated into a cohesive community and work together. This process is an amalgamation of economic, technical, societal, and political elements.

Cultural legacy enhances residents' lives and contributes significantly to the creation and enhancement of Europe's social capital. A variety of the EU policies, activities, and funds are available to support the European cultural heritage by building socio-economic value, diversity and gender equality, and so on.

⁸⁴ Ibid., 54.

Chapter 3 - The Value of Humanities in Business

Preface on Education

Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance, and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.

- *Universal Declaration of Human Rights*, 1948, Article 26⁸⁵

Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

- *Universal Declaration of Human Right*, 1948, Article 27⁸⁶

In her book “Non for Profit”, Martha Neusbaumm discusses the “*silent crisis*” as there is growing apprehension regarding the significant transformations taking place in the school system, specifically the decreasing focus on the humanities and arts. The term "silent crisis" is used by the author to describe the lack of attention and consideration given to these changes, despite their potential to have a profound impact on the future of democratic societies. Martha Neusbaumm outlined that in order for a nation to cultivate a compassionate and citizen-oriented democracy that is dedicated to promoting opportunities for "*life, liberty, and the pursuit of happiness*" for all individuals, it must develop certain skills in its citizens⁸⁷. Although these examples may not provide a direct representation of a fundamental concept, they might be an excellent first reference. Education may promote understanding and tolerance among many populations through a wide range of approaches, including:

⁸⁵ Universal Declaration of Human Rights | United Nations. (n.d.). <https://www.un.org/en/about-us/universal-declaration-of-human-rights>

⁸⁶ Universal Declaration of Human Rights / Document <https://www.un.org/sites/un2.un.org/files/2021/03/udhr.pdf>

⁸⁷ Nussbaum, M. C. (2016). *Not for profit: With a new preface by the author: Why Democracy Needs the Humanities*. Princeton University Press., 26.

- **Advancement of comprehension, acceptance, and friendship:** Education, as underscored in the Universal Declaration of Human Rights⁸⁸, fosters comprehension, acceptance, and camaraderie among all nations and groups. Institutions can actively foster tolerance and comprehension among diverse groups by integrating these ideals into educational curricula and activities⁸⁹. Political literacy - as the ability to critically analyze and evaluate political issues that have an influence on the nation. It involves the ability to assess political leaders with a perceptive and logical comprehension of the practical choices available to them by reflecting and reasoning independently rather than blindly adhering to established standards dictated by authority.

- **Fostering empathy and moral conscience:** The ability to see and accept others as equals, regardless of their race, religion, gender, or sexuality, and to value them for their inherent worth rather than seeing them only as a means to one's own benefit. The inclusion of arts and humanities in education can foster the development of compassion and moral conscience, crucial qualities for regarding people with respect and recognising their intrinsic value, rather than viewing them as mere means to achieve personal objectives. This practice fosters tolerance and comprehension⁹⁰.

- **Critical thinking and debate:** Education empowers individuals with the capacity to engage in critical analysis of political matters, promoting the practice of respectful discourse and discussion. This, in turn, can cultivate comprehension and acceptance across heterogeneous groups⁹¹. The ability to exhibit empathy for the welfare of others, to understand the ramifications of different policies on the opportunities and experiences of fellow citizens, as well as individuals from other countries. The fundamental principle of prioritizing the welfare of the entire nation over that of one's immediate locality. It includes the

⁸⁸ Universal Declaration of Human Rights | United Nations. (n.d.). <https://www.un.org/en/about-us/universal-declaration-of-human-rights>

⁸⁹ Nussbaum, M. C. (2016). *Not for profit: With a new preface by the author: Why Democracy Needs the Humanities*. Princeton University Press, 14.

⁹⁰ *Ibid.*, 19.

⁹¹ *Ibid.*, 25.

ability to see one's own country as part of a larger, interconnected system, where complicated global issues need deliberate, international debates to resolve.

- **Equal rights:** Education is crucial in fostering the recognition of equal rights among persons, irrespective of disparities in race, religion, gender, and sexuality. This acknowledgment promotes reverence and compassion, enhancing tolerance and comprehension. The ability to accurately visualize and comprehend a wide array of complex issues that influence an individual's life story as it unfolds: to reflect on elements such as childhood, adolescence, family relationships, illness, mortality, and various other aspects, deriving insights from a holistic understanding of diverse human experiences rather than relying solely on statistical data.

Incorporating these notions into educational systems and curriculum enables institutions to have a significant impact on encouraging comprehension and acceptance among disparate groups, hence promoting the development of cohesive and all-encompassing communities. Education provides the tools to think critically about political issues, encouraging active participation, reflection, and discussion, all of which are necessary for the development of a well-rounded personality in a democratic society.

3.1. Art-Based Education in Management

According to Claus Springborg, art-based management education (ABME) involves incorporating creative activities and principles into management education and growth. These methods may encompass the use of visual arts, music, theater, storytelling, and other innovative mediums to promote learning, introspection, and individual growth within the realm of management and leadership⁹². Being based on the notion that artistic expression and interpretation can provide useful insights into intricate administrative and organizational difficulties, ABME plays role as an active involvement in art-related activities, individuals enrolled in management education

⁹² Springborg, C. (2014). Art-based methods in management education (Doctoral dissertation, Cranfield University).

programmes have the opportunity to examine concepts such as creativity, innovation, communication, leadership, and organizational culture in unconventional and hands-on manners.

Art-based methods in management education are in accordance with constructivist learning concepts, which prioritize active engagement, introspection, and collaborative knowledge-building. These strategies offer individuals a way to examine and articulate their comprehension of management principles, organizational dynamics, and leadership practices in a comprehensive and imaginative way. Additionally, art-based management education aims to expand the learning experience for persons in the management sector by encouraging them to actively participate in various forms of expression and interpretation. This helps to improve their comprehension and implementation of managerial concepts and practices.

One of the research materials examined for this chapter is a study conducted by Townsend and Bradburn (2022). They utilized a combination of qualitative and quantitative research methods to investigate and depict the present state of the humanities in 2022. Their analysis focused on the connection between the public and academic aspects of the humanities, as well as the wider involvement of the public in humanistic activities that go beyond academic fields and research within the data of the USA. The authors reached their conclusions by analyzing data from many sources, including surveys, public records, and current literature, in order to assess patterns, challenges, and future possibilities in the field of humanities. The report also highlights the significant obstacles that the humanities encounter in contemporary American society.

Figure 1 depicts the proportion of humanities degrees given at various levels between 1988 and 2020. The data illustrates a consistent decline in the popularity of humanities subjects across all other educational levels, while indicating a significant increase in the number of individuals obtaining humanities degrees from community colleges. The diagram also illustrates the proportion of degrees conferred at the associate's, bachelor's, master's and professional, and doctoral levels. The data is

obtained from the National Centre for Education Statistics⁹³, specifically from the IPEDS Completions Survey⁹⁴.

Humanities as a Share of All Degrees Awarded at Level, 1988–2020

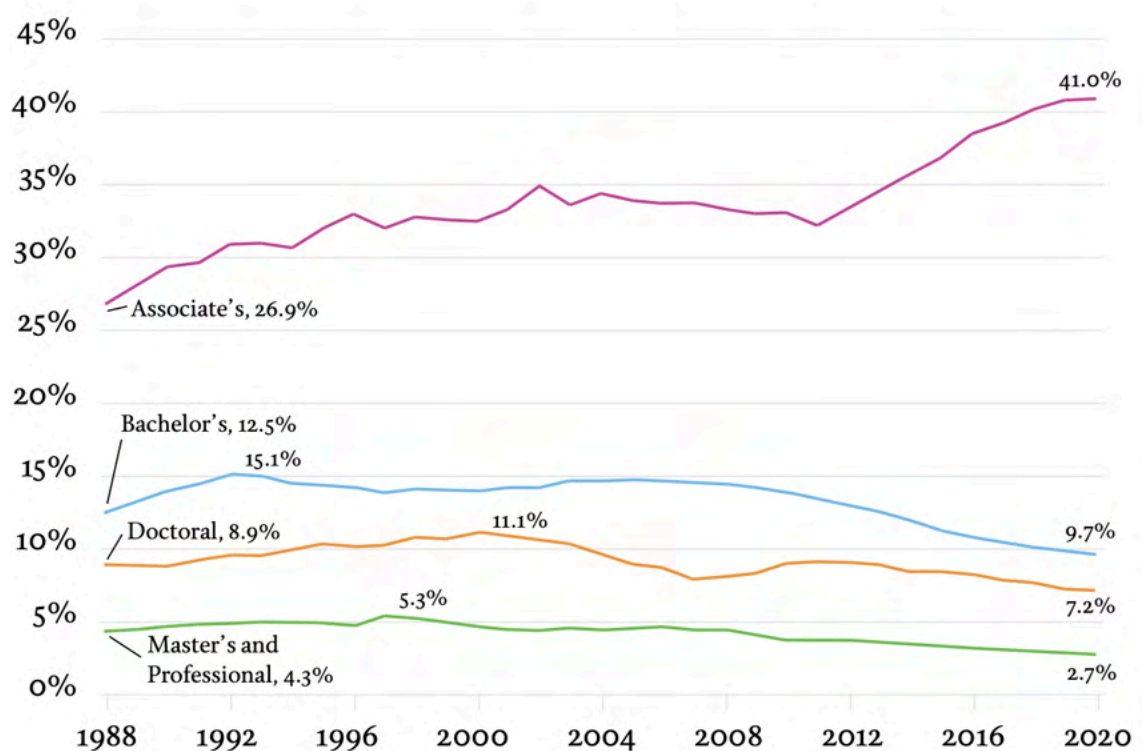


Figure 1. By Townsend & Bradburn (2022), page 14.

*Humanities as a Share of All Degrees Awarded at Level*⁹⁵, 1988-2020

<https://nces.ed.gov/ipeds/use-the-data/survey-components/7/completions>.

The findings illustrated in *Figure 1* indicate a decrease in the proportion of humanities degrees at most levels of education, but an increase in the proportion at the associate's degree level. This suggests a change in the distribution of humanities degrees across various educational levels. The repercussions of this tendency extend to the broader landscape of humanities education and the prospective career paths available to individuals pursuing this profession. Townsend et. al. (2022) emphasizes the need to understand and address the challenges and opportunities associated with the changing

⁹³ <https://nces.ed.gov/>

⁹⁴ <https://nces.ed.gov/ipeds/survey-components>

⁹⁵ Townsend, R. B., & Bradburn, N. (2022). The State of the Humanities circa 2022. *Daedalus*, 151(3), 14.

distribution of humanities degrees across different educational levels. Moreover, it can prompt a more comprehensive examination of the factors that influence students' choices and experiences in the humanities throughout all stages of schooling.

Recent surveys of college alumni from the humanities reveal that they are among the least inclined to see a correlation between their college major and their post-graduation employment. In a poll conducted in 2019, fewer than 33% of humanities graduates in the workforce perceived a strong correlation between their occupation and their academic degree. While studying in the field offers several intangible benefits, such as the intrinsic joy of discovering a subject, the increasing cost of tuition in relation to post college earnings makes it necessary to consider more practical factors. Faculty members should prioritize enhancing transparency in their curriculum and class work to demonstrate to students that they are acquiring valuable "transferable" skills, such as research, organization, and written and oral communication, in addition to specific content knowledge. In order to enhance the number of students obtaining bachelor's and doctoral degrees, as well as address the persistent lack of demographic diversity in the field, it is crucial to attract more students who have completed associate's degrees and establish mentorship and retention programmes that facilitate their progression to higher degree levels.

Although the reasons for the recent decline in humanities majors appear to be more complex than what is often reported in the media, they have not been investigated in depth. After analyzing multiple articles for this essay, it is clear that the problem can be reduced to two factors: rising college costs and student debt, on the one hand, and very low salaries for humanities graduates, on the other. Some of these challenges include:

1. *Decreasing Enrollment:* The field of humanities has witnessed a decline in the number of students enrolling in recent years, especially at the undergraduate level. This phenomenon has sparked apprehension regarding the future prospects of the subject and its capacity to allure and retain students.

2. *Finances:* The humanities have encountered difficulties in securing financial support, both in terms of obtaining public money for humanities programmes and research, as well as obtaining private funding for humanities institutions and initiatives.
3. *Public Perception:* The humanities face challenges in terms of public perception, as a significant number of Americans possess inadequate knowledge of the discipline and its impact on society. This has prompted inquiries over the significance and worth of the humanities in modern culture.
4. *Diversity and Inclusion:* The humanities have encountered obstacles with diversity and inclusion, prompting demands for more representation of marginalized groups (details in *Appendix 3.1.*) within the discipline and initiatives to tackle issues of prejudice and exclusion.
5. *Employment:* The humanities have had difficulties pertaining to employment, including worries about job opportunities for humanities graduates and the working circumstances of humanities instructors.

Collectively, these constraints indicate that the humanities encounter substantial difficulties in terms of enticing and retaining students, obtaining financial support, interacting with the public, advocating for diversity and inclusivity, and guaranteeing job prospects for graduates. The disparities in degree levels highlight a problem faced by the field, but also present a potential advantage.

Arts education is shown through specific academic programmes in disciplines such as art history, arts administration, curatorship, conservation, theater, music academies, and various other areas. However, several colleges provide these areas as minor programmes or optional courses, irrespective of students' prior knowledge. This is practiced at Ca' Foscari University of Venice - known as Minor (of additional 6 credits upon completion) of Arts Management⁹⁶. Enrolled students receive instruction

⁹⁶ Arts Management Minor. Ca' Foscari University of Venice. (n.d.). <https://unive.it/data/26527/>

on developing a narrative that centers around a particular company for each individual subject. The first company will be portrayed using theatrical language, the second through literary language, and the third through video language. The Minor proposes an innovative idea of a manager who is aware of the resources offered by the languages of art. As a result, students from various disciplines will be able to initiate change by influencing the culture of organizations and utilizing the emotional and creative capacities of its personnel. This potential arises from the confluence of story (in written form), visual representation (in video), language, and physical expression (in theater). It surpasses the limits of different fields of study and enriches the range of cultural skills and talents. A significant amount of the courses is conducted in a laboratory environment, providing a practical experience in corporate storytelling. Consistent engagement in these activities is mandatory in order to qualify for the examinations.

According to E. Kent (2012), having a strong, articulate, and enthusiastic voice is the single most critical asset for making it in today's cutthroat business environment⁹⁷. While these activities may not seem to have any practical advantage at first, they have the valuable impact of helping students create their own unique voices in the long run. A key differentiator in job applications and business ventures is the capacity to express one's values clearly and effectively. One of the most prominent benefits of a humanistic education is the cultivation of a resolute, articulating, and passionate voice, which is deemed indispensable for thriving in a competitive economic environment and differentiating oneself in a world that is perpetually evolving. Finally, humanities education teaches students to challenge the foundation of their perspectives and cultivate the habit of critically reevaluating their ideas when presented with new information. They will constantly exhibit this behavior throughout their whole lifetimes - whether it is in the act of voting, in the emergency department, or when faced with challenging choices in their personal, professional, and civic domains⁹⁸.

It is also worth noting that the increase in interest in arts management over the last two decades may be traced in part to the combined efforts of The International

⁹⁷ Kent, E. F. (2012). What are you going to do with a degree in that? Arguing for the humanities in an era of efficiency. *Arts and Humanities in Higher Education*, 11(3), 281.

⁹⁸ *Ibid.*, 282.

Association for Arts and Cultural Management (AIMAC⁹⁹). Being the first to see the need for a more professional approach to cultural management, it is still the largest and oldest group dedicated to this topic today. In order to promote networking and collaboration among researchers and practitioners in the field of arts management, it has organized conferences in various parts of the world. These conferences have given scholars, cultural economists, and arts management experts a chance to talk shop, share their research, and discuss emerging trends. The University of Ca' Foscari in Venice was a partner in one of these events that took place in 2019 in Venice (*see Appendix 3.3 for further details*). Further, AIMAC's International Journal of Arts Management (IJAM¹⁰⁰) has been crucial in advancing Arts Management research, improving research standards, increasing information exchange, and establishing the field's academic and practical reputation.

3.2. Art-Based Research in Management

The term "*arts-based management*" describes a style of corporate leadership that incorporates creative processes into many areas of company operations. This perspective extends the use of art in organizations to include strategic and operational functions, rather than just its aesthetic uses in areas like product design and spatial aesthetics. When it comes to the operational level, arts-based management is all about using art to create value, about the economic and commercial value that creative interventions may bring to a firm. By utilizing art's expressive power to influence an organization's cultural patterns and viewpoints, it offers a way for business teams to innovate, be creative, and think differently¹⁰¹. Management as we know it now is based on ideas like efficiency, rationality, and utility, but this method is different. By viewing art as an emotional, intellectual, and creative force with the ability to shed light on management issues from a fresh angle, arts-based management seeks to dismantle this duality¹⁰².

⁹⁹ AIMAC Cultural Management. (n.d.). <https://www.aimac-culturalmanagement.org/>

¹⁰⁰ International Journal of Arts Management (IJAM). (n.d.). <https://gestiondesarts.hec.ca/en/ijam/>

¹⁰¹ Safaa, L., Khazi, A., Perkumienė, D., & Labanauskas, V. (2023). Arts-Based Management between Actions and Conjunctions: Lessons from a Systematic Bibliometric Analysis. *Administrative Sciences*, 13(9), 14.

¹⁰² *Ibid.*, 13.

In fact, there have been recent findings by Safaa et. al. (2023) who conducted research using a bibliometric analysis approach¹⁰³. The study sample was obtained by doing a search using three specific keywords: "*arts-based management*", "*artistic intervention*", and "*arts-based initiatives*". The search focused on certain keywords, abstracts, and titles of scholarly papers in the field of management sciences alone covering the period from 2006 to 2023. In a nutshell, the researchers conducted a thorough examination of 137 scientific articles released between 1973 and 2015 to explore the influence of art in the field of business. Additionally, a bibliometric analysis was performed on 69 publications obtained from the Scopus database¹⁰⁴, spanning from 2006 to 2023, to investigate the correlation between art and business. The findings revealed various insights from an academic standpoint. It was observed that participation in the subject of arts management is strong. However, there has been a decline in scientific production in this area since its peak in 2015. Another contributing aspect is the substantial effect of journals that have played a crucial role in influencing academic conversations on art in the commercial sector, particularly in the field of art management. In summary, the research suggests that there is considerable interest in the field of arts-based management, but there are also certain challenges that may be impacting the amount of scientific research produced in this area.

Current trends indicate that as organizations increasingly rely on information for creating value, employment takes on a more creative nature. The future's successful managers will be those who possess a profound comprehension of the internal mechanisms of creative teams. Conversely, leadership is being subjected to more scrutiny as a form of artistic manifestation.

According to Sutherland (2012), the process of creating art entails the development of a conceptual framework, whereby the artistic being or occurrence

¹⁰³ Bibliometric analysis approach is a quantitative assessment that uses statistical metrics and literature to examine a certain subject, in particular case - arts in management.

¹⁰⁴ Is a product of Elsevier, developed as a comprehensive bibliographic database that provides users access to a wide range of scientific literature across several disciplines, encompassing science, technology, medicine, social sciences, and arts and humanities and is widely employed by researchers, scholars, and organizations globally to access and analyze scientific content. <https://www.elsevier.com/products/scopus>

embodies a distinct perceptual arrangement, elicits it, and potentially instructs individuals in perceiving it. This enables the formation of novel patterns of perception and the enhancement of perceptual abilities, hence facilitating higher-level learning. For this reason, art has the ability to generate novel notions that are not only unfamiliar to individuals, but also to their community, hence facilitating societal-level meta-level learning.

Thus, it turns art-based techniques to be employed to enhance meta-level learning in management education by emphasizing and easing the process of creating and communicating more precise perceptual differences. The process of perceptual refinement can be defined by four key components: (1) the generation of concepts by creating symbolic representations that emphasize perceptual patterns; (2) the acquisition of knowledge at a higher level through the creation of artistic objects without relying on language; (3) the recognition of the significance of the medium used to investigate experiences; and (4) the proficiency of participants in working with this medium. Through the use of art-based approaches, practitioners can assess and appraise art-based methods as tools that enhance the process of refining perception. These methods do not just rely on art-related techniques or media to support reflection, critical reflection, or transformational learning.

The utilization of art-based techniques for perceptual refinement can have a significant influence on managerial practice and enhance managers' proficiency in executing managerial tasks by helping them to create more precise perceptual differentiations¹⁰⁵. Engaging in this process can foster a more profound comprehension of intricate circumstances, enhance the capacity for making sound judgments, and enable the recognition of novel prospects for invention and creativity. Through the utilization of art-based techniques, managers can enhance their ability to see and comprehend their own experiences and the experiences of others, resulting in enhanced communication and collaboration. Moreover, the focus on the characteristics of the medium employed and the participants' proficiency in using this medium might result in the acquisition of novel abilities and proficiencies that can be utilized within a

¹⁰⁵ Springborg, C. (2020). Artistic activity as a form of reasoning: Perceptual refinement as meta-level learning in management education. *Organizational Aesthetics*, 1(1), 126.

managerial framework. In summary, the use of art-based methods for perceptual refinement can improve managerial practice and boost managers' competence. This approach to learning and problem-solving, which complements standard analytical methods, offers a distinct and valuable perspective¹⁰⁶.

There is one interesting example provided by Ian Sutherland (2012) who illustrates the application of a choral conducting masterclass to the development of management and leadership. In the given instance, Executive MBA candidates engaged in a choral conducting masterclass in fulfillment of their leadership development obligation. Through a one-of-a-kind arts-based learning experience, the masterclass enabled attendees to engage in aesthetic reflexivity and forge lasting memories that will shape their future leadership endeavors¹⁰⁷. Within the framework of leadership development, the author explores the utilization of arts-based approaches, encompassing visual arts, music, and other forms of creative expression. It delves into how these arts-based approaches provide students in leadership programmes with aesthetic work environments, opportunities for self-reflection, and lasting memories. The author emphasizes the need of acknowledging the subjective, dynamic, and complicated nature of contemporary organizational environments, and how arts-based methods may provide innovative strategies for navigating this intricacy. The research also examines embodied and intuitive phenomena, which are forms of knowledge that emphasize personal and aesthetic experiences mediate the incongruities of modern life. Furthermore, it emphasizes how music and the arts have the power to revolutionize society by providing beautiful platforms for the organization of awareness, concepts, and embodiment.

The suggested model comprises three steps and is based on the concept that knowledge is generated through the process of experience transformation, such as:

- "*aesthetic workspace*¹⁰⁸" pertains to the ambiance formed through arts-related endeavors, such as music, which impact the cognitive and

¹⁰⁶ Ibid., 129.

¹⁰⁷ Sutherland, I. (2012). Arts-based methods in leadership development: Affording aesthetic workspaces, reflexivity and memories with momentum. *Management Learning*, 43(1), 26.

¹⁰⁸ Ibid., 30.

emotional experiences of persons. It functions as a venue where individuals participate in innovative endeavors and introspection, which might influence their acquisition of knowledge and encounters.

- "*Aesthetic reflexivity*¹⁰⁹" refers to the process by which individuals adjust and redefine their sense of self when participating in artistic activities and reflecting on them afterwards. The topic concerns the use of sensory and emotional elements in individuals' experiences to generate knowledge and navigate the intricacies of life and work.

- "*Memories with momentum*¹¹⁰" denotes the enduring influence of these aesthetic encounters. The focus is on how the recollections and understandings acquired from participation in artistic endeavors might impact subsequent behaviors and methodologies, perhaps resulting in significant and profound alterations in persons' vocational and personal existences.

According to the approach, using arts-based practices in the workplace creates aesthetically pleasing environments that promote self-reflection and reflection on others. These experiences then become subjects of contemplation related to management and leadership. The model also indicates that employing arts-based techniques can generate memories that possess forward propulsion, potentially resulting in significant and dramatic alterations in persons' vocational and personal existences¹¹¹. The study indicates that arts-based approaches have the ability to foster leadership qualities in a way that surpasses the capabilities of traditional, rational, and analytical ways. Arts-based tactics can augment the cultivation of individuals' non-rational and non-logical abilities, as well as their self-awareness. These strategies facilitate the development of practical knowledge, appreciation for beauty, and the effective use of interpersonal abilities in leadership. The study suggests that educators should prioritize enhancing the learning experience by intentionally modifying the environment in a way

¹⁰⁹ Ibid., 33.

¹¹⁰ Ibid., 37.

¹¹¹ Ibid., 39.

that encourages participants to engage in thoughtful aesthetic contemplation, eventually resulting in the intended learning results. Nevertheless, educators should possess a reflective mindset and a keen understanding of the desired learning outcomes in order to prevent the perpetuation of outdated notions of authority, one-way communication, and excessive regulation that afflict contemporary institutions.

However, due to the propensity for conflict between artistic and managerial values, arts organizations encounter difficulties in achieving a balance between the two. The tension in question emerges due to the historically contradictory, if not conflicting, values that underpin both art and management. Art is associated with sensitivity, imagination, originality, autonomy, creativity, and delight, whereas management emphasizes calculation, routine, regularity, order, and measurement¹¹². The presence of this duality contributes to the inherent ideological tensions within arts organizations. Moreover, arts organizations function within intricate networks of numerous collaborators harboring varied interests, thereby potentially engendering additional points of contention. Hence, there is a necessity for strategic planning which may assist arts organizations in reconciling creative and management principles by offering a compromise tool. The process of strategic planning consists of establishing objectives, determining resources, and formulating strategies to attain those objectives. By establishing a shared vision and a common language for decision-making, strategic planning can assist in reconciling the tensions between artistic and managerial values through the participation of stakeholders in the planning process¹¹³. Additionally, strategic planning can assist arts organizations in responding to the requirements of their constituents and adjusting to shifting environments. Through the process of identifying potential threats and opportunities and devising countermeasures, arts organizations can fortify their resilience and improve their capacity to accomplish objectives.

¹¹² Daigle, P., & Rouleau, L. (2010). Strategic Plans in Arts Organizations: A Tool of Compromise Between Artistic and Managerial Values. *International Journal of Arts Management*, 12(3), 14.

¹¹³ Ibid., 18.

Chapter 4 - Cultural Policies, AHRC, UNESCO, The EU and IFACCA

Preface - How international policies are valuing the humanities

The term "cultural policy" describes the measures used by governments to encourage, facilitate, and control various forms of cultural expression and participation¹¹⁴. A broad variety of actions aimed at promoting cultural diversity, fostering creative expression, and protecting cultural assets make up cultural policy. Here are a few important parts of cultural policy:

- Grants, subsidies, and other forms of financial support are commonly used in cultural policy to encourage creative endeavors and artistic innovation by funding artists, cultural organizations, and the creative industries.
- For the benefit of present and future generations, governments have the power to enact regulations that guarantee the protection of cultural heritage places, artifacts, traditions, and languages.
- Arts and cultural programmes in the classroom and other forms of cultural interchange are examples of cultural education efforts that may be a part of cultural policy.
- The goal of policies that promote cultural diversity is to encourage tolerance and acceptance by highlighting the value of a society's many cultural manifestations and identities.
- Museums, theaters, libraries, and cultural centers are all examples of cultural infrastructure that governments may fund to ensure that the public has access to and can participate in cultural events and programmes.
- Cultural and Artistic Diplomacy: A country's cultural policy may serve as a diplomatic instrument by highlighting its cultural riches and encouraging mutual understanding and appreciation among countries.
- Building community: One goal of many cultural policy projects is to increase feelings of community, civic pride, and social cohesiveness via participation in cultural events, festivals, and activities.

¹¹⁴ Craik, J. (2007). The convergence of arts and cultural policy. In *Re-Visioning Arts and Cultural Policy: Current Impasses and Future Directions*. 25-30. ANU Press.

- Innovation and Creativity: Cultural policy may support efforts that stimulate artistic innovation, creativity, and the production of new cultural products and services.

Cultural policy may not be the central argument in this thesis, but it is crucial to recognize its significance in the global regulation of arts and culture. Various international projects examining the influence and value of culture will be pointed out via the three primary organizations listed below: the AHRC, UNESCO, and the EU. The primary objective of cultural policy should not be to conform, but to work together in harmony, recognising the importance of protecting and conserving culture.

4.1. UNESCO and HAS project

Initiatives on value and impact of cultural heritage and artistic expression

As the sole organization to link the right to culture with development, UNESCO's main vision regarding culture is focused on embracing variety, maintaining traditions, and respecting beliefs, all of which are necessary for human dignity and respect.

The cultural work of UNESCO covers four issues¹¹⁵:

- (1) Protecting culture in crisis situation
- (2) Adapting to contemporary challenges
- (3) Preserving Heritage
- (4) Developing sustainable, inclusive and creative societies

However, in an effort to bring about constructive social change and real advancements in cross-disciplinary cooperation and cultural interchange, UNESCO established '*The Humanities, Arts and Society project*' (HAS) in 2016 under the name Arts and Society. It was created as part of the preparatory efforts for the inaugural World Humanities Conference in Liege in 2017¹¹⁶, which was organized by

¹¹⁵ About the Culture Sector. (2024, January 2). <https://www.unesco.org/en/culture/about>

¹¹⁶ World Humanities Conference - "*Challenges and Responsibilities for a Planet in Transition*" that took place in Liège, Belgium, during 6-11 August 2017. <https://en.unesco.org/events/world-humanities-conference>

UNESCO-MOST¹¹⁷ and CIPSH¹¹⁸. The project was inspired by the concept of Humanitude, developed by Adama Samassékou, who is the President of the African Academy of Languages, former President of CIPSH, and former Minister of Education in Mali.

With the goal of bringing people together from all over the world, the "Humanities, Arts and Society" Project is a worldwide movement of artists, scholars, philosophers, and project holders who are working to demonstrate the societal impact of creativity and the arts. In an effort to tackle pressing problems, HAS Magazine examines a wide range of topics from the arts, social sciences, and humanities. Articles released include scholarly work, experimental essays, reviews, critiques, interviews, picture and video reporting, and news from scholars, practitioners, critics, and anyone else interested in contributing to the project.

The mission of the Humanities, Arts and Society Project is to establish a worldwide movement of artists, scholars and project holders whose creative work and ideas will demonstrate the impact of the arts and of creativity on society, promote global understanding and collaboration, and contribute to the debate within the humanities regarding universal issues.

**The Humanities, Arts and Society Project by
UNESCO-MOST – C.I.P.S.H – Mémoire de l’Avenir**

“The arts do not replace science and are not reducible to the concerns of the sciences, but they participate in the process of developing the creativity, the imagination of new futures, of diversity and of critical thinking¹¹⁹.”

Prof. Luiz Oosterbeek

¹¹⁷ UNESCO’s Management of Social Transformations (MOST) Programme. (2024, January 11). <https://www.unesco.org/en/management-social-transformations-most-programme>

¹¹⁸ International Council for Philosophy and Human Sciences. (n.d.). <https://www.cipsh.one/htm/>

¹¹⁹ Quote by president of CIPSH - prof. Luiz Oosterbeek, (The International Council for Philosophy and Human Sciences (Conseil International de la Philosophie et des Sciences Humaines), accessed through <https://humanitiesartsandsociety.org/>

HAS Magazine is founded on the innovative concept of Prof. Xiang Xiong Lin, the President and founder of GCACS (Global Chinese Arts & Culture Society). It is designed and executed by Mémoire de l'Avenir, UNESCO-Most, and CIPSH as part of the Humanities Arts and Society Project. The establishment of HAS Magazine represents the progressive development of this project and the ongoing collaboration between UNESCO-MOST, The International Council for Philosophy and Human Sciences (CIPSH), Mémoire de l'Avenir, and the Global Chinese Arts & Culture Society (GCAC). Working alongside a global team of passionate experts in the fields of humanities, culture, and the arts, supported by an Advisory Panel consisting of distinguished researchers and intellectuals from the sciences and cultural sector.

As quoted by Prof. Xiang Xiong Lin:

“War begins in the minds of men. The only way to prevent war from happening is through humanity, culture, and the arts. Only by penetrating the hearts and thoughts of people, individually and collectively, can we enable culture to suppress and overcome humanity’s wild and barbarous instincts, and purify its avaricious and power-hungry desires and ambitions. The digital publication Humanity, Arts & Society is an ambitious artistic and scientific biannual journal, sponsored by four intergovernmental, non-profit cultural organizations. The shared mission and vision that has brought these four organizations together are based upon the goal of serving people and society, promoting culture, the artistic spirit, and human thought with the aim of building a universal global village of trust and harmony¹²⁰.”

HAS Magazine is a product of a partnership of inter-governmental agencies and non-profit organizations, in line with UNESCO's purpose to promote peace through global collaboration in education, sciences, and culture, with a focus on achieving sustainable development goals. The act of sharing knowledge enhances our comprehension of both ourselves and the world, while also emphasizing our individual need to take action and engage. The magazine is distributed at no cost in English, French, and Chinese, with the goal of reaching a worldwide audience. A society can be defined as a complex system that can be analyzed using abstract macro-variables.

¹²⁰ ARTICLES – Humanities, Arts and Society. (n.d.).
<https://humanitiesartsandsociety.org/magazine/?numero=1>

Additionally, it is intricately interconnected with a network of meanings that can only be comprehended within the context of society. The subject matter pertains to systems and their process of development. Economic growth, population size, military spending, weather, political affiliations and ideologies, urbanization, and agricultural technology are all examples of macro-variables that researchers study in this context. These variables interact at levels beyond individuals and have only a minimal connection to their aesthetic sensibilities. Society has an intrinsic impact on the advancement of the arts, just as it does in any other field. That being said, HAS magazine looks at them through the prism of societal developments. But that's about the extent of their significance.

4.1.1. The International Association of Art (IAA)

With more than a hundred member groups from all corners of the globe, the International Association of Artistic Associations and Photographers (IAA/AIAP) is the largest international organization of its kind. Without aesthetic, political, or other biases, the International Artists Association (IAA¹²¹) encourages artists all over the world to work together and share their work. On a global and national basis, it aspires to elevate the social and economic status of artists. It includes visual artists whose work falls within the categories of painting, sculpture, printing, and others. In addition, it works together with other organizations that value culture and the arts. Professional artist identification cards, issued by the IAA/AIAP, allow holders a number of advantages, such as reduced or free entry to a number of institutions across the world. In its certificate-granting process, the IAA/AIAP makes several mentions of UNESCO's "Florence Agreement"¹²² and other relevant agreements. Artists are granted unrestricted access to all member nations for the importation of their artworks under this agreement.

The society aims to foster global collaboration among artists from other countries, nationalities, or ethnic groups. It also seeks to enhance the economic and

¹²¹ IAA Europe - Who we are and what we do. (<https://iaa-europe.eu/about/who-we-are-and-what-we-do/>)

¹²² Experts from UNESCO met in Florence, Italy, in the early 1950s and agreed to eliminate barriers to cultural, scientific, and educational materials as a means to promote international understanding and peace. [UNTC. \(n.d.\)](#)

social status of artists at both national and international levels, while safeguarding their material and moral rights. The structure of IAA/AIAP is similar to that of UNESCO, it enhances the working circumstances of professional artists and enables comparison through meetings, seminars, and exhibits. The IAA/AIAP engages in discussions and formulates ideas that are then conveyed to the member nations. In 2012, a worldwide investigation was initiated to assess the current living and working circumstances of artists. This investigation aims to update the 'World Observatory on the Condition of the Artist'. The IAA/AIAP actively engages in UNESCO programmes by providing arts education to children who experience violence, impoverished populations, those residing in remote areas with limited access to educational facilities, as well as individuals in specialist medical centers without arts instruction. The IAA/AIAP is advocating for the recognition of arts education as a fundamental human right and its inclusion in national constitutions.

As per the official updated strategy of IAA for the period of 2023-2024¹²³ are followings:

1. **Equal rights:** to guarantee equitable access to resources for all artists and establish parity in rights with other occupations.
2. **Working conditions:** through the provision of increased scholarships and grants, IAA aims to enhance working conditions and secure compensation for creative endeavors, it will be done through the promotion of justice and equality among artists, and the guarantee of fair recompense for the exhibition and presentation of artwork.
3. **Public access:** for the arts to be accessible for everyone, expanding the availability of public visual arts projects at all administrative levels.
4. **Aesthetic competence:** to enhance proficiency in aesthetic topics in schools and provide equitable remuneration and working conditions for instructors, thereby ensuring aesthetic competence for everyone.
5. **Solidarity for artists in risk:** to demonstrate unity with artists facing danger and forced displacement. IAA seeks to formulate a clear vision and plan for assisting

¹²³ International Association of Art (IAA) Europe. (2023). Strategy of IAA Europe 2022-2024. <https://iaa-europe.eu/about/strategy/>

these artists in their own countries, while also establishing secure havens and sustainable support initiatives for them.

4.2. Arts and Humanities Research Council (AHRC)

Concept and key findings of AHRC Cultural Value Project

From philosophy and the creative industries to art conservation and product design, the Arts and Humanities Research Council (AHRC¹²⁴) funds world-class, independent research. AHRC believes that the domain of arts and humanities encompasses all human endeavors, whether verbal, creative, or performance-based. We delve into the nature of humanity and the factors that influence our success or failure. We can see into every chapter of human history, as well as into the problems of now and the opportunities of tomorrow.

Four principles form the basis of the AHRC's mission and its field of research include:

- (1) ***The journey of self-exploration*** which begins by providing financial support to globally recognised, rigorous, investigation-driven research that challenges the limits of understanding and produces pioneering discoveries that provide light on our position in the universe as a whole. The field of arts and humanities is dedicated to exploring innovative methods to comprehend human culture.

- (2) ***Inquiries into historical and contemporary issues*** that demand investigation for the purpose of building a more desirable future. The field of arts and humanities is dedicated to exploring innovative methods to comprehend human culture. According to AHRC, its main emphasis lies in scrutinizing the diverse and extensive ways in which humans have shaped their identities throughout various historical eras and civilizations (particularly during the periods when the UK is undergoing a process of redefining itself).

¹²⁴ Arts and Humanities Research Council (AHRC). (n.d.). <https://www.ukri.org/councils/ahrc/>

- (3) Research supporting the growth and regeneration of the creative industries and the arts is known as the "*creative economy*". In order to promote constructive relationships with businesses, allocate finances to research in the performing and creative arts, including dance and sustainable fashion. As the second quarter of the 21st century approaches, attempting to generate fresh ideas using what we have learned about the importance of creativity and culture.
- (4) **Cultural assets:** protecting, restoring, and making the most of our nation's archives, libraries, and other cultural institutions so that they are accessible to all. This initiative focuses on a variety of topics, including ethics, language (both written and visual), various histories, and the expression of both popular and elite cultures. Those interested in society and its inner workings can find a safe space to express themselves in the humanities and the arts. Numerous concepts that are today considered typical evolved in the fields of the arts and humanities several centuries ago. Examples include the preservation of the environment and the assessment of costs and benefits. Reflecting on past events and incorporating acquired knowledge can provide a fresh perspective on the current and future circumstances by promoting increased levels of sophistication in conversation; specifically, in relation to the concept of good health and well-being, addressing climate change, and contributing to the advancement of equality, diversity, and inclusion.

The Arts and Humanities Research Council (AHRC) launched the initiative in late 2012 and it spanned a period of four years. The Cultural Value Project¹²⁵ encompasses more than 70 distinct publications, encompassing original research, rigorous literature assessments, and specialty seminars. This work has investigated, interrogated, and advanced the comprehension of how to more effectively grasp and communicate the elusive notion referred to as 'cultural value'. The report's authors have extensively employed a wide range of materials sourced from both the United Kingdom

¹²⁵ Crossick, G., & Kaszynska, P., (2016) Understanding the Value of Arts & Culture, The Arts and Humanities Research Council, Cultural Value Project. 1-199.
<https://www.ukri.org/wp-content/uploads/2021/11/AHRC-291121-UnderstandingTheValueOfArts-CulturalValueProjectReport.pdf>

and several locations worldwide. The result is a highly thorough, extensive, and challenging undertaking to comprehend the influence that engagement with arts and culture has on individuals, society, and the economy. The primary goal was to resolve the existing impasse marked by the persistent categorization of issues into opposing factions: the intrinsic versus the pragmatic, the privileged versus the ordinary, the non-expert versus the expert, privately-owned versus publicly-owned spaces of consumption, qualitative versus quantitative evidence, and publicly-funded versus commercially-oriented. The discourse on the value of culture and its evaluative and quantitative aspects has been impeded by difficulties associated with delineating and setting limitations.

There were two main objectives for the project: (1) to catalog all the elements that contribute to cultural worth, and (2) to reflect on and create the evidence and processes that may be used to assess these cultural value elements.

“Cultural value has in reality meant different things to different people over the last 75 years¹²⁶.”

AHRC Report, 2016, Page 16

According to the AHRC, the concept of cultural value is widely accepted in policy discussions, regardless of whether or not specific terminology is spoken. Over the past 75 years, the term has had many interpretations among individuals. The discussion in the UK may be categorized into several periods characterized by changing emphases. Following World War II and the decline of the empire, there was a time when emphasis was placed on national pride, education, and the cultural influence of the arts. Over time, there was a shift towards what is currently referred to as instrumental value. Many individuals then placed a renewed focus on the inherent worth and consciously embraced the significance of societal worth. This was briefly accompanied by a recognition of the necessity of discernment and excellence, and ultimately culminated in our present conclusion, where the emphasis has shifted back to prioritizing involvement and active involvement.

¹²⁶ Ibid., 16.

In conclusion, the AHRC states that the worth of arts and culture is intricate and diverse, and cannot be simplified to a solitary metric or technique. The project highlights the need to prioritize individual encounters with arts and culture when assessing their worth, and calls for a comprehensive and intricate approach to comprehending cultural value. It acknowledges the necessity of employing a broader and more nuanced range of methodologies to effectively assess cultural value by proposing that a combination of qualitative and quantitative approaches, stakeholder involvement, and interdisciplinary cooperation may be required to encompass the various aspects of cultural value. The AHRC project on valuing culture and art emphasizes the need to adopt a complete and inclusive approach that takes into account individual experiences, various techniques, and a wide range of cultural practices in order to really appreciate and value culture.

“When it comes to cultural value, instead of ‘measuring’ it is more appropriate to speak of ‘evaluation’, of which measurement is but one component.”

AHRC Report, 2016, Page 22

4.3. THE EUROPEAN Union and New European Bauhaus (NEB)

Concept and key objectives

“If the European Green Deal has a soul, then it is the New European Bauhaus which has led to an explosion of creativity across our Union¹²⁷.”

Ursula von der Leyen, President of the European Commission

The New European Bauhaus is an emerging artistic and interdisciplinary movement. The European Commission established the New European Bauhaus (NEB) as a component of the European Green Deal programme. The objective is to integrate sustainability, aesthetics, and inclusiveness in order to provide visually pleasing,

¹²⁷ New European Bauhaus: beautiful, sustainable, together. (n.d.). https://new-european-bauhaus.europa.eu/index_en. In 2020, the European Commission approved the European Green Deal, which is a set of policies aimed at achieving climate neutrality in the EU by 2050.

environmentally friendly, and accessible environments, goods, and lifestyles. The NEB aims to expedite the shift towards environmentally-friendly practices in several areas of the economy and society by advocating for a new way of life that combines sustainability with aesthetic appeal. The initiative aims to bolster sustainable innovation, technology, and economics, while simultaneously enhancing the daily living experiences of all inhabitants.

It is important to note that the NEB project is influenced by the historical Bauhaus movement, although it does not aim to directly continue or replicate the original Bauhaus school. Some of the distinctions between the two are followings:

- Historical Bauhaus (also known as Old Bauhaus), founded in 1919 by architect Walter Gropius, the historic Bauhaus was a well-known German art school. The primary emphasis was on integrating fine arts with crafts, with a particular attention on utility, simplicity, and the ability to produce on a large scale. The Bauhaus movement exerted a profound influence on architecture, design, and art education, shaping modernist design ideas.
- The New European Bauhaus is a modern undertaking introduced by the European Commission in 2021 as a component of the European Green Deal. Its objective is to develop aesthetically pleasing, environmentally friendly, and socially inclusive environments, goods, and lifestyles that adhere to the ideas of ecological transformation. The primary emphasis is on integrating sustainability, aesthetics, and inclusivity in order to tackle existing environmental and socioeconomic concerns.

Sustainability encompasses several aspects, such as climate objectives, circularity, zero pollution, and biodiversity conservation. Aesthetics refers to the quality of experience and style that goes beyond just functioning. Inclusion involves appreciating diversity and ensuring accessibility and affordability. The NEB aims to foster collaboration among individuals, professionals, corporations, and organizations to envision and redefine sustainable living in Europe and other regions. Furthermore, the programme facilitates positive transformation by granting access to European Union

money for aesthetically pleasing, environmentally friendly, and socially inclusive initiatives.

According to the report to the European Commission titled *New European Bauhaus: Beautiful, sustainable, together* (page 5), the three key principles of the NEB are:

- Combination of global and local dimension
- Participation
- Transdisciplinarity

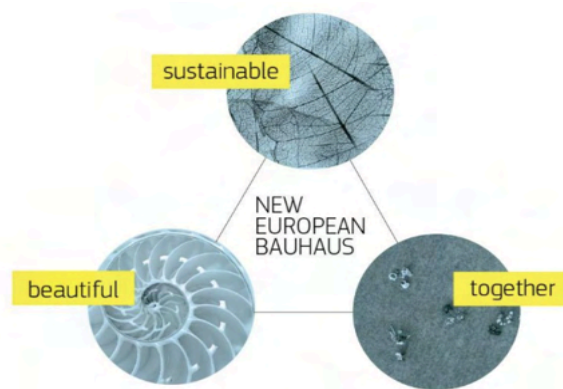


Illustration taken from the 2021 report¹²⁸ to the European Commission, *New European Bauhaus: Beautiful, sustainable, together. Page 5.*

The NEB seeks to harness the influential impact of arts and culture by partnering with artists, cultural organizations, and creative professionals. Its objective is to stimulate sustainable transformation and foster social unity. The programme aims to utilize Creative Innovation Labs and collaborate with education and youth organizations to leverage the power of arts and culture in order to increase awareness of environmental and social concerns. The New European Bauhaus prioritizes the qualitative components of arts and culture in promoting sustainability. However, it also acknowledges the significance of quantifying the practical results and value produced by these creative endeavors. The programme seeks to achieve a comprehensive strategy by including arts and culture in the wider context of sustainability. This approach blends aesthetic values with quantifiable effects on society and the environment.

¹²⁸ European Commission. (2021). *New European Bauhaus: Beautiful, sustainable, together. Page 5.*

- The initiative highlights the importance of *shifting from a human-centric to a life-centric viewpoint*, seeking inspiration from and gaining knowledge from nature. This entails the incorporation of eco-friendly practices in urban areas, utilizing nature-derived materials obtained in a sustainable manner, and adopting inventive approaches that draw inspiration from natural components. Additionally, it encompasses soil conservation, garbage reuse or recycling, the establishment of urban green corridors to promote active mobility, and the reconsideration of transport infrastructure.
- The initiative acknowledges the vital *importance of education and culture in bringing a change* in paradigms towards new patterns of behavior and values. Enabling and empowering youngsters and young individuals through participatory methods to comprehend, encounter, and adopt sustainability and inclusivity is regarded as a means of establishing robust affiliations with the natural world for subsequent generations.
- ***Physical and mental condition:*** The initiative recognises the inherent connection between the preservation of the environment and the promotion of both physical and mental well-being. It emphasizes the significance of increased access to green public spaces in enhancing health indicators for the population and mitigating health disparities associated with poverty. Urban areas acknowledge the advantages of implementing nature-based solutions to mitigate floods and extreme weather events, while also enhancing the aesthetic appeal of the built environment.

The NEB Progress Report¹²⁹ to the EU states that the initiative successfully obtained financial resources from several EU programmes. These resources were primarily aimed at promoting innovation, the intersection of culture and technology, and supporting smaller projects and firms. In 2021 and 2022, a total of €106.3 million was allocated for dedicated calls (details in *Appendix 4.3*) to support NEB initiatives¹³⁰.

¹²⁹ European Commission. (2023). New European Bauhaus Progress Report. Brussels. https://new-european-bauhaus.europa.eu/about/progress-report_en

¹³⁰ Ibid., 5.

These calls aim to serve as a bridge and advocate for current financial channels and policy programmes.

To summarize, culture has a critical role in advancing social inclusion, sustainable development, and excellent design, as acknowledged by the NEB project. In addition to being a tool for involving communities and individuals in the renovation of their living environments, culture is seen as a major force behind innovation and creativity. The project objective is to include the significance of aesthetics and the dissemination of novel interpretations into the process of altering living spaces, fostering a comprehensive approach that encompasses ecological, societal, and cultural aspects. The NEB acknowledges the significance of cultural history, indigenous crafts, and expertise in influencing the constructed environment and promoting sustainable and inclusive solutions. In addition, its effort aims to involve the creative and cultural sectors, such as art and design, cultural and creative enterprises, and cultural heritage organizations, in order to foster innovation and cooperation across several fields. The NEB also promotes education and research in the field, fostering the creation of innovative curricula and research initiatives that further NEB ideals and principles.

4.4. International Federation of Arts Councils and Arts Agencies (IFACCA) and MONDIACULT

Concept and key points

“The time to act is now, and together.”

IFACCA, MONDIACULT Dossier 2022¹³¹

The International Federation of Arts Councils and Culture Agencies (IFACCA) is a worldwide network including arts councils, ministries of culture, and government organizations that promote and support arts and culture. Its membership includes

¹³¹Federation of Arts Councils and Culture Agencies. (2022). From Symbolic Acknowledgment to Tangible Recognition. Pathways to harness the values of culture. IFACCA Dossier for MONDIACULT 2022. 15. <https://ifacca.org/en/mondiacult-2022/>

institutions from more than 70 countries. Our members are active in both developed and developing nations spanning Africa, the Americas, Asia, Europe, the Middle East, and the Pacific region. The IFACCA Secretariat is responsible for supervising the Federation. Its main functions include providing assistance, establishing connections, and addressing the requirements of its members. Additionally, it facilitates opportunities for cooperation and knowledge sharing. Furthermore, it offers reliable guidance and information on arts and culture in the public sphere, catering to both its members and the broader global community.

OUR MEMBERSHIP 2022: 90 Members
 National Members: 61 (68%)
 Affiliate Members: 29 (32%)



Illustrations taken from the official report of Mondiacult 2022¹³². Page 2 and 3.

IFACCA states that culture possesses different values that contribute to diverse aspects of public existence. The following values are included:

- Arts and culture improve the human experience by providing a medium for expressing the diverse facets of human diversity and independently enhancing our lives. It has a crucial impact on fostering physical and mental health, fostering social cohesion, building communities, aiding understanding of the world, and encouraging discovery and creativity.

¹³² Ibid., 3.

- Artists and cultural workers have a crucial role in society by contributing to innovation and resilience. Their work plays a direct role in promoting cultural variety, creativity, and resilience.
- Art fosters critical thinking, promotes the acceptance of many perspectives, and facilitates the establishment of inclusive environments where several voices may coexist together.
- Culture possesses the capacity to bestow empowerment and liberate creativity, which are vital for fostering self-esteem and self-actualization.
- Culture plays a vital role in international relations by fostering mutual understanding and facilitating intercultural conversation among people. Collaborations between different countries in the fields of culture and the arts have the capacity to promote peace and tolerance.
- Arts and culture have the capacity to shape behavior and individual perspectives in order to reduce and adjust to the effects of climate change. Artists possess the necessary instruments and means to effectively convey messages on sustainability issues.
- The cultural and creative sectors have a significant influence on the economy, generating job opportunities and fostering corporate innovation.

IFACCA holds the view that culture is a fundamental aspect of sustainable development and a cross-cutting force that influences its many sectors and objectives. Hence, it is important to acknowledge the concrete appreciation of the societal and financial significance of culture in order to provide a strong and progressive framework for forthcoming cultural strategies.

Based on the IFACCA's vision, culture has a crucial role in sustainable development and serves as a driving force across many disciplines and objectives. They believe that the latest worldwide emergencies illustrate that culture is a vital yet delicate asset. The failure of governmental and regulatory frameworks to safeguard cultural and creative industries during times of upheaval can result in the depletion of the sectors' most essential element - its staff. In envisioning a new framework for cultural policy and the role of culture in the post-2030 sustainability agenda, it is crucial that nations confront current shortcomings and question the prevailing norms. It is crucial to

reconstruct outmoded structures and solve their most important weakness, which is *the lack of value*. Hence, they assert that in order to develop a strong and forward-thinking framework for future cultural policy, it is imperative to have concrete acknowledgment of the societal and financial significance of culture. Tangible acknowledgment refers to specific activities, procedures, and processes that acknowledge the importance of culture in shaping society and enhance the conditions of the cultural worker. To achieve this, it is necessary to establish a comprehensive and enduring framework that supports the growth and advancement of the cultural ecosystem, ensuring its continued and increased impact on public life. The symbolic recognition of the importance of culture, which is typically emphasized in strategy and policy statements, needs to be transformed into concrete actions that:

- Establishes efficient legislative processes and frameworks
- Enhances operational conditions
- Incorporates culture as a collaborator in crucial policy domains, and throughout several portfolios
- Improves and broadens cultural funding

MONDIACULT¹³³ is the acronym used to refer to the UNESCO World Conference on *Cultural Policies and Sustainable Development*. The abbreviation "MONDIACULT" is a derivation of the French phrase "*Monde et Culture*"¹³⁴, which directly translates to "*World and Culture*". The MONDIACULT conferences function as international forums for deliberating and molding cultural strategies within the framework of sustainable development, with a particular emphasis on the contribution of culture in tackling present-day obstacles and fostering inclusive and harmonious communities. It is a major global conference that aims to evaluate the impact of culture on sustainable development and influence the future sustainability framework after 2030. The conference seeks to incorporate culture into national and global agendas in a specific and comprehensive way. On the dossier¹³⁵ for MONDIACULT 2022, IFACCA

¹³³MONDIACULT 2022. <https://www.unesco.org/en/mondiacult2022>

¹³⁴UNESCO. (2022). Final Declaration: UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022. Page 1.

¹³⁵Federation of Arts Councils and Culture Agencies. (2022). From Symbolic Acknowledgment to Tangible Recognition. Pathways to harness the values of culture. IFACCA Dossier for MONDIACULT 2022. 15. <https://ifacca.org/en/mondiacult-2022/>

advocates for the comprehensive integration of culture into many policy domains, alongside the reinforcement and adequate allocation of resources to its own distinct policy framework.

The dossier outlines four strategies to accomplish this objective:

- exerting influence on the regulatory context,
- improving legislative structures,
- upgrading operational conditions
- expanding and diversifying financial investments.

These routes are regarded as a comprehensive guide for various political, economic, social, and geographical situations.

However, the final declaration MONDIACULT 2022 highlights the primary priority of tackling pressing issues related to the worldwide context, including climate change, armed conflicts, natural hazards, pandemics, uncontrolled urbanization, and unsustainable growth patterns¹³⁶. It emphasizes the importance of culture in fostering sustainable growth, peace, and stability. The report acknowledges the ability of culture to promote resilience, social integration, and unity, as well as its contribution to safeguarding the environment and achieving sustainable and equitable development. More importantly, it underscores the importance of advancing cultural elements that span multiple areas in governmental strategies, inclusive and collaborative cultural strategies, and the involvement of diverse actors, including governments, local authorities, non-governmental organizations, intergovernmental organizations, the business sector, and communities. Its primary objective is to enhance the viewpoints of diverse societal groups and use their skills and inventive capacities to have a beneficial impact on society, the economy, and the environment, all while considering cultural policy¹³⁷. Finally, the declaration highlights the significance of regarding culture as a global public resource, advocating for the implementation of the Our Common Agenda report¹³⁸ and the declaration on the seventy-fifth anniversary of the United Nations, and shaping future cultural and public policies and strategies. The goal is to synchronize,

¹³⁶UNESCO. (2022). Final Declaration: UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022. Page 1.

¹³⁷ Ibid., 3.

¹³⁸Our Common Agenda | United Nations. (n.d.). <https://www.un.org/en/common-agenda>

improve, and create instruments and systems for the thorough analysis, monitoring, and evaluation of culture and its impact on sustainable development, entailing the development of a comprehensive Global Report on Cultural Policies on a quadrennial basis¹³⁹.

“Only with such dual recognition of culture will we be prepared for future challenges, with cultural and creative sectors that are strengthened against potential future crises and culture enhanced as a source and resource for resilience and development¹⁴⁰.”

IFACCA dossier for MONDIACULT 2022, Page 4.

¹³⁹UNESCO. (2022). Final Declaration: UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022. Page 7.

¹⁴⁰Federation of Arts Councils and Culture Agencies. (2022). From Symbolic Acknowledgment to Tangible Recognition. Pathways to harness the values of culture. IFACCA Dossier for MONDIACULT 2022. <https://ifacca.org/en/mondiacult-2022/>

Conclusion

While the thesis presents a wide array of findings regarding methods for identifying the practical applications of the humanities, its central argument revolves around the indisputable fact that the humanities construct and contribute to the world in which we live. The contemporary global landscape often questions the purpose and sustainability of certain regions, as well as their impact in terms of numbers and economics, owing to its analytical nature and advancement. Therefore, the current trend of highlighting the '*extrinsic*' value of the humanities is easily understandable, given the circumstances of financial austerity and budget cuts, the "anxiety of justification" refers to the stress felt by the arts and humanities sectors as they strive to demonstrate their value and importance to society. In reaction to this concern, policymakers are emphasizing the economic benefits of the humanities and arts in order to obtain public financing. Consequently, policymakers are striving to demonstrate the economic value of these disciplines. The pressure has led to a focus on the economic benefits of the arts and humanities, which may not fully encompass their diverse and multifaceted value to society. Why? Owing to the straightforward explanation, the arts and culture, which are essential in promoting peace, stability, and sustainable development, are at the core of the humanities, or more precisely, within the parameters of this thesis.

The thesis argues that culture, whether recognised as an artistic expression or a way of living, has a profound impact on the development of both individual and collective identities. Cultural legacy covers the collective practices, customs, language, arts, and traditions that establish a distinct identity for a community and foster a feeling of belonging and ongoing connection. In an alternative, more straightforward view, culture shapes our identity, and we shape culture.

The essence of human growth lies in understanding our identity, beliefs, lifestyle, and system of perception and interpretation. The necessity for cultural dialogue arises from the presence of numerous nations in the world, each with their distinct perspectives on the world and way of life. In this context, the humanities have a crucial role to play in facilitating conversations, debates, and the exchange of experiences. Through these interactions, people can develop a mutual sense of respect,

empathy, admiration, and understanding for diverse cultures. The humanities work to challenge and dispel stereotypes, biases, and preconceived notions about different cultures by offering intricate and multifaceted depictions of other societies. Ultimately, cultural value, despite its apparent complexity, underlines the significance of interdisciplinary collaboration, the societal function of arts and culture, and the incorporation of cultural value in sustainable development initiatives. These initiatives, advocated by global organizations such as UNESCO, IFACCA, the EU, and AHRC, recognize the role of cultural value in shaping societies and promoting global cultural interaction in preserving the environment and promoting inclusive and sustainable development. This, in a way, puts culture as a global public good.

Last but not least, recognising the inherent worth of the humanities is crucial for fostering human flourishing and prosperity. Through acknowledging and valuing the intrinsic value of the humanities, individuals may participate in self-reflection and intellectual development, enabling them to explore their own beliefs, values, and identity. People's intellectual, emotional, and spiritual development is aided by humanities education and involvement, contributing to a feeling of fulfillment, connection to the world, and deeper understanding.

In the current analytical-driven world, it is crucial to employ many approaches for assessing the effect and value of culture for the purposes of policy making, accountability, funding or resource allocation, promoting innovation, and understanding the impact. However, it is important to note that the value or utility of it should not be only determined by its practical worth or accountability. Culture possesses intrinsic worth that extends beyond economic considerations, as it incorporates social, emotional, and spiritual aspects that enrich the lives of people around the world. Understanding and recognising the importance of culture is essential for arguing for its value and ensuring its continued support and advancement.

If we are - what we believe in, and that is what defines us, then the humanities is the discipline that investigates the nature of human beings, enabling arts and culture to influence and reflect society and its transformations.

Limitations and future research

The thesis revolves around the central concept of the inherent worth of humanities as a fundamental aspect of the human condition and development. Nevertheless, it is important to acknowledge that there may be several limitations and biases that might potentially impact the results of the arguments. First of all, certain elements may manifest as natural personal biases that impact the motivation for this thesis and, consequently, the choice of background material (with a predominant focus on Eurocentric perspectives on humanities, arts, and culture).

Second, although the thesis tried to capture different broad views from analyzing the contributions and efforts of different organizations, it is important to recognize that the interdisciplinary nature of the humanities and the diversity of viewpoints from other fields may provide difficulties in fully portraying the comprehensive influence of humanities on society. This may cause the breadth of analysis and universality of conclusions to be limited in some humanities fields due to a lack of data or research investigations.

The third and most significant constraint involves methodological restrictions. The paper primarily emphasizes a literature review and developing conceptual understanding rather than adopting a specific methodological technique. When evaluating the value of the humanities, possible approaches may involve internal constraints such as subjective assumptions, measurement discrepancies, or challenges in quantifying qualitative aspects due to the nature of the field itself.

In order to fully grasp the interconnectedness of cultures, future studies in the humanities and cultural research should focus on the following: fostering interdisciplinary collaboration; utilizing digital humanities tools for innovative research methodologies; actively engaging local communities in participatory research projects; and exploring global perspectives. Research procedures should incorporate ethical considerations, including the resolution of cultural appropriation and representation concerns. Furthermore, it is crucial to do studies that evaluate the impact of humanities research on public policy, actively promote cultural diversity, and foster civic engagement. To promote the progress of the field and demonstrate the enduring

influence of humanities research in fostering a society that is more inclusive and culturally diverse, it is essential to establish assessment frameworks, give priority to sustainability and resilience, enhance educational and outreach initiatives, and conduct extensive studies over an extended period of time.

Appendix 1.2.

UN - The Agenda 2030 for Sustainable Development



The 2030 Agenda for Sustainable Development¹⁴¹, initiated in 2015, seeks to eliminate poverty and advance human rights, justice, equality, and non-discrimination. It is founded upon the principles outlined in the Universal Declaration on Human Rights and international agreements, with a particular focus on promoting the agency of women and marginalized communities. The primary objective of the Agenda's 17 Sustainable Development Goals is to attain gender parity and eliminate poverty.



Screenshot taken from the official website of UN 2030 agenda, Icons

<https://www.un.org/sustainabledevelopment/news/communications-material/>

The Agenda is a comprehensive strategy designed to enhance worldwide peace and eliminate poverty, with a focus on the well-being of individuals, the environment, and economic success. Its objective is to liberate humanity from destitution and ensure the

¹⁴¹ <https://sdgs.un.org/2030agenda>

preservation of the earth. The Agenda has 17 Sustainable Development Goals and 169 goals, which are based on the Millennium Goals and aim to attain human rights, gender equality, and empowerment for women and girls. These goals and targets will incite action in crucial areas for both mankind and the earth over the course of the next fifteen years.

Appendix 3.1.

Share of Degrees Awarded to Minoritized Groups, 2015–2020

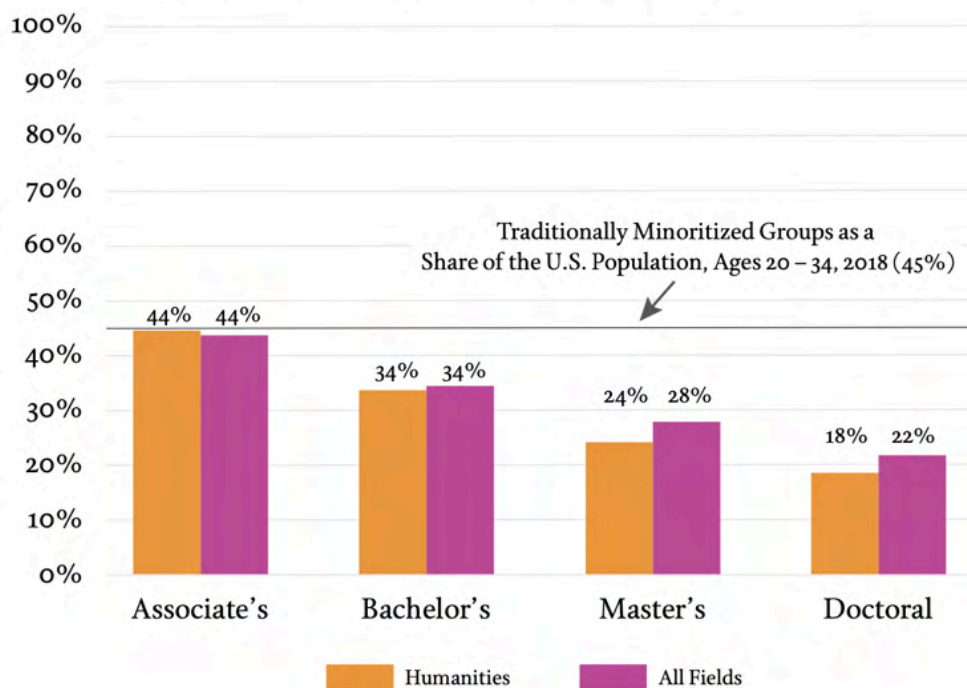


Figure 2. Share of Degrees Awarded to Minoritized Groups, 2015-2020¹⁴²

<https://nces.ed.gov/ipeds/use-the-data/survey-components/7/completions>.

The demographic makeup of students enrolling in humanities courses remains a significant problem for the field. The percentage of students from minoritized groups who get degrees in the humanities is comparable to the overall rate among all college graduates, particularly at the undergraduate level (see Figure 2). However, this is mostly

¹⁴² Townsend, R. B., & Bradburn, N. (2022). The State of the Humanities circa 2022. *Daedalus*, 151(3), 16.

attributed to the general absence of diversity within the college student body. Among students getting associate's degrees, the percentage of students from minority groups (including Alaska Native, American Indian, Asian American, Black, Hispanic/Latino, Native Hawaiian, and other Pacific Islander) is 44 percent, which is similar to the general proportion of minority groups in the community. Nevertheless, this ratio declines to 34 percent for individuals who obtain bachelor's degrees and further diminishes to 18 percent among those who earn PhDs in the discipline.

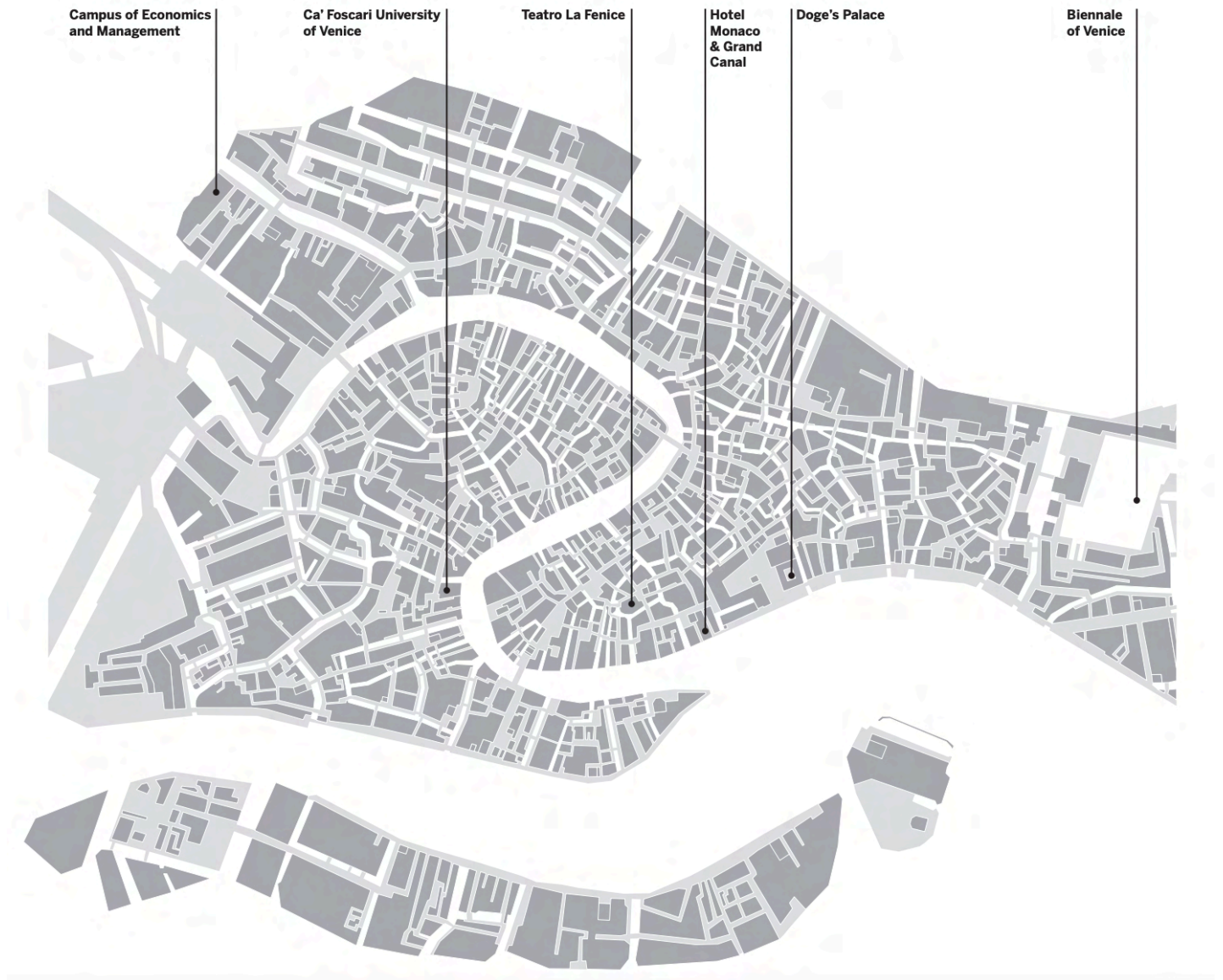
Appendix 3.3. AIMAC

Professors, researchers, and practitioners from all over the world who are involved in arts and cultural management form the International Association of Arts and Cultural Management (AIMAC), which was established in 1991. An international research conference is organized every two years and provides funding for PhD doctoral symposiums, paper development workshops, and theme regional workshops. The relationship between Aimac and the International Journal of Art Management is strong. Europe and other parts of the globe alternate hosting the biennial Aimac conferences. Previous locations include Montreal (twice), Paris, London, Stockholm, Valencia, San Francisco, Milano, Brisbane, Antwerp, Bogota, Dallas, Beijing, Aix-Marseille, Venice and Mexico. From June 23rd to the 26th, 2024, Lisbon will host the 17th conference.



Università
Ca' Foscari
Venezia

June 23 - June 26, 2019
Venice, Italy
Ca' Foscari University of Venice



Screenshot taken from the brochure of AIMAC2019, page 9.

Accessible through:

https://apps.unive.it/server/eventi/30807/AIMAC2019%20brochure_pixart.pdf

Appendix 4.1.

UNESCO and the HAS (Humanities Arts and Society) project

As the initial issue of the HAS project happened to be realized during 2020, it focused on the concept of big data. According to its concept, data has emerged as a very valuable asset across various domains. However, when confronted with the vast reserves of big data, humans appear to be relegated to mere providers of data. Nonetheless, singularities - defined as the individual ability for every person to observe and understand their surroundings—have made it possible to develop the creation of theories, sciences, arts, and cultures, as well as the most recent significant technical advancements - June 2020 (The First Edition of HAS Magazine).

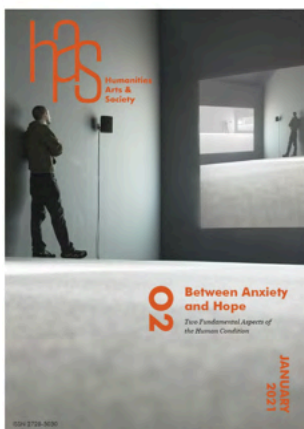


01

Big Data and Singularities

Creativity as a Basis for Rethinking the Human Condition

January 2021 (02)



02

Between Anxiety and Hope

Two Fundamental Aspects of the Human Condition

Patrice Mugnier / Solenne Lestienne / Smaragda Nitsopoulou / Lamozé (Julien Chirol) / Isis Valliergues Barnum / Luiz Oosterbeek / Antoni Hidalgo / Federica Migliardo / Florence Pierre, Anna Chirescu, Gordon Spooner / Adeline Voisin / Bina Nir / Dietmar Eberle / Stephanie Geertman & Monique Gross / Una Laurencic / Harold Sjursen / Hsiung Ping-chen / Edward Cheng / Hélène Guétary / Farhan Lakhany / Isaac Laguna Munoz / Margalit Berriet / Xiang Xiong Lin

June 2021 (03)

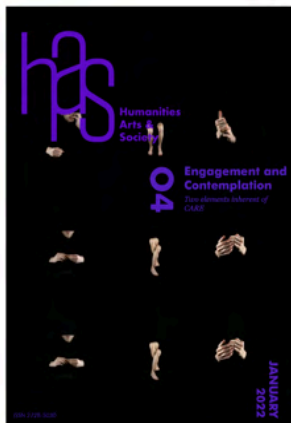


03

Truth and Belief

Étienne Klein / Nicholas Maxwell / Roni Ben Ari / H el ene Mutter / Jean-Philippe Foegle / Micha Peled / Hsiung Ping-chen / Chi Kong Lai and Kent Wan / Jeremy Wyatt / Cl emence Vazard / Andr e Rouill e / Diaz Ramadhansyah / Cassandra Zampini / Sophia Olivia Sanan / Prof. Xiang Xiong Lin* / Gisela Weimann / Jiao Xingtao / Margarete Kiss / Margalit Berriet

January 2022 (04)



04

Engagement And Contemplation

Two Elements Inherent Of Care

Hippolyte Thillard / Harold P. Sjursen / Sara Khan / Elizabeth Casasola / Ver onica Copello-Duque / Berta Ib a nez / Kezia Mclean / Christopher Iduma / Isabel Maria Freitas Valente, Marcelo Furlin, & Eliane Cristina da Silva Nascimento, / Juliette P en lope P epin & Susan (GPT-3) / Sarah Nesbitt / Artfold / C eline Martin / Ewelina Chwiejda / Pauline Rheims / Alma Lily Rayner / Abhishek Singh / Margalit Berriet



05

Spaces and places

two dimensions of Being

Florence Pierre & Gordon Spooner / Forrest Clingerman and artists Taylor Alaina Liebenstein Smith and Christopher Alexander Kostritsky Gellert / Paula Mars o / Michel Monteaux / Eyhan  elik / Nathalie Rozot / Clara Ng / H el ene Mutter / Noemi Biassetton / Kika Kyriakakou / Santiago G omez S anchez / Liudmila Kirsanova / Mariau Urrusti / Lilia Benbelaid / Dr. Gaia Carosi / Dr. John Bingham-Hall / Desmond Hui, Laura Cavanna, Mauro Arrighi, Rochelle Yang and Samson Wong / Fabi an Guti errez Cort es / Katherine G. Sammler & Lauren Hartman / Kai Mora

All the magazine themes and information with pictures above are accessible through <https://humanitiesartsandsociety.org/magazine/>.

July 2022 - *Spaces and Place*, focus on the issue:

The terms "space" and "place" are distinct and have divergent usage in both us interpretations and definitions of these terms. This enables us to engage in a critical analysis, observation, and reflection of established concepts related to areas and places. The utilization of these instruments expands our comprehension and embodies opposition to narrow-mindedness. The fifth edition of HAS Magazine attracted an unprecedented number of contributions, with the goal of exploring the central theme from several perspectives and disciplines. HAS Magazine has experienced an increase in its number of readers and its level of popularity, gaining recognition as a platform for conversation and exchange among professionals from many fields. The editors strive to maintain an open discourse and foster novel ideas and interpretations of the complex connection between spaces, colloquial language and scholarly discussions. Spaces and places serve as tangible structures that shape our existence, impact our sense of self, and dictate our actions. They have an emotional impact, and we put a lot of effort into taking good care of our places, whether it's protecting the globe for generations to come or tending to an inside garden. The humanities and arts act as vehicles for symbols and cultural references, facilitating the connection between various places as essential components of all identities.

Appendix 4.2. AHRC



Logo image 1 and 2: Official AHRC and UKRI logos, accessible through <https://www.ukri.org/councils/ahrc/>

Regarding international cooperation, AHRC engages in collaboration with diverse international partners and organizations in order to:

- facilitate global research by actively participating in international research partnerships to tackle worldwide issues, share expertise, and enrich comprehension of cultural variety and legacy.
- enable exchange programmes and networking opportunities to establish connections between academics, institutions, and practitioners across different countries.
- engages in worldwide projects, conferences, and initiatives that foster cross-cultural communication, collaboration, and the sharing of exemplary methods in the arts and humanities.

AHRC is a member of several European and trans-Atlantic multilateral research funding initiatives¹⁴³ including:

-Humanities in the European Research Area¹⁴⁴ (HERA): HERA supports European arts and humanities research through funding, collaboration, and advocacy. They believe that historical, cultural, artistic, and philosophical knowledge is crucial for understanding humanity's past, addressing societal challenges, and imagining futures. They promote reflective critique, transnational collaboration, and interdisciplinarity. HERA aims to build relationships among researchers, facilitate knowledge sharing, and engage with policy-makers, industry, and the public. They pool national and European funding, develop transnational research questions, support knowledge exchange, capacity-building, joint research programming, and give a strong voice to the humanities in the European Research Area.



Logo image 3: Official logo of HERA, accessible through <https://heranet.info/>

¹⁴³AHRC international research. (n.d.).

<https://www.ukri.org/what-we-do/browse-our-areas-of-investment-and-support/ahrc-international-research/>

¹⁴⁴ Humanities in the European Research Area | HERA. (n.d.). <https://heranet.info/>

-Joint Programming Initiative on Urban Europe¹⁴⁵ (JPI UE): The objective of JPI Urban Europe is to convert cities into regenerative, resilient, and habitable zones in order to tackle the climate issue and enhance urban livability. The organization facilitates the collaboration of governmental authorities, civil society, scientists, innovators, business, and industry in the field of research and innovation.



Logo image 4: Official logo of Urban Europe, accessible through <https://jpi-urbaneurope.eu/>

-International Initiative for Research in Climate Change Adaptation and Mitigation¹⁴⁶ (IIRCC) is a call to develop co-produced adaptation and mitigation strategies for vulnerable groups, who are most affected by climate change due to physical and socioeconomic vulnerability.

-Trans-Atlantic Platform for Social Sciences and Humanities¹⁴⁷ (T-AP): is a unique partnership between humanities and social science research funders from South America, North America, and Europe. Its main goal is to increase transatlantic research collaboration in the social sciences and humanities by strengthening support for research cooperation and adopting policies that meet the needs of modern research. T-AP aims to raise awareness about the important role that the social sciences and humanities play in addressing contemporary challenges. The collaboration carries out joint calls for research in areas with high potential for international collaboration.

¹⁴⁵ JPI Urban Europe | Joint Programming Initiative. (2022, December 21). <https://jpi-urbaneurope.eu/>

¹⁴⁶ 2023 International Joint Initiative for Research in Climate Change Adaptation and Mitigation. (2022, November 29). <https://www.sshrc-crsh.gc.ca/funding-financement/nfrf-fnfr/international/2023/international-2023-prelaunch-eng.aspx>

¹⁴⁷ Trans-Atlantic Platform. (n.d.). <https://www.transatlanticplatform.com/>

Appendix 4.3. The New European Bauhaus

Table 1: Dedicated calls and actions for transformation of places on the ground supporting the transformation of the built environment and lifestyles at local level¹⁴⁸

Call	Programme	Budget
Support the deployment of lighthouse demonstrators for the New European Bauhaus initiative in the context of Horizon Europe missions	Horizon Europe	EUR 30 million
Collaborative local governance models to accelerate the emblematic transformation of urban environment and contribute to the New European Bauhaus initiative and the objectives of the European Green Deal	Horizon Europe	EUR 2 million
The New European Bauhaus – shaping a greener and fairer way of life in creative and inclusive societies through Architecture, Design and Arts	Horizon Europe	EUR 6 million
Social and affordable housing district demonstrators	Horizon Europe	EUR 10 million
Strengthening European coordination and exchange for innovation uptake towards sustainability, quality, circularity and social inclusion in the built environment as a contribution to the new European Bauhaus (Built4People)	Horizon Europe	EUR 1 million
Call for Co-Creation of Public Space through citizen engagement	Horizon Europe	EUR 0.27 million
NEB call under the European Urban Initiative 2021-2027	European Regional Development Fund (ERDF)	EUR 50 million
Technical assistance for public authorities: Support to New European Bauhaus Local Initiatives	European Regional Development Fund (ERDF)	EUR 2.5 million
Affordable Housing Initiative	Single Market Programme (SMP)	EUR 1.2 million

Table 2: Dedicated calls and actions aiming to transform the enabling environment for innovation, supporting innovation which aims to integrate sustainability, inclusion, and

¹⁴⁸European Commission. (2023). New European Bauhaus Progress Report. Brussels. Page 7. https://new-european-bauhaus.europa.eu/about/progress-report_en

*aesthetics in new solutions and products*¹⁴⁹

Call	Programme	Budget
Acceleration of the New European Bauhaus start-ups by the EIT – EIT Community Booster	Horizon Europe	EUR 0.7 million
Worth Partnership Project II – 1st call for proposals	COSME programme, predecessor of the SMP	Approximately 1M EUR (the call is integrated in the overall contract of the total value of 3.5 M EUR)
Big Buyers Collective Intelligence and Action Programme (Big Buyers 3 – BB3)	Single Market Programme (SMP)	no pre-established amount allocated to the NEB
Digital Solutions in support of the New European Bauhaus initiative	Digital Europe Programme (DIGITAL)	EUR 1 million

*Table 3: Calls and actions for the diffusion of new meanings, questioning our perspectives and mindset around the core values of aesthetics, sustainability and inclusion*¹⁵⁰

Calls	Programme	Budget
Citizen Engagement Activities – EIT Community New European Bauhaus	Horizon Europe	EUR 0.12 million
Erasmus+ call for European Youth Together	Erasmus+ Programme (ERASMUS)	no pre-established amount allocated to the NEB

Actions	Programme
European Innovative Teaching Award 2022 (NEB annual theme)	Erasmus+ Programme (ERASMUS)
eTwinning 2022 (NEB annual theme)	Erasmus+ Programme (ERASMUS)
DiscoverEU 2022 (NEB route)	Erasmus+ Programme (ERASMUS)

¹⁴⁹European Commission. (2023). New European Bauhaus Progress Report. Brussels. Page 8. https://new-european-bauhaus.europa.eu/about/progress-report_en

¹⁵⁰ Ibid.

Appendix 4.3. IFACCA



Logo image 5: Official logo of Urban Europe, accessible through <https://ifacca.org/>

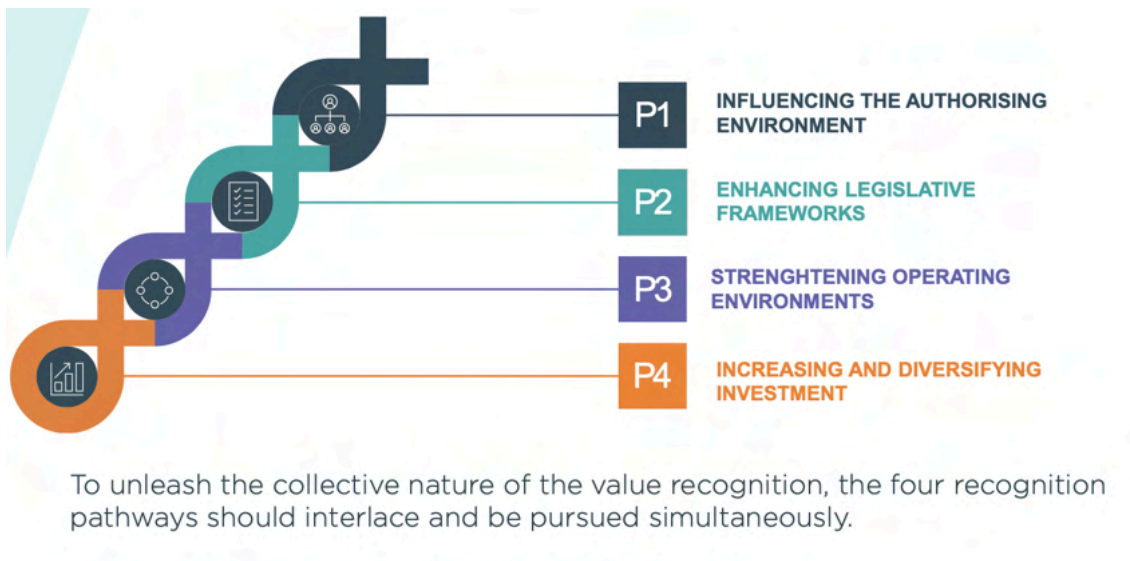


Illustration on four pathways, Page 10 on IFACCA DOSSIER FOR MONDIACULT 2022¹⁵¹

Chapter 4 of The IFACCA Dossier for MONDIACULT 2022 emphasizes the urgent requirement to acknowledge the tangible importance of culture in order to guarantee a viable future for the cultural and creative industries. It defines four primary paths: exerting influence on the governing context by incorporating culture into national agendas, bolstering legal frameworks to safeguard cultural practitioners, fortifying operational conditions for cultural expansion, and augmenting varied investments in cultural and creative endeavors. Through the joint pursuit of these routes, these approaches seek to establish a favorable environment for the growth of cultural sectors, tackle social inequalities, and alleviate the effects of global concerns such as climate change.

¹⁵¹Federation of Arts Councils and Culture Agencies. (2022). From Symbolic Acknowledgment to Tangible Recognition. Pathways to harness the values of culture. IFACCA Dossier for MONDIACULT 2022. <https://ifacca.org/en/mondiacult-2022/>

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