

The Educational Challenge of Art for the Promotion of Human Rights: Territorial Answers through the «Immaterial» EGTC

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Introduction

Exploring the relationship between art and human rights comes from the need for a new educational language able to make every individual reach the full flowering of his dignity. It is a philosophical idea that finds in the juridical paradigm of human rights the necessary justification to propose a value-oriented investment in cultural and educational policies at the local, national and international level. The human right to art expresses its educational potential also in the European dimension: it gives a «supplement of soul» to the Europe 2020 Strategy and puts the promotion of the creative intelligence at the centre of the thematic objectives of the Cohesion Policy 2014-2020. The concrete result of the analysis is the proposal of an action plan for the constitution of an «immaterial» European Grouping of Territorial Cooperation (EGTC). Starting from the experience of the INTERREG IVC Project CREA.RE, a possible «EGTC on art and human rights» is recognised as the appropriate territorial answer to the challenge of human rights education and to the need for «transcend civic identity».

1. The Role of Art in the Educational Challenge of Human Rights

The relationship between art and human rights is intrinsic but not evident. It becomes clearer only in an educational perspective. What we would like to demonstrate is how, starting from the consideration of human dignity, art might be not only its universal language but also, and above all, a cognitive means able to make every single person experience the fullness of his rights. Defining human rights as «practical truths about men's

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common life»¹, Jacques Maritain has recognised that rationality is insufficient to justify them. «The knowledge of the natural law is a vital, obscure, non systematic knowledge that comes from a certain kind of inner vibrations»². This is the first role of aesthetics in the knowledge of human rights: it lets us see the ultimate sense of humanity when we lack rational explanations. «The perception of the Beauty brings a special feeling of inner fulfilment thanks to which we reach a superior knowledge of the Being»³. This cognitive process has another effect. Considering that «if it is true that human nature gives man a certain order, it is also true that it is up to him, using his willingness, to conform his life to its proper ends»⁴, we can recognise the existence of an educational challenge at the heart of human rights. «If there are permanent traits in the human psyche [...], the individual's striving for intellectual consistency, his search for happiness identified not with the mechanical satisfaction of appetite but with the concrete realization of his potentialities and with his idea of himself as one reconciled to his fate, that of the complete man»⁵: as Faure affirms, the realisation of individual potential depends on the capability to give voice to his dignity. Indeed, education can be considered the way to reach complete human flowering. Art is, into this educational perspective, a particular effective means towards the realisation of human dignity. The justification comes from the aesthetics philosophy itself. Dewey talks about art as the «experience», as the most intense immersion in the totality of the real. «Ofentimes, the experience had is inchoate. Things are experienced but not in such a way that they are composed into an experience. There is distraction and dispersion; what we observe and what we think, what we desire and what we get, are at odds with each other. [...] Then we have the aesthetic experience. As we manipulate, we touch and feel, as we look, we see; as we listen, we hear. [...] Hand and eye, when the experience is aesthetic, are but instruments through which the entire live creature, moved and active throughout, operates»⁶ This is why the aesthetic process adds a new dimension to human life, a sense of depth that is impossible to experience otherwise. As affirmed by Cassirer, «art is not a mere repetition of nature and life, it is a sort of transformation and transubstantiation»⁷ because, referring to Simmel's theory, «by cultivating objects [of art], that is by increasing their value beyond the performance of their natural constitution, we

¹ J. Maritain, *L'uomo e lo Stato*, Milano, Marietti, 1951 (2003), p. 77 (citations are translated by the author of the essay).

² *Ibidem*.

³ J. Maritain, *L'intuition créatrice dans l'art e la poesie*, Paris, Déclée de Brouwer, 1966, p. 212.

⁴ J. Maritain, *L'uomo e lo Stato*, cit., p. 84.

⁵ E. Faure, *Learning to Be: The World of Education Today and Tomorrow*, Paris, UNESCO, International Commission on the Development of Education, 1972, p. 154.

⁶ J. Dewey, *Art as Experience*, New York, Perigee Books, 1980, p. 36.

⁷ E. Cassirer, *Symbol, Myth and Culture: Essays and Lectures of Ernest Cassirer*, London, Routledge, 1979, pp. 211-212.

cultivate ourselves»⁸. The aesthetic experience gives people a sense of fulfilment that corresponds to a creative appropriation of the real. We have, as Gadamer explains, a sort of cognitive miracle: «as light makes visible things that we are not able to see, so art makes men known themselves in the nature and in the history»⁹. Indeed, the educational power of art seems a platonic mission whose effects are all precious for the promotion of human rights. What we would like to maintain is that aesthetic knowledge is intrinsically value-oriented and consequently capable of giving a new teleological horizon to education, in all ages and contexts of life. Art makes two connected value-oriented educational actions possible: on one hand (1) it lets the individual discover his «multiple identity»¹⁰ as the constitutive presence of the Other into the Self, on the other hand (2), it gives voice, thanks to creativity, to the innovative potential that belongs to every single person, realising a real process of empowerment. (1) As Argenton maintains, the artistic phenomenon exists only as a union between creation and perception¹¹, otherwise the work of art stands in silence¹². As art produces the inner, emphatic transformation that is necessary to come into the cultural universe of the Other, it can realise the paradigm of «diatopic hermeneutics» theorised by De Sousa Santos¹³, becoming a fundamental element of intercultural dialogue. «The rooted awareness of mutual incompleteness, as having a foot in one culture, and the other in another one»¹⁴, is also at the heart of the communicative acting, of the acknowledgment of the universal as what everybody can accept as such, which constitutes the foundation of the public space, according to Habermas's perspective¹⁵. If human rights represent the universality of practical truths, art is the universal language to use in order to permit a peaceful dialogue about them. (2) The process of empowerment finds in artistic education a precious source of capacity building. If we consider creativity as «the capacity to break the natural order, the traditional way of thinking and to develop a new vision, idea or product»¹⁶, relevant consonances rise both with the capability approach of Sen and Nussbaum and the Arendt's conception of action. Being creative means to becoming a worthy human being exactly because «the fact that man is capable of action means that [...] he can realise the improbable and the unexpected»¹⁷. Art gives to each person this new horizon of realised dignity: by showing him, how also

⁸ G. Simmel, *Simmel on Culture: Selected Writings*, ed. by D. Frisby and M. Featherstone, London, Sage, 1997, p. 169.

⁹ H. Gadamer, *L'actualité du Beau*, Aix-en-Provence, Editions Alinea, 1992, p. 17 (citations are translated by the author of the essay).

¹⁰ See A. Sen, *Violence, Identity and Poverty*, in «Journal of Peace Research», vol. 45, no. 1, 2008, p. 6.

¹¹ See A. Argenton, *Arte e cognizione. Introduzione alla psicologia dell'arte*, Milano, Raffaello Cortina Editore, 1996, p. 178.

¹² See Montale's essay, *Sul divorzio fra l'arte moderna e il pubblico*, quoted in *ibidem*, p. 289.

¹³ B. De Sousa Santos, *Vers une conception multiculturelle des droits de l'homme*, in «Droit et Societé», no. 35, 1997, p. 86.

¹⁴ *Ibidem*, p. 90.

¹⁵ J. Habermas, *Morale et communication. Conscience morale et activité communicationnelle*, Paris, Cerf, 1996.

¹⁶ KEA, European Affairs, *Towards a Culture-based Creativity Index*, 2009, p. 7, at www.keanet.eu.

¹⁷ H. Arendt, *Vita Activa. La condizione umana*, Milano, Tascabili Bompiani, 1958 (2011), p. 129.

Brecht affirms¹⁸, the possibilities of transformation of the real, making possible a second birth of individuals, the one in which they choose what they really want to be. This is what makes the educational miracle happen: art and creativity give every human being the possibility to reach certain «high-level capabilities» that lie at the heart of the «quality of life»¹⁹. Through art, as happens with education, «the enhancement of certain human functioning and the expansion of human capabilities to so function»²⁰ becomes possible, thus giving expression to human potentialities. The development of creativity, according to the capability approach acquires a moral dimension: «[...] when a human being is given a life that blights poker of human action and expression, that does give us a sense of waste and tragedy [...]; a life without dignity and choice, in which a human being can be no more than an appendage, is a type of death of his humanity»²¹. Both of these educational actions of art lead to a new, powerful conception of active citizenship, directly linked to the human rights paradigm. Art, letting us see the vital connection between our and the Other's identity, helps everybody realise that the ultimate sense of human existence is acting for the common good. Human dignity finds in art not only its proper, universal language but also the educational instrument to concretise its teleological function: as men are born free and equal in dignity and rights, they have the duty to act for «all the members of human family». This is what Papisca defines «transcend civic identity»²² and that sense of universal belonging is the result of art as a means for promoting human rights, in the framework of an educational challenge. Moreover, the educational power of art becomes an answer to the need for a renewed transcendence, to the urgency of values into the globalised, fragmented world: if art is recognised «as the new vehicle for civic values»²³ it will be possible to contrast the dangerous liquidity of the Bauman's analysis with a new «political economy of awareness»²⁴. By opening to each individual the sources of a creative and vocational knowledge, by «making him aware of the world in which he lives and able to change it according to his aspirations and possibilities»²⁵, art and artistic education become a form of re-enchantment, of platonic acknowledgment of a new idea of citizenship. Concretely, the union between art and human dignity imposes cultural and educational policies to rethink their own purposes according to

¹⁸ D. Frey, *Brecht, un poète politique*, Lausanne, Editions L'Age de l'Homme, 1987.

¹⁹ A. Sen, *Poor, Relatively Speaking*, in «Oxford Economic Papers», n.s., vol. 35, no. 2, 1983, p. 160.

²⁰ A. Crocker, *Functioning and Capabilities: The Foundation of Sen and Nussbaum's Development Ethics*, in «Political Theory», vol. 20, no. 4, 1992, p. 585.

²¹ *Ibidem*, p. 589.

²² A. Papisca, *Citizenship ad omnes includendos: A Human Rights Approach*, in L. Bekemans, M. Karansinska-Fendler, M. Mascia, A. Papisca, C.A. Stephanou, P.G. Xuereb (eds.), *Intercultural Dialogue and Citizenship. Translating Values into Actions. A Common Project for Europeans and Their Partners*, Venezia, Marsilio Editori, 2007, p. 475.

²³ L. Verdi, *From Art & Fashion to Homo Civicus*, in S. Kagan, V. Kirchberg (eds.), *Sustainability: A New Frontier for the Arts and Cultures*, Frankfurt am Mein, VAS - Verlag für Akademische Schriften, 2008, pp. 498-528: p. 500.

²⁴ A. Pavan, *Cultura della formazione e politiche dell'apprendimento*, Roma, Armando Editore, 2005, p. 23.

²⁵ *Ibidem*.

a human rights mainstreaming, able to give voice to this ethical aura of aesthetic experience.

2. Human Rights Education as the Right to Arts Education

The most important political and juridical translation of the humanising power of art is the theorisation of a human right to art, able to ascribe a new form of «responsibility to protect» to global, national, local authorities in the field of cultural and educational policies. Important declarations, conventions and conferences express a global consensus both in the sense (1) of the acknowledgement of culture as a constitutive part of human dignity and (2) as regards the art as a strengthening factor of the universal right to education. (1) «Everyone has the right freely to participate in the cultural life of the community» and «to enjoy the arts»²⁶, the Universal Declaration of Human Rights states. Culture, in its widest meaning, that encompasses «the set of distinctive spiritual, material, intellectual and emotional features of a society or a social group, and, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs»²⁷, is considered, referring to the UNESCO Declaration and Convention on the Protection and Promotion of the Diversity of Cultural Expressions, a direct product of human dignity: «cultural diversity is as necessary for humankind as biodiversity is for nature»²⁸. In the Conclusions of the World Conference on Cultural Policies, at Mexico City, 1982, we read: «[...] It is culture that gives man the ability to reflect upon himself. It is culture that makes us specifically human, rational beings, endowed with a critical judgement and a sense of moral commitment. It is through culture that man expresses himself, becomes aware of himself, recognizes his incompleteness, questions his own achievements, seeks untiringly for new meanings and creates works through which he transcends his limitations». Therefore, if culture is «one of the roots of development» and «a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence»²⁹, as stated in the UNESCO Declaration, cultural participation can be seen as a synonym of human development. «The defence of cultural diversity is an ethical imperative, inseparable from respect for human dignity»³⁰ because «cultural rights are an

²⁶ As affirmed in Article 27 of the Universal Declaration of Human Rights. The same principle is stated in Article 15 of the International Covenant of Economic, Social and Cultural Rights: «The States Parties to the present Covenant recognize the right to everyone to take part in cultural life [...]».

²⁷ As stated in the UNESCO Universal Declaration on Cultural Diversity's Preamble.

²⁸ Article 1 of UNESCO Universal Declaration on Cultural Diversity.

²⁹ Article 3 of the UNESCO Universal Declaration on Cultural Diversity.

³⁰ Article 4 of the UNESCO Universal Declaration on Cultural Diversity.

integral part of human rights and, like other rights, are universal, indivisible and interdependent»³¹: in this way, through the General Comment no. 12, the Committee on Economic, Social, Cultural Rights legitimates the strict, universal connection between art and human rights. Consequently, the human right to cultural participation demands positive actions directed not only at the promotion of participation, and access to cultural activities but also the enhancement of people's capabilities to directly contribute to cultural life. Contribution to cultural life is the right of everybody to «be involved in the creation of spiritual, material, intellectual and emotional expressions of the community, [...] and to participate to the definition, elaboration, implementation of decisions and policies»³². Cultural participation, according to the human rights paradigm, holds an important educational mission of democratisation: to put the individual at the centre of society's structures, able to fully participate in shaping its system of values. (2) In the framework of the universal right to education, we can find plenty of artistic interstices. Art plays a fundamental role in the implementation of the right to education because, representing the universal language of human flowering, it contributes to «the full development of human personality»³³ and to «the sense of his dignity»³⁴, answering the educational and holistic inspiration that comes from the Universal Declaration of Human Rights and the International Covenant on Economic, Social and Cultural Rights. The idea of education that has been developed in UNESCO's reflections over time, is, in effect, an «expanded» one, that strongly refers to the power of individuals to freely create their own life: in the Paris Conference on Adult Education (1985) the right to learn is seen also as «the right to imagine and to create», and in the Global Forum on Education in Dakar (2000), a moment of reaffirmation of the global, political commitment for meeting the «basic learning needs»³⁵ for all human beings, the focus is on an education «geared to tapping each individual's talents and potential, and developing learners' personalities, so that they can improve their lives and transform their societies»³⁶. Art is part of this educational mission: the General Comment no. 13 of the Committee on Economic, Social and Cultural Rights on the right to education is the juridical acknowledgement of the link between art and the quality of education. Art contributes to education by making it

³¹ United Nations, Committee on Economic, Social and Cultural Rights, *General Comment no. 21, Right of Everyone to Take Part in Cultural Life*, 2009 (Article 15.1 of the International Covenant on Economic, Social and Cultural Rights), p. 1.

³² *Ibidem*, p. 5.

³³ As stated in Article 26 of Universal Declaration of Human Rights.

³⁴ As stated in Article 13 of the the International Covenant on Economic, Social and Cultural Rights.

³⁵ Article 1 of the World Declaration on Education for All: Meeting the Basic Learning Needs, adopted by the World Conference on Education for All, Jomtien, Thailand, 5-9 March 1990: «Every person – child, youth and adult – shall be able to benefit from educational opportunities designed to meet their basic learning needs. These needs comprise both essential learning tools (such as literacy, oral expression, numeracy and problem solving) and the basic learning content (such as knowledge, skills, values and attitudes) required by human beings to be able to survive, to develop their full capacities, to live and work in dignity, to participate fully in development, to improve the quality of their lives, to make informed decisions, and to continue learning».

³⁶ Global Forum on Education, *The Dakar Framework of Education for All: Meeting Our Collective Commitments*, 2000, p. 8.

«relevant, culturally appropriate and of good quality», capable to addressing «the needs of a changing society» and to identifying «the best interest of the student»³⁷ because it constitutes a form of active learning, which encompasses the enthusiasm of the learners and the motivation of the teachers³⁸. This is why the paradigm of «Arts Education for All», inaugurated by the two UNESCO World Conferences on Arts Education, Lisbon (2006) and Seoul (2010), is nothing more than the logical and ontological prolongation of the paradigm of «Education for All», launched with the Jomtien Conference (1990). «Universal education, of good quality, is essential. This education, however, can only be of good quality if through arts education, it promotes the insights and perspectives, the creativity and the initiative, and the critical reflection and occupational capacities which are so necessary for life in the new century»³⁹, we read in the UNESCO *Road Map for Arts Education* (2006). Finally, it is in the teleological perspective that art sustains education in the promotion of human rights. If the value-oriented inspiration is intrinsic in the same right to education⁴⁰, the educational challenge reaches its higher expression when art becomes an instrument of human rights education. Several reasons could justify the fact that «arts should be encouraged as a means of training and raising awareness in the field of human rights»⁴¹, as stated in the United Nations Declaration on Human Rights Education and Training. (1) The first dimension reflects the capacity of art to broaden the instruments and contents of human rights education. Considering its all-embracing nature, that encompasses «all educational, training, information, awareness-raising and learning activities»⁴², «whether in a public or private, formal, informal or non-formal setting»⁴³, art can actually answer to the need to use «methods which appeal to the *creative imagination* [italics added] of children and adolescents [...] to prepare them to exercise their rights and freedoms while recognizing and respecting the rights of others [...]»⁴⁴. (2) The second aspect regards art's potential expression in an extended spatial and temporal dimension. «Human rights education and training is a lifelong process that concerns all ages»⁴⁵ and a value-oriented artistic education is capable of involving people in a non-formal and informal manner, revitalising the educational function of cultural institutions and democratising the public space. Art for human rights education is a concrete realisation of

³⁷ Committee on Economic, Social and Cultural Rights, *General Comment no. 13: The Right to Education*, 1999, E/C.12/1999/10, p. 5.

³⁸ As maintained in UNESCO, *Road Map for Arts Education*, The World Conference on Arts Education: Building Creative Capacities for XXI Century, 2006.

³⁹ *Ibidem*, p. 15.

⁴⁰ Article 27 of the Universal Declaration on Human Rights states: «Education shall be directed to [...] the strengthening of the respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial and religious groups and shall further the activities of the United Nations for the maintenance of peace».

⁴¹ Article 6.2 of the United Nations Declaration on Human Rights Education and Training.

⁴² Article 2 of the United Nations Declaration on Human Rights Education and Training.

⁴³ Article 3 of the United Nations Declaration on Human Rights Education and Training.

⁴⁴ UNESCO, *Recommendation Concerning Education for International Understanding, Co-operation and Peace and Education Relating to Human Rights and Fundamental Freedoms*, 1974, p. 3.

⁴⁵ Article 3 of the United Nations Declaration on Human Rights Education and Training.

the «lifelong process whereby every individual acquires attitudes, values, skills and knowledge from the educational influences and resources in his or her own environment and from daily experience»⁴⁶. (3) Finally, art contributes to the effectiveness of human rights education because of its action-oriented inspiration. «One of the fundamental goals of all education for democratic citizenship and human rights education is not just equipping learners with knowledge, understanding and skills, but also empowering them with the readiness to take action in society in the defence and promotion of human rights, democracy and rule of law»⁴⁷, the Council of Europe's Charter on Education for Democratic Citizenship and Human Rights Education states. Art should be recognised as a factor of «transformative learning», able to involve «a deep, structural shift in the basic premises of thoughts, feelings and actions»⁴⁸ precisely because it facilitates this process of empowerment: by discovering the creative source of his vocations, the individual becomes able to recognise the common, universal, human dignity that binds his destiny with the whole of humanity. This is why artists could legitimately be considered as human rights defenders with added value: they are women and men equipped with the universal, educational instruments to transmit universal contents and values. Their demonstrated, humanised potential should be used «individually and in association with others, to promote and to strive for the protection and realisation of human rights and fundamental freedoms at the national and international level»⁴⁹ as stated in the Magna Charta of Human Rights Defenders. The work of artists and cultural and creative operators should be oriented to the enhancement of cultural and democratic participation, to inform and raise awareness on contemporary scenarios, to stimulate social cohesion and intercultural dialogue, to foster creativity as a source of empowerment for disadvantaged persons. Therefore, the policy-makers engaged in the field of cultural and educational policies should act to make this educative, artistic mission as visible and accessible as possible.

⁴⁶ Council of Europe, *Charter on Education for Democratic Citizenship and Human Rights Education*, Recommendation CM/Rec (2010)7, 2010, p. 9.

⁴⁷ *Ibidem*, p. 10.

⁴⁸ North-South Centre of the Council of Europe, *Global Education Guidelines, Concepts and Methodologies on Global Education for Educators and Policy-makers*, 2008, p. 13.

⁴⁹ Article 1 of the Declaration on the Right and Responsibility of Individuals, Groups and Organs of Society to Promote and Protect Universally Recognised Human Rights and Fundamental Freedoms.

3. A Value-Oriented European Cultural Agenda

In order to give the educational challenge of art for the promotion

of human rights a more concrete and territorial translation, we analyse its possible function in the European context. First of all, we shall answer the question why, nowadays, the educational power of art is so important to promote a human rights mainstreaming in Europe. The European action in the cultural field, even before the introduction of Article 128 of the Maastricht Treaty (now replaced by Article 167 of the Lisbon Treaty), has been supported as a necessary «supplement of soul» to the integration process. «If we were to do it all again we would start with culture» notes Jean Monnet⁵⁰ and also Simone Veil affirms that «economy is not a goal itself, but it should be put at the service of a conception of society [...]; freedom, dignity and independence need a supplement of soul that citizens should find in the depth to give sense to that identity»⁵¹. The communitarian law establishes the mission of the European Union to «contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore»⁵²: starting from this legal framework, under the principle of subsidiarity⁵³, art, as expression of «transcend civic identity», could greatly help to create a more humanised and integrated profile in European policies. The conscience of the strong connection between culture and European sense of belonging has been already expressed in past and current cultural programmes, policies and communications. The main objective of Culture Programme 2007-2013 is «to enhance the cultural area shared by Europeans and based on a common cultural heritage [...] with a view to encouraging the emergence of European citizenship»⁵⁴ and the European agenda for culture in a globalised world clearly states that «Europe's cultural richness based on its diversity is also, and increasingly so, an important asset in an immaterial and knowledge-based world [...], cultural activities also help promoting an inclusive society and contribute to preventing and reducing poverty and social exclusion»⁵⁵. Nevertheless, in spite of this «European cultural soul», recent European policies and strategic objectives seem to be much more market-oriented and focused on indicators: talking about the Europe 2020 Strategy, Papisca points out that «the Commission's Communication is an interesting and necessary starting, but it lacks the political impetus, the impetus of the soul»⁵⁶ also because «the perspective is one of coordination and

⁵⁰ Quoted in C. Shore, *Inventing the «People's Europe»: Critical Approaches to European Community «Cultural Policy»*, in «Man: New Series», vol. 28 (4), 1993.

⁵¹ Group d'Etude Politique Européen, Institut International Jacques Maritain, *Pour une Politique Européenne de la Culture*, Paris, Edition Economique, 1987, p. 1.

⁵² Article 167.1 of the Lisbon Treaty.

⁵³ Article 5.3 of the Lisbon Treaty.

⁵⁴ Article 3 (Objectives) of the Decision no. 1855/2006/EC of the European Parliament and of the Council of 12 December 2006 establishing the Culture Programme.

⁵⁵ European Commission, Communication from the Commission to the European Parliament, the Council, the European and Social Committee and the Committee of Regions on a European Agenda for Culture in a Globalising World, 2010, COM (2007) 242 final, p. 3.

⁵⁶ A. Papisca, «Europe 2020»: *What Compass, What Soul, Which Kind of Architecture for the EU Governance? The Need For Human Rights Mainstreaming*, in «Pace diritti umani/Peace human rights», no. 3, September-December 2010, p. 25.

monitoring, rather than one of integrated policies»⁵⁷. To find, while designing a value-oriented European cultural agenda, the possible territorial answers to the educational challenge of art for promoting human rights, the Communication of the European Commission *Europe 2020. A European Strategy for Smart, Sustainable and Inclusive Growth*⁵⁸ should be read with the Common Strategic Framework of Cohesion Policy 2014-2020⁵⁹. The two documents are strategically linked: the second one contains the eleven investment priorities to translate at a local and regional level the paradigm of the intelligent, sustainable, inclusive growth⁶⁰. Culture is, at the moment, even if not sufficiently emphasized, not only transversal to all the European political aims, but also the instrument of their improvement, in coherence with a human rights perspective. Art, in its educational declination and through the promotion of a creative intelligence, could be the necessary «supplement of soul» for Europe of 2020. As evidenced also by a KEA's recent study⁶¹, the potential of culture is now largely underestimated. «In the new package of proposals the references to culture are very limited as far as regulations are concerned. [...] The approach to culture in the ERDF Regulation 2014-2020 is clearly much more limited than under the Cohesion Policy 2007-2013. Not only is the focus again on cultural heritage, but any reference to cultural infrastructures and services has even disappeared. The Regulation fails to grasp the multidimensional nature of culture and its potential for social cohesion and experimentation in the new economy»⁶². If art is a synonym of a value-oriented education, what we would like to maintain is that a European investment in culture should be sustained not only to unlock the evident economic potential of cultural and creative industries⁶³, but also to put the promotion of creative intelligence to the service of an integrated territorial development. Substantially, the smart, sustainable and inclusive growth is nothing more than a form of human development based on the empowerment and the lifelong learning of each individual. In the field of smart growth, the educational power of art expresses itself in fostering the birth of innovative ideas. Considering that the two thematic objectives of the Cohesion Policy 2014-2020⁶⁴ are centred on research, innovation and the development of new technologies, an education based on creative intelligence might not only help to foster the quality of the educational systems but also give voice

⁵⁷ *Ibidem*.

⁵⁸ European Commission, Communication from the Commission, *Europe 2020. A Strategy for Smart, Sustainable and Inclusive Growth*, 2010, COM (2010) 2020 final.

⁵⁹ European Commission, *Elements for a Common Strategic Framework 2014-2020 on the European Regional Development Fund, the European Social Fund, the Cohesion Fund, the European Agricultural Fund for Rural Development and the European Maritime and Fisheries Fund*, Staff Working Document, Brussels, 2012, Part II.

⁶⁰ The Common Strategic Framework has been planned in order to ensure an integrated use of the 5 Funds of Cohesion Policy and to define coordination mechanisms among the CFS Funds and with other relevant Union policies and instruments, including external instruments for cooperation.

⁶¹ Directorate General for Internal Policies, Policy Department B: Structural and Cohesion Policies, *Use of Structural Funds for Cultural Projects*, 2012, PE 474. 563.

⁶² *Ibidem*, pp. 53-54.

⁶³ European Commission, *Green Paper. Unlocking the Potential of Cultural and Creative Industries*, 2010, COM (2010) 183 final, p. 4: «Cultural and creative industries represent highly innovative companies with a great economic potential and are one of Europe's most dynamic sectors, contributing around 2.6% to the EU GDP, with a high growth potential, and providing quality jobs to around 5 million people across EU-27».

⁶⁴ «Strengthening research, technological development and innovation» and «Enhancing access to, and use and quality of, information and communication technologies» are the thematic objectives 1 and 2 of the Common Strategic Framework of Cohesion Policy 2014-2020.

to all the forms of non-technological innovation, rethinking entrepreneurial models, creating networks and clusters, promoting social change. Sustainable growth finds in a value-oriented creative education the best ally to produce a shift in lifestyles as regards the relationship between man and the environment. The educational action could be directed not only to encouraging new forms of entrepreneurship⁶⁵, but also to realising an action of participated, creative reinvention of urban and territorial spaces, by using art for the regeneration of neighbourhoods and the preservation of the environment, in coherence with the specific thematic objective⁶⁶. In inclusive growth, art and creativity could maximise their value-oriented inspiration. In fact, sustaining education for creative intelligence means answering, territorially, the challenge of inclusion of disadvantaged persons, the fight against early school leaving and the needs of the labour market by equipping each individual with the necessary skills to actively participate in democratic life⁶⁷. To sum up, the educational challenge of art for the promotion of human rights can be translated at a European level into a value-oriented cultural agenda aimed at fostering the creative intelligence of each individual, without losing the vocational attitude of each one and accompanying the educational process with a new feeling of European belonging. This could also activate two kinds of related political processes. (1) On one hand, a value-oriented European cultural agenda is part of the acknowledgment of the intrinsic value of culture. The recent amendments proposed by the European Parliament to the «Proposal for a Regulation on Establishing the Creative Europe Programme»⁶⁸ thanks to the Euro MP Silvia Costa, in contrast to the original market-oriented inspiration of the document⁶⁹, take into account the social, educational and inclusive mission of European cultural activities and give space to the promotion of creative intelligence. The «Draft Report on the Proposal for a Regulation of the European Parliament and of the Council on Establishing the Creative Europe Programme» (presented by Silvia Costa on 17 September 2012 in the European Parliament Committee on Culture and Education) is based on «the intrinsic and economic value of culture», affirms that «audience development [...] requires a specific commitment to support, in school curricula and in ad hoc programmes, the enhancement of artistic, cultural and creative education» and

⁶⁵ The thematic objective 3 of the Common Strategic Framework explicitly refers to «Enhancing the competitiveness of small and medium-sized enterprises».

⁶⁶ The thematic objective 4 of the Common Strategic Framework is dedicated to «the protection of the environment and the promotion of resource efficiency».

⁶⁷ The thematic objectives 8, 9, 10 and 11 of the Common Strategic Framework focus on «Promoting employment and support labour mobility», «Promoting social inclusion and combating poverty», «Investing in education, skills and lifelong learning», «Enhancing institutional capacity and an efficient public administration».

⁶⁸ European Commission, Proposal for a Regulation of the European Parliament and of the Council on establishing the Creative Europe Programme, 2011, COM (2011) 785 final.

⁶⁹ During the Public Hearing on «Defining the Future EU Culture and Media Programmes» (European Parliament, Committee on Culture and Education, 26 April 2012) Olaf Zimmermann, Managing Director of the German Cultural Council affirmed: «The draft programme [Proposal for a Regulation on Establishing the Creative Europe Programme] neither takes into account the creation of an European identity nor the need for intercultural dialogue, and neither considers the opportunities for cultural education nor the need for easier access to culture. Here, what was originally a culture programme is to be transformed into a programme for the creative industries».

plans «the organisation of conferences, training, seminars and policy dialogue on cultural, media and digital literacy as well as film education, in cooperation with, inter alia, universities and other cultural institutions». It considers the inclusive power of cultural participation and the need to «improve access to cultural and creative works, in particular for children, young persons, disabled persons and under-represented categories» and recognises the non-technological innovation generated by creativity, «encouraging adaptation to digital technologies, testing new approaches to audience development, promoting active participation, creative partnerships and developing and testing new business models». A conception of art and culture as means of human rights education starts flowering, also thanks to civil society's active contribution to the political debate. Cultural Action Europe in the statement on the Creative Europe programme⁷⁰, in the framework of the campaign «We Are More - Act for Culture in Europe», «calls for an improved recognition of the social dimension of arts and culture, [...] to include the social outreach and the *educational dimension* [italics added] as part of the explicit objectives on audience development». (2) On the other hand, the European educational sector would be encouraged to rethink its standards of quality and accessibility in strict connection to the universal human right to education. At this moment, European investment in people's skills seems to be mainly justified by economic reasons: «Research suggests that improving educational systems achievements can yield immense long-term returns and generate growth and jobs in the European Union. Reaching the European benchmark of less than 15% low achievers in basic skills by 2020, for example, could generate enormous long-term aggregate economic gains for the European Union»⁷¹. Therefore, a human rights mainstreaming through cultural and educational activities could refocus politics on the intrinsic value of human development and on the importance of vocation in the learning process: «[...] a good education is more than an entry point into the job market; education has the power to transform people and bring shared values into life»⁷² affirms UN Secretary General Ban Ki-Moon, in establishing education as the top priority for global policies. A value-oriented education able to tap each individual's creative intelligence brings back to the European level this kind of inspiration and impetus: investing in people, according to the educational

⁷⁰ http://www.wearemore.eu/wp-content/uploads/2010/12/Creative-Europe-statement_EN.pdf.

⁷¹ European Commission, Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions, Education and Training in a Smart, Sustainable, Inclusive Growth, 2011, COM (2011) 902 final, p. 4.

⁷² United Nation Secretary General, *Education First. An initiative of the United Nation Secretary General*, 2012, p. 6.

challenge at the heart of human rights, implies conceiving policies aimed at the full flowering of human dignity and creativity. Moreover, by considering art a means of civic education, both cultural and education policies would foster European citizenship, giving it strong roots in the universal dimension. It is a human rights mainstreaming through art, culture and creativity that shows a perfect coherence with the proclamation of 2013 as the European Year of Citizens.

4. Territorial Answers through the «Immaterial» EGTC

If the most important educational contribution that art gives to the human rights paradigm is fostering, in the individual, a sense of universal belonging, the «transcend civic identity» that makes him act for his own and others' rights and freedoms, Europe provides this theoretic assumption with a concrete and legal space of realisation: the European Grouping of Territorial Cooperation (hereafter, EGTC). The revolutionary potential of the Regulation (EC) no. 1082/2006 of the European Parliament and the Council of 5 July 2006 on a European Grouping of Territorial Cooperation (EGTC)⁷³, lying in the fact that it allows for wide typologies of regional and local authorities to set up cross-border, transnational and/or interregional cooperation by giving to their entity a legal personality, with its own statute, budget and staff, is not yet explored⁷⁴. At the moment, 26 EGTC have been constituted: they have mainly a cross-border nature and the areas of cooperation are more functional than political and involve health, transport, energy, job market and mobility. Therefore, local and regional authorities have not yet fully experienced how an EGTC could be a unique occasion to realise the universal principle of local autonomy: «[...] local governments have the opportunity to take advantage from these structural changes for giving visibility, in the constitutional space of human rights, to the transnational roles that derive from their being genuinely territories but not borders, thus reevaluating the natural function of hospitality»⁷⁵. What we would like to demonstrate is that the EGTC's effects could be even stronger if combined with cooperation based on art, culture and creativity. A concrete case-study, and some precious interlocutors have been found: recently, the partners of the

⁷³ A. Papisca, *Il Gruppo europeo di cooperazione territoriale. Nuove sfide allo spazio dell'Unione Europea*, Venezia, Marsilio Editori, 2009, p. 28: «We are in the presence of an historic innovation: the typology of juridical extra or transnational subjectivity has been enlarged and there are the premises to make the principle of local autonomy formally visible between the principles of International law, due to European law».

⁷⁴ G. Spinaci, *The European Grouping of Territorial Cooperation (EGTC): New Spaces and Contracts for European Integration?*, in «EIPA Scope», no. 2, 2009, p. 5.

⁷⁵ A. Papisca, *Il Gruppo europeo di cooperazione territoriale...*, cit., p. 29.

⁷⁶ The INTERREG IVC Project CREA.RE is implemented from 1 January 2010 until 31 March 2013 and it was set up on the motivation to better involve the creative sector in the regional and local development plans. The partnership comprises 12 partners from 10 European countries: Cultural Department of Regional Government Authority of Upper Austria (Austria), Regional Council of Central Finland (Finland), District Administration Lüchow-Dannenberg (Germany), Municipality of Narni (Italy), Agency for the Promotion of Tourism in Umbria (Italy), City of Poznan (Poland), City of Medias (Romania), Maribor Development Agency (Slovenia), Region Västra Götaland, Cultural Affairs Committee (Sweden), Barcelona Provincial Council (Spain), Municipal Institute of Economic Development and Employment of Cordoba (Spain), Province of East Flanders (Belgium).

⁷⁷ L. Van der Brande, *A Political European Union Is Built on Values, Inclusive Governance and Partnership with Its Regions and Cities*, in «Pace diritti umani/Peace human rights», no. 1, January-April 2009, p. 97.

⁷⁸ *Ibidem*, p. 108.

⁷⁹ In the public lecture at the University of Padua, Archivio Antico, 17 March 2009.

⁸⁰ Dr. Josef Puhringer, Governor of Upper Austria, affirms about CREA.RE's experience: «We understand culture in the broadest sense as the conduct of life and of life forms in the past and in the present. Culture is not just the sum of all human activities, but it also forms, changes, cultivates and preserves the natural habitat of human beings. Culture is an integral part of society in all its aspects, concerning education, knowledge and leisure time. It conveys the quality of life and does nothing less than provides the basis for a human existence».

⁸¹ CREA.RE Fact Book, p. 12, http://www.crea-re.eu/wp-content/uploads/2012/06/SCREEN_factbook.pdf.

⁸² *Ibidem*.

⁸³ From the 13 CREA.RE

CREA.RE Project⁷⁶ have launched a feasibility study on the possible constitution of an EGTC as a logical evolution of their cooperation in the framework of the INTERREG IVC Programme. The proposal of a possible action plan for an EGTC specifically focused on a coordinated investment in education for creative intelligence, is the most concrete, territorial translation of the educational challenge of art for the promotion of human rights. The experience of the CREA.RE Project and its possible evolution into an EGTC on art and human rights become in this way a form of «immaterial EGTC», as conceived by Luc Van der Brande. Advocating a strong «Union without barriers», «a Union in which not only goods, capitals, services and citizens can move freely, but also a Union in which regions and cities can freely cooperate, engage in dialogue and become equal partners in the European integration process»⁷⁷, he recognises the relationship between territory, cooperation and culture: «territorial pacts are a guarantee for a genuine intercultural and interreligious dialogue as they bring all components of our European culture together, united in diversity»⁷⁸. Art is the supplement of soul that could add to territorial cooperation the necessary shared values, the force of the immaterial, to formulate a common vision. Van der Brande has affirmed: «I want to propose today a new dimension of EGTC: a partnership of regions, which could cooperate on human rights and rebuilding inclusive city concepts; to explore the idea of the immaterial EGTC and to be extended to city and region diplomacy»⁷⁹. In this sense, CREA.RE partnership already shows a value-oriented potential⁸⁰: the project, based on the perspective of «regional urban centres and rural regions»⁸¹, is about «Creativity, Regions, Enthusiasm, Ambition, Relationship, Europe»⁸² and recognises that «the cultural and creative industries are not only able to boost the economy, but have the potential to create social benefits and to improve the quality of life», that «attracting and retaining skilled people are crucial for the future competitiveness of regions and cities» and that «culture and education are important partners for the successful development of cultural and creative industries as well as the enhancement of creativity and intercultural dialogue»⁸³. This kind of inspiration is what makes the CREA.RE partners able to find territorial answers to the educational challenge. Starting from a cultural reinterpretation of the thematic objectives of the

Cohesion Policy 2014-2020, local and regional authorities could realise a coordinated action of promotion of creative intelligence on their own territories. Some best practises have been collected for each objective. The thematic objective 1 of Cohesion Policy 2014-2020 encourages regional authorities to «strengthen research, technological development and innovation»: in order to promote the creative intelligence, and an enlarged, non-technological approach to innovation, a centre, as the Buda Fabric in Kortrijk, Belgium⁸⁴, able to create a network between artistic innovation and the whole society, and to regenerate a neighbourhood of the city, seems to be an initiative that well fits this purpose. For the thematic objective 2, «enhancing access to, and use and quality of, information and communication technologies», the project Apulian ICT Living Labs promoted by Puglia Region, Italy⁸⁵, shows the added value of being a participatory process, where municipalities, after having identified the technological needs of their territories, support enterprises in designing and testing new products. Regarding the thematic objective 3, «enhancing the competitiveness of small and medium-sized enterprises», Ghent Big in Creativity, an initiative promoted by East Flanders, Belgium⁸⁶, recognises that the network of the territorial creative intelligence is a key factor for entrepreneurial development. For «protecting the environment and promote resource efficiency», thematic objective 6, art offers the territory the possibility to collectively reinvent the common space: Laboratori Urbani, an initiative of Puglia Region, Italy⁸⁷, matches the need to renovate ruined buildings with the opportunity to finance the creative initiatives of young people. Education for creativity could foster accessibility to the labour market: the Tartu Centre for Creative Industries, Estonia⁸⁸, put creative skills at the heart of local development, thus «promoting employment and support labour mobility», as stated in the thematic objective 8. Art shows the fullness of its potential when employed to integrate disadvantaged people, strictly connected with the thematic objective 9, «to promote social inclusion and combat poverty»: Radio Regen, an initiative based in Manchester, England⁸⁹, has responded to the social exclusion of young people by giving them artistic and communication skills, and the possibility to express themselves in a local radio programme. «Investing in education, skills, and lifelong learning», in the framework of the thematic objective

Statements for Successful Creative Development, see ibidem, p. 107.

⁸⁴ <http://www.kenniscentrum.vlaamsesteden.be/Lists/Projecten/DispForm.aspx?ID=87>.

⁸⁵ <http://livinglabs.regione.puglia.it/>.

⁸⁶ <http://www.coming-soon.be/portfolio/total-identity/80/complete-identity>.

⁸⁷ http://bollentispiriti.regione.puglia.it/index.php?option=com_k2&view=item&id=4915&Itemid=1300356.

⁸⁸ <http://www.creativepoles.eu/creative-industries-in-tartu>.

⁸⁹ <http://www.radioregen.org/>.

10, is an occasion to maximise art's educational potentialities for the promotion of a creative intelligence territorially relevant: TILLT in the Region of Västra Götaland, Sweden⁹⁰, realises artistic interventions in organisation in order to support «the discovery of the hidden creative potential that resides within all individuals». Creative intelligence for human and territorial development requires to local and regional administrations to rethink their practises in a creative way: in coherence with the thematic objective 11, «enhancing institutional capacity and an efficient Public Administration», the initiative «La Transfo», promoted by the association «27ème Région» and sustained by the Region Provence-Alpes-Côte d'Azur, France⁹¹, gives regional decision-makers the necessary skills to conceive a specific innovation tool for their own territory. Why could an «immaterial» EGTC be necessary to CREA.RE partners to give voice, through Cohesion Policy, to the creative intelligence of their territories, and to put into practise the relationship between art and human rights? The added value of answering this challenge in a reinforced coordinated manner, the holistic dimension of this EGTC, encompasses mainly the possibility to realise two cooperative actions: (1) the constitution of a transnational and interregional Working Group, as an evolution of the local Working Groups activated in the framework of the CREA.RE Project, specifically designed to obtain, through study and lobby activities, a greater consideration of culture and creativity in all future EU policies and support programmes; (2) the conception and implementation of a high-level education activity, in the form of an European Master, able to pool and share the expertise developed by each partner in different creative fields, and foster the students', creative actors', administrators' skills in culture and local development, according to a human rights perspective. The subjects of a possible European Master on «Politics and Economics of the Beauty» could be: Policy in Arts and Music Education, Architecture for Urban Regeneration, Social and Non-technological Innovation Management, Arts for Health and Well-being, Artistic Interventions in Organisations, Culture and Environmental Sustainability, Cinema and Social Communication, Design and Innovation Services. However, the most important, universal function that an EGTC deriving from the CREA.RE experience could be able to fulfil is that of showing the political, cohesive value of the «immaterial», thus

⁹⁰ <http://www.tillt.se/>.

⁹¹ <http://territoiresenresidences.wordpress.com/category/la-transfo/>.

maximising, territorially, the human rights-oriented impact of art. Papisca clearly defines EGTC as the proper space for the realisation of human rights and the discovery of «transcend civic identity»: «In the EGTC territory the cultivation of an authentic European citizenship will be particularly fertile, because its inhabitants will be pushed to feel even more Europeans [...], in this space, necessarily multicultural, the challenge of intercultural dialogue, of inclusion, thus of the exercise of the plural citizenship rights, will be stronger than ever»⁹². Perrin demonstrates that culture reinforces the processes of territorial integration: «[...] The Euroregions that encompass also the cultural perspective, are more likely to be integrated than the generic ones [...]. The interactions between cultural actions and institutional building, beginning dynamics of legitimation, differentiation, objectification of Euroregional organisations, underline the role of cultural action in the redefinition of the relation between representation and territory in cultivating a sense of belonging»⁹³. To sum up, art, and culture, are further «supplements of soul» in an already value-oriented territory, the EGTC, free from the traditional attributes of sovereignty. An «immaterial» EGTC on art, culture and creative intelligence is the higher realisation of the challenge of human rights education: it gives individuals not only the inner feeling of universal belonging, the «transcend civic identity», but also the concrete space to experience it.

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⁹² A. Papisca, *Il Gruppo europeo di cooperazione territoriale...*, cit., p. 25.

⁹³ T. Perrin, *Culture and Eurorégions. Enjeux institutionnels de l'action culturelle eurorégionale*, Université de Grenoble, Institut d'études politiques, école doctorale Sciences de l'homme, du politique et du territoire, 2010, p. 479.

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