Value of culture

The social value of culture

Hanne Goemaere, Bram Spruyt & Jessy Siongers

Kenniscentrum Cultuuronderzoek

Vlaanderen
verbeelding werkt

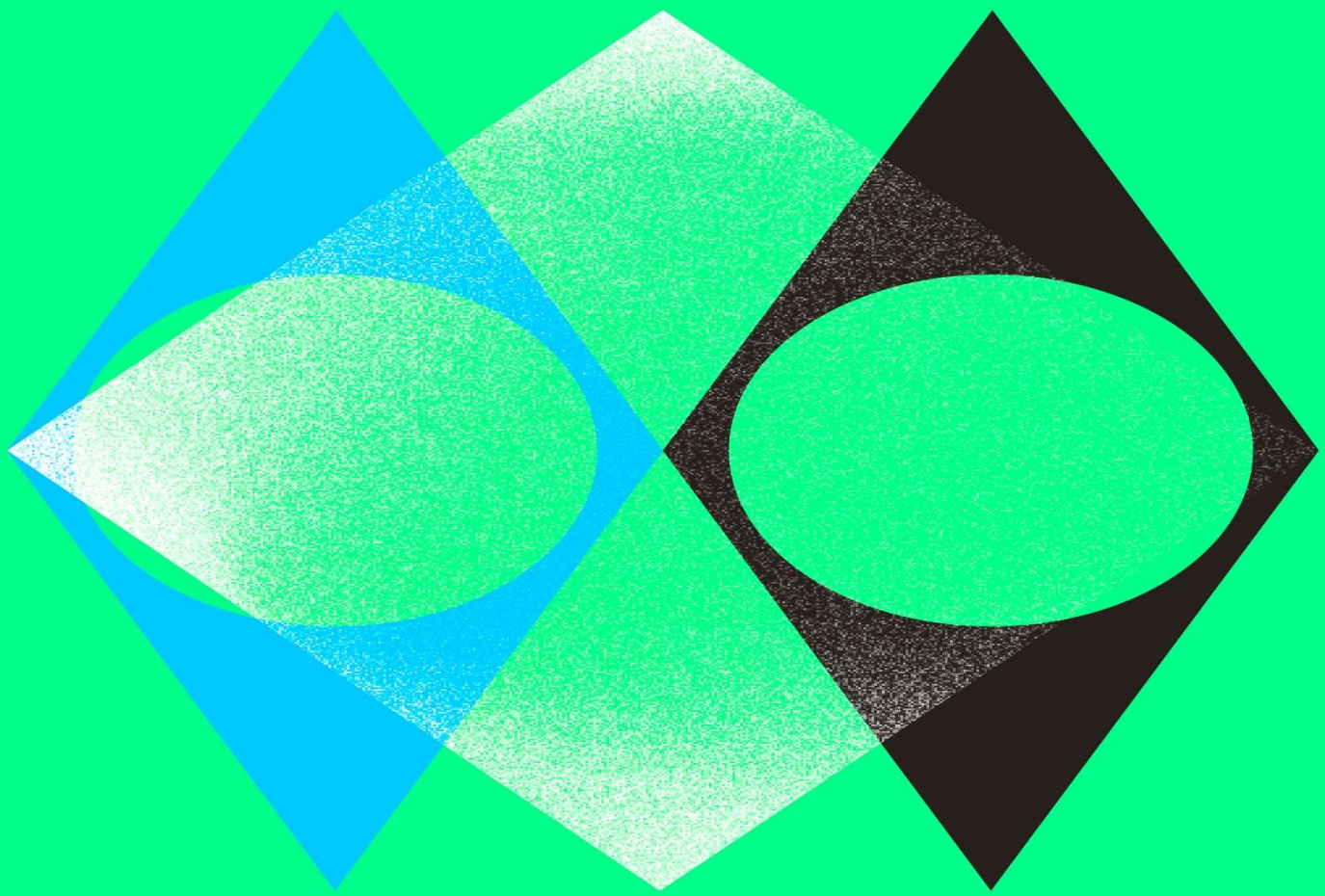


Table of Contents

This report was originally written in Dutch and has been translated into English using DeepL Translator. The translation was subsequently reviewed and edited to ensure clarity and accuracy.

How to cite this report:

Goemaere, H., Spruyt, B., & Siongers, J. (2025). *Value of culture – The social value of culture.* Centre for Cultural Research.

Preliminary information regarding the methodology of this report

Based on a systematic literature review of scientific peer-reviewed articles published between 2014 and 2024, a series of reports by the Centre for Cultural Research examines what 'the value of culture' means according to the literature. The starting point was 18,013 articles that, according to a number of keywords in their abstracts, were potentially relevant to this research. Using the machine learning tool ASReview LAB – developed by Utrecht University – articles were screened in a second round based on their abstracts, leaving 120 relevant articles for this report on the social value of culture. In a final round, the articles were read in full, resulting in the 95 references on which this report is based. The introductory report provides a more in-depth view of this method (see https://www.cultuuronderzoek.be/wp-content/uploads/2025/11/Value-of-culture-Introduction.pdf).

This sub-report on the value of culture focuses on the social value of culture. Culture is, in itself, a thoroughly social phenomenon. As a result, the social value of culture is perhaps more intuitively obvious compared to the other values of culture. In addition to financial and other returns, culture and cultural participation also have a social return, whereby the social benefits outweigh the costs incurred (Gómez-Zapata & Barrio-Tellado, 2023). Not surprisingly, then, research has also repeatedly focused on investigating the social value of culture. Domšić (2021), for example, distinguishes between different dimensions of social development. The first dimension encompasses social cohesion, engagement, and community relations. In this report, we will disentangle this dimension into two separate components, namely social cohesion and social inclusion. Domšić (2021) sees *social cohesion* as the creation of sustainable and stable communities based on cooperation between individuals (Fonseca et al., 2019). This report treats social inclusion as a separate dimension to focus on individuals or groups who suffer from social isolation. The second form of social development encompasses *local image and identity* and the so-called 'sense of place', which will be referred to in this report as local image/community. Based on the literature, we also distinguish between (aspects of) *social capital* and *social skills*.

In summary, this report discusses five aspects of the social value of culture: (1) social capital, (2) social skills, (3) social inclusion, (4) social cohesion, and (5) local image and community building. We discuss each of these aspects at both the individual and collective levels. This discussion leads to a large variety of outcomes and a great number of indicators. More information on the measuring instruments used and their theoretical basis is provided in the appendix to this report. When taken together, this report provides a comprehensive overview of the current state of the literature on the social value of culture and cultural participation.

1. Social capital

1.1. Definition

There are various approaches to social capital, with the views of Bourdieu (1997) and Putnam (2000) being particularly influential. In general, Putnam (2000) places more emphasis on the collective aspect of social capital (for example, by demonstrating that cities with a more intense social life also have less political corruption), while Bourdieu (1997) approaches social capital more as an individual resource (e.g., the extent to which individuals can mobilise resources through their social network). Bourdieu (1997) considers social capital

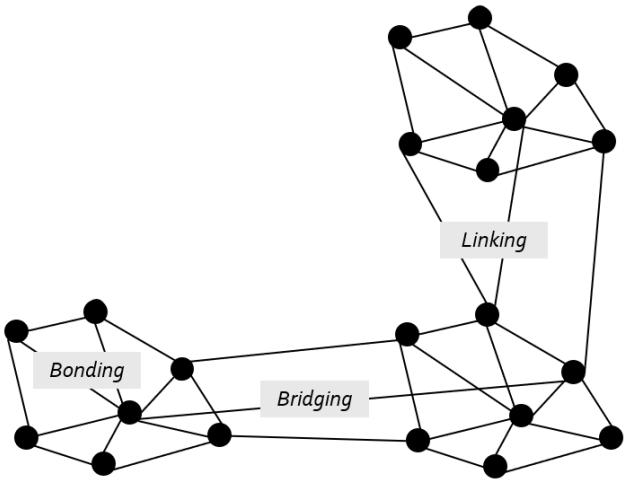
primarily as one of three forms of capital – alongside economic and cultural capital – that individuals use to obtain social advantages. In this sense, social differences in social capital may contribute to (the reproduction of and hence persistence of) social inequality. Social capital consists of social resources that are available through the possession of durable social networks based on mutual acquaintance and recognition (Bourdieu, 1997). These individual resources interact with other forms of capital (economic and cultural). Social capital is often only referred to when the social ties that someone has used effectively yield an advantage for the person concerned (Lin, 1999, 2000, 2001a, 2001b; Lin et al., 1981a, 1981b; Lin & Dumin, 1986; Mouw, 2003; Yakubovich, 2005). In this view, social capital derives from the capacity to establish connections between different social worlds (Burt, 1992; Pachucki & Breiger, 2010). The volume of an individual's social capital is determined by both the size of the network that can be utilised and the overall volume of capital (economic, cultural, or symbolic) possessed by the people in that network (Bourdieu, 1986). Putnam (2000), on the other hand, sees social capital as networks, norms and trust that facilitate social cooperation. He emphasises how participation in community activities and associations strengthens social cohesion. For Putnam, social capital manifests itself both at the individual and collective (i.e., community) level. It can be seen as 'connections between individuals and social networks and the norms of reciprocity and trustworthiness that arise from them' (Putnam, 2000, p. 19) or "characteristics of social organisation such as networks, norms and social trust that facilitate coordination and cooperation for mutual benefit" (Putnam, 2000, p. 21).

Following Putnam (2000), a distinction is often made between *bonding* and *bridging* social capital. This distinction is mentioned in more than half of the studies that we examined. Bonding capital arises when people with broadly similar interests and social characteristics are connected (Putnam, 2000). It (1) promotes solidarity and reciprocity within a group or community, (2) tends to reinforce exclusive identities and homogeneous groups, and (3) provides psychological and social support within the group, leading to increased reciprocity and solidarity. Bonding capital involves sharing common values, goals, and experiences, such as a sense of belonging. It focuses primarily on group identity among people who are already in contact with each other. Bridging capital, on the other hand, refers more to bringing together and uniting people with different interests and social characteristics (Putnam, 2000). The focus is not on looking within a community or group, but between communities or groups. Bridging capital enables people to connect with external networks and provides access to resources and information outside their own group.

The division of social capital into bonding and bridging capital is not mutually exclusive, and both forms can occur together (Putnam, 2000). *"Bonding and bridging are not 'either-or' categories into which social networks can be neatly divided, but 'more or less' dimensions along which we can compare different forms of social capital"* (Putnam, 2000, p.23). More than just occurring together, Lee (2013) proposes a new form of social capital in her research: *bridged bonding social capital*. The combination of both types of social capital can bridge differences between two groups and bind them together into a single whole.

In addition, a third form of social capital can be distinguished: linking social capital (Putnam, 2000). The term linking refers to ties between people from different social strata. This form of social capital concerns relationships with a focus on connections with people in leadership or influential positions. With acquired linking capital, power, social status and prosperity in a hierarchy become accessible to different groups (Woolcock, 2001). This concept can be seen as part of bridging capital. Linking involves vertical associations between people or groups in which the exercise of power plays a prominent role (Claridge, 2018; Evans & Syrett, 2007). Consequently, bridging capital concerns bonds formed between different horizontal groups (Granovetter 1985; Putnam 2000). Figure 1 provides a visual representation of the three forms of social capital discussed.

Figure 1: Visualisation of the three forms of social capital



1.2. Cultural participation as a source of social capital

Cultural participation can generate cultural, social, economic and political capital (Husu & Kumpulainen, 2021). Participation in cultural projects and leisure activities can, for example, lead to cultural capital in the form of new (artistic or digital) skills, forms of self-expression and an increase in a person's self-esteem. In addition, cultural participation promotes social

capital, for example through experiencing togetherness and a sense of belonging. Economically speaking, cultural participation can contribute to basic skills in working life that can help in finding a job. Finally, political capital derived from cultural participation can manifest itself in citizenship skills. Although all these forms of capital are relevant and mutually connected by reinforcing feedback loops, this report will focus on the creation or further strengthening of social capital.

The studies included in our review can be divided into two categories. Some studies focus on a specific form of cultural participation and examine its impact on social capital. There are, however, also studies that examine the broader patterns of the effect of cultural participation, and its variety and/or composition, on social capital.

Concerning participation in specific cultural activities, Goulding (2013) uses a case study to assess the effect of visiting an art gallery and discussing it in a group on the social (and cultural) capital of people aged 64 and older. Among other things, the spontaneous recollection of memories among participants in the discussion of this museum visit increased the social capital – their social network and the relationships they have within it – of the participants. In addition to museum visits, social capital can also be strengthened by attending concerts. Van der Hoeven and Hitters (2019) investigated, among other things, the social capital – the social connections between people – that live music generates. Using a qualitative content analysis and a coding process of music reports and strategies from different countries, they studied which social values are fostered by attending live music. Although the researchers identified the presence of social capital in live music, it remains possible that such cultural participation mainly stimulates bonding capital rather than the bridging variant (Wilks, 2011). Many music organisations therefore support initiatives that aim to improve the inclusivity of live music (van der Hoeven & Hitters, 2019). About music participation, Kivijärvi and Poutiainen (2020) note that learning, making and experiencing music offer opportunities to generate social capital. Their research shows that concerts organised by music students with special educational needs for their friends, family, and other audiences mainly generate bonding social capital in the form of greater involvement in the group, willingness to share with others, reciprocity, and trust. In addition, these concerts also provided opportunities for bridging social interactions and connecting people with different (social) backgrounds. The multifaceted and open-minded interactions that concerts bring about may explain the link between participation in such concerts and the promotion of individuals' social capital.

In the context of studies that more generally examine the effect of cultural participation on social capital, the study by Sakalauskas et al. (2020) is interesting to discuss. They develop a probabilistic model for the social impact of culture. More specifically, changes in an individual's social capital as a result of their participation in cultural events are modelled, taking into account their potential social capital and the influence of the general environment. The study expected that participation in a cultural event would contribute positively to social capital. Both the simulations of the model and its application in the form of a case study confirm their expectations. However, a saturation effect does occur: at higher levels of social capital, the impact of additional participation decreases. This suggests that cultural participation makes the biggest difference for people with low(er) levels of social capital.

Furthermore, some studies, including those within the more general research on the impact of cultural participation on social capital, investigate which aspects of cultural participation have which specific influence on social capital. Participation in culture can be mapped based on (1) the number of different forms of culture in which a person participates or (2) the type of culture in which a person participates.

Concerning the type of cultural participation, scholars often make a distinction between highbrow and popular culture (Cebula, 2024). The first type includes among other things, visits to (art) museums, opera and theatre. The second type refers to pop concerts, cinema, walking, or other sporting activities (i.e., broader than the definition we use here for cultural participation). Both forms of leisure participation increase the volume of social capital, i.e. the number of network contacts, of individuals. However, the odds of creating a heterogeneous network and bridging distant contacts are greatest when both cultural styles are combined. Such so-called 'omnivorous cultural participation' offers the most access to acquiring social capital (Cebula, 2022). Participating in highbrow culture is associated with having contacts that enjoy higher prestige, which is often seen in the literature as 'better' in the sense that it generates greater potential resources social capital and to which people with a popular culture style generally do not have access (Cebula, 2024; Meuleman, 2021). Both the extent and diversity of cultural participation are therefore decisive for social capital.

It appears that those who participate in more diverse forms of culture also have more social capital (Lizardo, 2013; Cebula, 2022). Participating in cultural activities is linked to the further development and maintenance of social relationships (Cebula, 2022). For example, a culturally active person who engages in varied forms of culture is more likely to benefit from their social connections when looking for a job (Lizardo, 2013). Moreover, the link between

cultural participation and the associated access to (more) social capital appears to be stronger for people with a lower (socio-economic) status (Cebula, 2022).

Table 1: Summary of studies included on cultural participation as a source of social capital

Author (year)	Research method used	Main findings
Husu & Kumpulainen (2021)	• Interviews	Participation in cultural projects has cultural, social, economic and political benefits. These are mainly individual benefits; they do not remedy the potentially structurally disadvantaged (social) position of participants.

Goulding (2013)	• Case study
	• Qualitative research
	  ○ Focus groups
	  ○ Interviews
	  ○ Follow-up conversations
		Participation in gallery visits and the resulting discussions about contemporary art increases the social and cultural capital of older adults (aged 64+).

van der Hoeven & Hitters (2019)	• Qualitative content analysis	Live music has various dimensions in terms of social (social capital, public engagement, and identity) and cultural (musical creativity, cultural vitality, and talent development) value.

Kivijärvi & Poutiainen (2020)	• Qualitative research
	  ○ Survey (online questionnaire, qualitative data)
	  ○ Group discussions
		Concerts with students with special educational needs contribute to building the social capital of students and other stakeholders (teachers, parents, audience) by promoting social interaction and connection.

Sakalauskas et al. (2020)	• Quantitative research: Structural Equation Modeling (SEM)
	  ○ Simulation research
	  ○ Case study
		Participation in cultural events has a positive impact on social capital. Non-participation leads to a decrease in social capital. This effect stabilises as a person's social capital increases (ceiling effect).

Lizardo (2013)	• Cross-sectional survey research	Individuals who engage in a wide range of cultural activities are more likely to obtain information about job opportunities through weak ties. This points to a positive relationship between cultural variety and the effectiveness of social capital.

Cebula (2022)	• Cross-sectional survey research ○ Face-to-face survey interview	Broad cultural consumption (omnivorousness) leads to greater access to social capital. This relationship is stronger for lower social status groups, indicating cultural mobility. Membership of organisations increases access to social capital, while close ties and contacts within the household reduce it.
Cebula (2024)	• Cross-sectional survey research ○ Face-to-face survey (interview)	Cultural participation is strongly related to social capital: participation in 'highbrow' culture mainly promotes contacts with higher social classes, while popular culture creates more heterogeneous networks. Both styles contribute to a larger network volume, with their combination yielding the most social diversity.

1.3. The relationship between social capital and other (social) values of culture

A number of studies examine the relationship between cultural participation and social capital based on the idea that social capital can be a means to (desirable) outcomes, so that cultural participation may also have indirect social effects.

Such studies focus on how cultural participation leads to social capital and ultimately social cohesion. Through a case study of an art project in which American adolescents and Somali children collaborate on a mural, Lee (2013) examines the different phases in the generation of social capital. Participating and working together on art provides exposure to and understanding of the other. In the first phase, this leads to bridged social capital. Subsequently, the quantity, authenticity, informality and degree of personal contact between participants and their peer relationships generate bonded social capital. This deepens the bond between participants. In the third and final phase, all the preceding elements combine to create a new form of bridged bonding social capital, leading to a broader network and closer ties between participants. This final phase is also accompanied by a sense of unity, solidarity and cohesion.

In addition to the link between social capital and social cohesion discussed by Lee (2013) in her research, other studies suggest that cultural participation is related to subjective well-being through social capital (Putnam, 2000; Ferguson, 2006; Helliwell & Putnam, 2004;

Langston & Barrett, 2008). Consequently, social capital can be linked to the health value of culture. This report discusses two studies that illustrate the connection between cultural participation, social capital and the health related value of culture.

Hampshire and Matthijsse (2010) test the idea that social capital is one of the most important mechanisms through which arts participation influences health and well-being. Generating social capital through culture is seen as a stepping stone to other positive outcomes. Their case study in the United Kingdom of several organised children's singing groups shows that social capital, along with economic and cultural capital and the interaction and convertibility between these three forms of capital, offers individuals opportunities to participate in arts projects. This in turn leads to positive and negative experiences that respectively positively and negatively influence the well-being of individuals. Examples of positive experiences include new friendships and bonds with family members, increased self-confidence and growing ambitions. Examples of negative experiences include alienation, less close friendships and a lack of time to be with family or play.

The second study on the health value of culture is by Rhodes and Schechter (2014). They argue that community arts centres are places where social capital (along with pro-social relationships) can be formed. Such social capital is one of the components that contribute to the increased resilience of the participating young people. Such resilient functioning is part of a person's mental health and is considered part of the health value of culture (see introductory report). Their study examines the impact of young people's participation in arts activities at a community centre on their resilience in an urban context. Rhodes and Schechter (2014) argue that both bonding and bridging social capital are built up in this process. They recognise bonding capital in the relationships between peers (young people) and between staff and pupils. These relationships then play an important role in promoting resilience among young people. By participating in art activities in community centres, young people meet peers from other social classes, which yields bridging social capital.

In addition to the social capital generated by cultural participation leading to other social or health values, the concept of social capital is also addressed in research studying the economic or cognitive value of culture. For example, organising a cultural (folk music) festival in Grecìa Salentina (southern Italy), led to the building of directly available ('instantaneous') social capital as well as short-term effects on local economic development (Attanasi et al., 2013). Instantaneous social capital is formed through building a bond of trust and sharing the same cultural experience among spectators. The positive effect on the economic impact of the event, when visitors visit the region ‘solely to attend the event’, is

indirectly reinforced by the social capital that has been formed, as this facilitates, for example, the promotion of cultural activities, which attracts tourists.

Table 2: Summary of studies included on the link between social capital and other (social) values of culture

Author (year)	Research method used	Main findings

Lee (2013)	• Case study
	• Mixed-methods research
	  ○ (Participatory) observation
	  ○ Interviews
	  ○ Survey
	  ○ Content analysis
		Participatory and collaborative art projects contribute to the development of (the combination of) bridging and bonding social capital by promoting authentic interactions and non-hierarchical relationships between different cultural groups. These forms of social capital strengthen their social cohesion and sense of community.

Hampshire & Matthijsse (2010)	• Case study
	• Quasi-experimental longitudinal mixed-methods research
	  ○ (Participatory) observation
	  ○ Interviews
	  ○ Focus groups
	  ○ Survey
		Participation in community singing projects promotes the well-being of young people by increasing social connectedness and self-confidence, among other benefits. At the same time, some children experience challenges in integrating into existing social networks.

Rhodes & Schechter (2014)	• Case study
	• Mixed-methods research
	  ○ Observational research
	  ○ Literature review
		Three components of arts community centres contribute to building resilience in young people: they provide a safe space, pro-social relationships and social capital can be formed, and participation in the arts can promote the development of protective personal factors (e.g. self-reliance).

Attanasi et al. (2013)	• Case study • Survey research	The "La Notte della Taranta" Festival had a significant economic impact on the local community and creates strong social bonds among participants, contributing to increased social capital.

2. Social skills

2.1. Definition

Social skills are defined in different ways (Merrell & Gimpel, 1998). For example, social skills are defined as "the behaviours that are fundamental to effective face-to-face communication between individuals" (Mcguire & Priestley (1981) in Merrell & Gimpel, 1998, p.4) or "the specific component processes that enable an individual to behave in a manner that is judged to be competent" (Schlundt & McFall (1985) in Merrell & Gimpel, 1998, p.4). Although there are many definitions, there is considerable overlap between them (Merrell & Gimpel, 1998).

Michelson, Sugai, Wood and Kazdin (1983) created an integrated model in which social skills are defined based on a number of basic components. According to them, social skills are primarily (1) learned, (2) interactive and (3) situation-specific. The learned nature of social skills implies that these skills result from social learning such as observation, modelling, practice and feedback. In this sense, social skills differ from social intelligence. The latter is often assumed to involve individual, innate differences between people (Kihlstrom & Cantor, 2000). Situation-specific means that the environment and characteristics of the recipient (age, gender and prestige status) influence the performance of social skills (Michelson et al., 1983). In addition, social skills consist of specific and distinctive verbal and non-verbal behaviour (e.g. walking away from someone in a conflict situation or expressing anger using non-aggressive language), they include effective and appropriate initiatives and responses (e.g. changing the subject during an unpleasant situation), they maximise social reinforcement and can be used as targets for intervention (Michelson et al., 1983; Stephens, 1978).

Some of the studies examined distinguish between personal and social skills. Social or interpersonal skills refer to behaviour that supports interactions (Spitzberg & Cupach, 2011). Examples include cultural awareness and communication (Theodotou, 2019; 2020). Personal skills, also known as intrapersonal skills, include self-awareness, self-confidence and concentration (Angeles, 2012; Theodotou, 2019; 2020). Since only a few studies explicitly use this distinction and both types of skills are connected, this report considers them to be components of the broader concept of social skills. The latter also because these so-called personal skills play an important role in functioning in a social context and form a basis for the development of social skills (Angeles, 2012; Theodotou, 2019). Self-confidence, for

example, is a fundamental skill for successful interaction and constitutes a first step towards the further development of social skills (Parry, 2015; Theodotou, 2019). Both personal and social skills are expressed in verbal and non-verbal behaviour in response to other people and are influenced by the environment (Merrell & Gimpel, 1998). Specifically, based on the studies included in this report on cultural participation and social skills, the concept of social skills encompasses various aspects such as social interaction and relationship building, verbal and non-verbal communication, social and self-awareness, (self-)confidence, adaptability, (social) motivation, empathy, social cognition, pro-social behaviour, conflict management, and so on.

2.2. The relationship between culture and social skills

Much research into how cultural participation contributes to social skills does not focus on the population as a whole, but on specific groups. These are often people who have less well-developed social skills or suffer from certain limitations in this area. Examples of such groups include people with autism spectrum disorder (ASD), a brain disorder or (acquired) brain injury, a learning disability, communication problems and social-cognitive problems.

People with autism spectrum disorder (ASD) experience deficits in their social communication and interactions, among other things (American Psychiatric Association, 2014). These deficits relate to areas such as social-emotional reciprocity, non-verbal communicative behaviour, and the development, maintenance, and understanding of relationships. Cultural participation improves the most important social deficits in this group and the core aspects of their social competencies (Corbett et al., 2014; 2016). This mainly concerns improvements in their (verbal and non-verbal) communication skills, social behaviour and functioning, social cognition and interaction with others (Broupi et al., 2023; Chou et al., 2016; Corbett et al., 2014; 2016; 2023). Participating in culture (e.g., through art workshops involving drawing, crafts, and pottery, or theatre sessions involving role-play or improvisation) helps develop emotional skills, build relationships, increase social awareness, and recognize and understand non-verbal communication. Furthermore, participants' social motivation also increases and individuals with ASD are better able to take the perspective of others after participating in culture. A concrete example is the case study by Corbett et al. (2014) in the United States, in which the social behaviour and social functioning of children with ASD improved after participating in a theatre camp.

The aforementioned progress in relation to the social deficits and social skills of people with ASD could be related to the fact that cultural participation involves face-to-face contact and

active mutual social interaction (Corbett et al., 2014). Theatre, for example, offers an inviting environment for learning and practising social (communication) skills (Corbett et al., 2016; 2023). Acting is therefore an interactive process that encompasses many aspects of socialisation and increases social attention, including attention to body language. In addition, art offers a simple way to express thoughts, and typical elements such as sensory experiences promote social interaction (Bi, Wu & Lin, 2018; Schweizer, Knorth & Spreen, 2014). Art helps people with ASD express themselves in a way that is more accepted by their peers, reducing their fear of social rejection (Epp, 2008; Noble, 2001). A critical note here is the comment by Chou et al. (2016), who argue that placing people with ASD in social situations, such as cultural participation, without individualized instruction aimed at social skills, will not automatically lead to the development of these skills. According to this reasoning, cultural participation may facilitate but will never be sufficient; additional attention must be paid to providing specific instruction so that this group can also experience benefits in developing their social skills.

Similar effects of cultural participation on social skills were found in people with brain disorders or (acquired) brain damage. These neurological impairments make it more difficult to develop social skills, often resulting in social exclusion and isolation, among other things (Deaton, 1994; Glang, Todis, Cooley, Wells & Voss, 1997; Middleton, 2001). Cultural participation, such as a theatre skills programme, improves the social skills of individuals with brain disorders, both verbally and non-verbally (Agnihotri et al., 2012). Emotional awareness, the degree of abstract thinking and the recognition of basic emotions in particular appear to improve. For people with acquired brain injury, improvements were mainly observed in pragmatic communication skills and the achievement of set goals relating to self-care, productivity and leisure time (Agnihotri et al., 2014). Participation in a group setting appears to be essential for reducing social difficulties in this group (Wiseman-Hakes, Stewart, Wassertnan & Schuller, 1998; Kennedy & Turkstra, 2006). Specifically for cultural participation, theatre, for example, facilitates the development and strengthening of various social skills by introducing participants to social communication strategies engagingly and creatively and by strengthening cooperation, personal reflection, self-awareness and social integration (Agnihotri et al., 2014; Emunah, 1990; McNiff, 1988; Snow, 1996; Snow, D'Amico & Tanguay, 2003).

For people with learning disabilities, lack of social adjustment and alienation are the main limitations they experience (Rointan et al., 2021). Cultural participation can have a positive

impact on their social skills. Painting, for example, can be a tool for children with learning disabilities to express their thoughts and emotions.

People with communication difficulties experience problems interacting with others, such as their peers (Chung, Carter & Sisco, 2012; Light & McNaughton, 2014). Due to their complex communication needs, this group uses Augmentative and Alternative Communication (AAC) in a high-tech (speech-generating device or tablet) or low-tech (communication boards and books) manner or with the help of unsupported strategies such as gestures, body movements and hand gestures (Boster et al., 2022). Cultural participation also has a positive impact on their social skills. Art activities focused on collaboration, for example in the form of a photography assignment, facilitate social interactions.

For individuals with social-cognitive problems – a collective term that includes issues such as autism, ADHD, communication disorders, anxiety and problems with emotion regulation – participation in an art programme can support them in their social and emotional learning (Müller et al., 2024). For this group, cultural participation has a positive effect on their self-awareness, self-management, social awareness, relationship skills and responsible decision-making.

A second group often focused on in research into the effects of culture on social skills is children and young people. Social skills are still developing during childhood and adolescence. Various studies confirm the positive influence of cultural participation on the personal and social development of children and young people. More specifically, this includes an increase in empathy, social awareness and the ability to understand and adopt other perspectives (Goldstein, 2011; Mogro-Wilson & Tredennick, 2020). A positive impact has also been observed on collaboration, communication, social and emotional learning and behaviour, social interaction, relationships with others and the ability to adapt (Luke et al., 2022; Müller et al., 2024; Ruokonen, 2018; Taylor, 2020; Theodotou, 2019; 2020). Finally, participation in culture stimulates greater (self-)confidence and concentration, self-awareness of others and better communication skills (Theodotou, 2019). For example, Luke et al. (2022) examined whether and how children's museums and neighbourhood playgrounds stimulate the practice of social and emotional skills based on behavioural observations of preschoolers. Their results confirm that preschoolers' behaviour when visiting a children's museum shows more social and emotional skills than in other contexts, such as a neighbourhood playground.

The positive influence of cultural participation on the personal and social development of children and young people, as mentioned above, could be related to the context in which

cultural participation takes place. Specifically, a free and safe environment where everyone can have their say, and no distinction is made between right and wrong answers —in short, an open environment —could be responsible for the positive effect of cultural participation (Theodotou, 2019; 2020). In addition, a collaborative element, namely children and young people participating as group members, is also essential for cultural participation to stimulate and/or improve social skills (Ruokonen, 2018; Theodotou, 2020). In this way, cultural participation, such as practising art and music, can provide a transformative learning environment (Mogro-Wilson & Tredinnick, 2020; Wright, 2007).

Specifically for cultural participation, the performing arts, for example, offer unique benefits for the social and emotional development of children and young people (Hansen, Larson & Dworkin, 2003; Ilari, 2016; Sevdalis & Raab, 2014). The physical and creative dimensions and opportunities for performance (individually and in groups) offered by dance, for example, facilitate social, socio-cognitive and emotional development (improved self-image and interpersonal relationships, greater social skills and reduced stress) (Archbell et al., 2019; Giguere, 2011; Karff, 1969; Oliver & Hearn, 2008; Von Rosseberg-Gempton, Dickinson, & Poole, 1998). Acting, in turn, promotes theory of mind and empathy by embodying someone else's emotional state and encouraging people to think about the motivations and beliefs of the characters being played (Goldstein, 2011).

A significant proportion of the research on culture and social skills has been conducted with children and young people. This also applies to the results already discussed for people with ASD, a brain disorder, an (acquired) brain injury or a learning disability, and social-cognitive problems. Among the studies included in this report, only the studies by Corbett et al. (2023) and Zazulak et al. (2015) are exceptions to this. They investigate the effects of cultural participation on individual social skills in (young) adults (18+). The study by Corbett et al. (2023) evaluates the effectiveness of a theatre-based intervention for adults (aged 18-40) with autism, aiming to improve their social competence. The results showed significant improvements in participants' social cognition, communication and social motivation after the intervention, with lasting effects up to two months after completion. The study by Zazulak et al. (2015) evaluates the impact of an arts-based curriculum on the development of empathy in health science students who participated in a programme that sought to promote visual literacy. The intervention group reported improvements in the cognitive components of empathy, such as imagination and perspective-taking. Imagination refers to the extent to which individuals can identify with fictional characters in stories or scenarios. The second cognitive component of empathy mentioned above involves the ability to understand and

adopt the viewpoints and experiences of others. The positive effects of cultural participation on social skills are therefore confirmed by both studies for this age group as well.

Following these observations, Lewandowska and Węziak-Białowolska (2023) find empirical support for the positive impact of theatre participation on individual social skills. They conducted a meta-analysis of 21 studies and found that the effects of theatre participation are homogeneous and robust for different groups of participants. These groups include different age categories, but also gender, and the presence or absence of a clinical condition among participants (including medical conditions such as Parkinson's disease, dementia, schizophrenia, breast cancer, and haemodialysis patients) were included. Although research into the value of culture in relation to individuals' social skills often focuses on a specific group, they believe that the effects found in these studies are fairly comparable and may apply beyond the research group. This idea is based on the observation that the direction and magnitude of the measured effects in the studies investigated were fairly similar.

In addition to the tendency to focus on a specific target group (groups with specific cognitive characteristics, neurological disorders or certain age groups), cultural participation is often given a particular interpretation in research into social skills. This is because it always concerns cultural participation in the form of effective participation by individuals in a specific organised form of culture. More specifically, it concerns interventions in the form of (collaborative) projects, programmes or certain forms of therapy, whether or not organised within education. The studies in this report organise this exclusively through the use of (visual) art (museums, creating art, etc.) and/or performing arts (acting, theatre, music, etc.).

Partly because the impact of cultural participation on social skills is mainly investigated through structured projects, the generalisability of the positive findings remains largely unknown and possibly limited. Apart from the observational research by Luke et al. (2022), these studies focus mainly on organised activities, while there are also other ways of engaging with culture (Archbell, Coplan, Nocita & Rose-Krasnor, 2019). For example, parents and young children engaging in music together at home are a positive predictor of, among other things, the pro-social skills of the children involved (Williams et al., 2015).

In addition, the choice of a particular cultural form as an activity in which to participate can also be important. In the study by Archbell et al. (2019), for example, there are differences between dance and music participants, and Goldstein (2011) reports different results for those who participate in art and music compared to those who participate in acting. Theodotou (2020), on the other hand, finds no differences in the effects of different art

forms. Based on this finding, he argues that it is art in general that contributes to the development of social skills. In any case, this discussion based on case studies suggests that the generalisability of findings remains inconclusive. In general, the studies examined often mention that their findings can only be generalised to other groups, environments and contexts to a limited extent for reasons such as a (too) small sample size, specific cultural conditions and other factors that influence the development of social skills.

In order to generalise the observed effects of culture (participation) on the social skills of individuals to other cultural forms and regions, it is important to look at the mechanisms behind these effects and to include possible explanations for this connection in this report. Many studies themselves indicate that the mechanisms that cause their observed effects remain unknown. There is therefore a need for research into how exactly (i.e., through which mechanisms) cultural participation stimulates individuals' social skills. Below we inventory such explanations by grouping elements of different studies and identifying recurring themes. It is important to emphasise that these are assumptions based on the studies examined in this report. In order to test these presumed mechanisms, more research is needed in which experimental groups are compared with and without these elements in the treatment they receive (Corbett et al., 2014). None of the studies included in this report uses such a step-by-step approach in the context of the possible explanatory mechanisms they cite.

The studies included in this report suggest two central mechanisms that explain the positive effects of cultural participation on individuals' social skills. A first mechanism is that participation in culture, in the case of these studies a particular form of art, generates a certain sense of group belonging and orientation and provides a collaborative environment that stimulates the development of specific social skills. This positive influence of participation through being part of a group is mentioned in various studies (Lewandowska & Węziak-Białowolska, 2023; Rointan et al., 2021; Ruokonen, 2018; Theodotou, 2019; 2020). For example, stimulating social skills through art projects is most successful in a collaborative context (Boster et al., 2022). Collaboration, therefore, has positive consequences for, among other things, the social development of individuals (Taylor, 2020). Moreover, in all the studies included, the art intervention took place (partly) in a group setting.

A second mechanism relates to the high degree of and many opportunities for communication in cultural participation. Participating in art interventions encourages individuals to communicate with each other in various ways, both non-verbally and verbally,

through social interaction (with peers) and face-to-face contact (Corbett et al., 2014; 2016; Lewandowska & Węziak-Białowolska, 2023; Rointan et al., 2021; Theodotou, 2019; 2020). The effectiveness of participation in culture, in the form of an intervention, for example, increases when social interactions are supported, face-to-face contacts are promoted, and a broader context for communication is provided (Boster et al., 2022).

Both mechanisms can be summarised by the term 'socialisation opportunities', which Lewandowska and Węziak-Białowolska (2023) describe in their comprehensive study as a combination of group orientation and an interactive, social context. These studies mainly focus on active cultural participation and cultural forms that are practised in groups (in this case, theatre). Cultural participation provides individuals the opportunity to practise their social functioning (Corbett et al., 2016). For example, an interpersonal experience with peers in, for example, a museum or art project at school provides opportunities to practise social and emotional skills or verbal communication skills (Luke et al., 2022; Taylor, 2020). This observation suggests participation in culture via art creates opportunities for socialisation, which in turn leads to the development and/or improvement of individual social skills. As indicated earlier, further research is needed in which groups in conditions with and without these opportunities for socialisation are compared with each other so that this presumed mediation effect can be tested and possibly confirmed.

Cultural participation can, on its own or in combination with other forms of participation, contribute to the further development of social skills. A concrete example of this is the implementation of a social-emotional curriculum that allows participants to practise their social skills, thereby laying the foundation for healthy and effective interaction with others (Rouvali & Riga, 2018; Schultz et al., 2011). Culture, in the form of art for example, can contribute to such a social-emotional curriculum (Theodotou, 2017). There are also other forms of participation, such as team sports, which create opportunities for socialisation and consequently have a positive influence on the social skills of individual participants. In Broupi et al.'s case study (2023), for example, physical activity was part of the intervention, alongside visual arts. Among other things, this promoted socialisation. Adapted physical activity has positive social effects on participants (Pan, 2009). It should be noted, however, that the case study by Broupi et al. (2023) included an integrated programme of art and physical activity that was evaluated as a whole. Consequently, no conclusions can be drawn about the relationship between physical activity and culture, or more specifically art, about the impact that these elements generate separately. Furthermore, Luke et al. (2022) find in their research that social and emotional skills are expressed in both cultural participation

(here: museums) and in other contexts (here: neighbourhood playgrounds). However, the application of these skills is more frequent in the cultural context studied. This points to the unique setting of cultural participation in museums, where interactions are different from those in, for example, playgrounds or schools, where research into social and emotional skills often takes place.

To nuance the above somewhat, bringing people together and creating 'opportunities for socialisation' could also be brought about by participation itself and does not have to be exclusively related to culture. Culture also offers these opportunities, and the positive impact of cultural participation on individuals' social skills therefore remains relevant, but it can be placed alongside other possible forms of participation that can also offer this. The positive impact of cultural participation on individuals' social skills is confirmed in all the studies included, except for the study by Abdulah et al. (2023). In addition, this effect may be generalised to other groups that have not been studied (Lewandowska & Węziak-Białowolska, 2023). Table 3 provides an overview of the studies included in this report, broken down according to the age group and neurocognitive category to which their research relates. A more specific overview of the main findings and research methods used for each of these studies can be found in Table 4.

Table 3: Classification of the included studies of social skills by age and neurocognitive categories

<table>
<tr><th rowspan="2">Neurocognitive categories</th><th colspan="5">Age</th></tr>
<tr><td>Young children (3-6 years)</td><td>Children (6-12 years)</td><td>Young people (12-18 years)</td><td>Adolescents (18-25 years)</td><td>Adults (25+)</td></tr>
<tr><td rowspan="3">Autism Spectrum Disorder (ASD)</td><td></td><td colspan="2">Abdulah et al. (2023)
Corbett et al. (2014)
Corbett et al. (2016)</td><td colspan="2">Corbett et al. (2023)</td></tr>
<tr><td></td><td>Chou et al. (2016)</td><td></td><td colspan="2"></td></tr>
<tr><td colspan="4">Broupi et al. (2023)</td><td></td></tr>
<tr><td>Brain disorder /acquired brain injury</td><td></td><td></td><td>Agnihotri et al. (2012) (2014)</td><td></td><td></td></tr>
<tr><td>Learning disorder</td><td></td><td>Rointan et al. (2021)</td><td></td><td></td><td></td></tr>
<tr><td>Communication problems</td><td></td><td>Boster et al. (2022)</td><td></td><td></td><td></td></tr>
<tr><td>Social-cognitive problems</td><td></td><td>Müller et al. (2024)</td><td></td><td></td><td></td></tr>
<tr><td rowspan="2">None</td><td>Theodotou (2019) (2020) Luke et al. (2022)</td><td>Archbell et al. (2019)</td><td>Goldstein (2011) Mogro-Wilson & Tredinnick (2020) Ruokonen (2018)</td><td>Zazulak et al. (2015)</td><td></td></tr>
<tr><td colspan="3">Taylor (2020)</td><td></td><td></td></tr>
<tr><td colspan="6">Meta-analytical evaluation study Lewandowska & Weziak-Bialowolska (2023)</td></tr>
</table>

Table 4: Summary of included studies on social skills as a social value of culture

Author (year)	Research method used	Main findings
Abdulah et al. (2023)	• Case study • Longitudinal survey research (pre- and post-measurement)	Short and intensive art intervention did not improve autism symptoms or social interactions and skills in children with ASD levels 2 and 3.

Broupi et al. (2023)	• Case study
	• Experimental mixed-methods research
	  ○ Longitudinal survey research
	  ○ Observation (triangulation)
		Combined programme of visual arts and physical exercise improves communication skills and social behaviour of participants with ASD.

Corbett et al. (2014)	• Case study
	• Longitudinal mixed-methods research
	  ○ Survey
	  ○ Observation
	  ○ Biopsychological measurements
		The peer-mediated theatre programme contributes to improving key social deficits in young participants with ASD.

Corbett et al. (2016)	• Case study
	• Longitudinal experimental mixed-methods research
	  ○ Survey
	  ○ Observation
	  ○ Neurophysiological measurements
		The peer-mediated theatre intervention is effective in improving the social skills of young participants with ASD.

Corbett et al. (2023)	• Case study
	• Longitudinal experimental mixed-methods research
	  ○ Survey
	  ○ Observation
	  ○ Neurophysiological measurements
		The peer-mediated theatre intervention improves the social skills of adult participants with ASD.

Chou et al. (2016)	• Case study
	• Longitudinal mixed-methods research
	  ○ Observational study
	  ○ Interviews with scale measurement
		The behaviour-oriented art programme is effective in improving social skills (and adaptive behaviour) in children with ASD.

Agnihotri et al. (2012)	• Case study
	• Longitudinal mixed-methods research
	  ○ Survey
	  ○ Focus groups
		Participation in art programmes improves social skills and participation for young people with brain disorders.

Rointan et al. (2021)	• Longitudinal quasi-experimental survey research	Intervention with play and painting therapy reduces alienation and improves social adjustment in children with learning disabilities (no difference between the two forms of therapy).
Boster et al. (2022)	• Case study • Quasi-experimental observational study	Art activities with a collaborative element facilitate social interactions between children with complex communication needs and their peers.
Archbell et al. (2019)	• Correlational design study • Survey research	Participation in structured performing arts activities (dance and music) is positively related to children's social-emotional development.

Goldstein (2011)	• Case study
	• Longitudinal quasi-experimental mixed-methods research
	  ○ Survey
	  ○ Observation
		Participation in the arts has a positive impact on the development of social-cognitive skills.
		Different art forms (acting vs. visual arts and music) have unique effects on the development of social-cognitive skills.

Mogro-Wilson & Tredennick (2020)	• Case study • Longitudinal quasi-experimental survey research	Art and music interventions promote the social and emotional skills of young people.

Ruokonen (2018)	• Case study • Longitudinal quasi-experimental survey research	Participation in art programmes has a positive impact on young people's social skills and social interaction.

Müller et al. (2024)	• Case study
	• Qualitative research
	  ○ Observation
	  ○ Interviews
		The integrated arts programme facilitates social and emotional learning (self-awareness, self-management, social awareness, relationship skills and responsible decision-making) in young children.

Theodotou (2019)	• Case study • Mixed-methods research ○ Qualitative observation converted into quantitative data (pre- and post-measurement)	The positive influence of participation in art intervention on children's personal and social skills.

Theodotou (2020)	• Case study
	• Quasi-experimental mixed-methods research
	  ○ Quantified qualitative data
	  ○ Observation
		Participating in art is beneficial for children's social and personal development. No difference in effect or degree of impact was found between art forms (painting, drama and puppetry).

Luke et al. (2022)	• Quasi-experimental observational research	Preschoolers display more social and emotional behaviour in children's museums than in neighbourhood playgrounds.

Taylor (2020)	• Case study
	• Qualitative research
	  ○ Ethnographic research
	  ○ Narrative research
		Participation in collaborative art projects across different levels of education promotes social interaction and communication between pupils.

Zazulak et al. (2015)	• Case study • Longitudinal quasi-experimental survey research	Participation in an art programme (focus on visual literacy) has a positive effect on the cognitive aspects of empathy.

Lewandowska & Weziak-Bialowolska (2023)	• Meta-analysis	(Active) theatre participation has a positive impact on social skills (empathy, communication, tolerance and interaction).

3. Social cohesion

3.1. Definition

The concept of social cohesion has three different levels and variants (Otte, 2019; see also Figure 2). The micro level refers to social cohesion within people's personal networks. The more organised environment in which people live and work constitutes the meso level. The third level refers to the macro level and is the most abstract. This level encompasses society as a whole, and therefore also includes issues such as cohesion between countries or regions. When specific interventions or policies focus on social cohesion, they must focus on the right level as changes or characteristics of cohesion at one level do not necessarily explain cohesion at another level (Green & Janmaat, 2011). For example, it is not the number of relationships a person has, but the position of the actors and what they do in relation to each other that reflects (the degree of) social cohesion (Otte, 2019). A person's social capital, that is, their access to resources through the number of relationships they have, is therefore different from social cohesion at a higher level. Therefore, in this report, social capital and social cohesion are discussed as separate social values of culture.

For a concrete definition of the concept of social cohesion within this report, only the micro level is considered. Since the empirical studies included in this report all survey individuals (qualitatively or quantitatively), the following definition of social cohesion can be used: *"... the extent to which people in their behaviour and experience express their involvement in societal relations in their personal life, as citizens in society and as members of society*" (Schnabel, 2000, p. 22). This definition refers, among other things, to individuals and the social cohesion they experience in relation to society at large. Depending on the subject of the studies included, the term 'society' can be replaced by a more local community or a smaller group of people to which the study relates in that case. Social cohesion then refers to *"... the perceptions and behaviours of community members toward their neighbourhoods and collectives"* (Li et al., 2024,

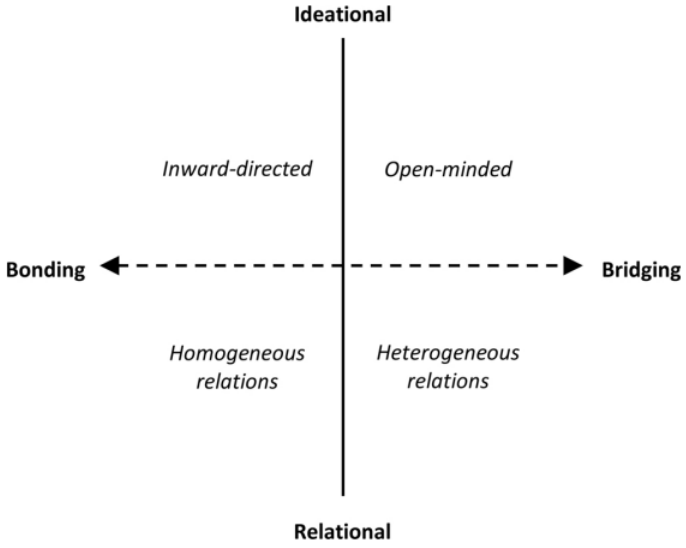
p. 3). Examples include a school, a neighbourhood around a particular capital city, or a migrant community.

At this individual or micro level, social cohesion takes various forms that are further structured by two dimensions (Otte, 2019). The first dimension distinguishes between internal and external social cohesion and is based on the distinction between bonding and bridging social capital (Putnam, 2000). Internal social cohesion, also known as bonding social cohesion, creates a sense of 'us'. This form of cohesion is based on the perceived similarities between individuals who form a group or community. At the individual level (and as behaviour), this form of social cohesion can be defined as follows: *"... (the behaviour of) people who, at one or more levels, are oriented towards people with whom they have things in common and who move in homogeneously composed networks"* (Otte, 2019, p. 3). External social cohesion, on the other hand, is based on dissent rather than consensus. It is about bridging differences (Otte, 2019). This form of social cohesion can be defined at the individual level as: *"... (the behaviour of) people who, at one or more levels, enter into relations with people who are less like them and think differently"* (Otte, 2019, p. 3). Both forms are dialectically related to each other (Otte, 2019). It will be difficult to achieve bridging social cohesion when the bonding form is lacking, and conversely, the process of bridging often leads to (new) bonding relationships.

The second dimension divides social cohesion according to whether the social cohesion under investigation is relational or ideational (Otte, 2019). Relational social cohesion refers to observable and/or functional relationships between people and groups. When social cohesion manifests itself in individuals, it is referred to as 'behaviour'. The other side of this dimension is a matter of ideas and is based on shared norms, values and identities. People do not necessarily have to meet each other physically for this. On this side of the dimension, the term 'attitude' is used to refer to this individual form of social cohesion.

This results in a total of four different forms of social cohesion, each combining two other sides of the dimensions mentioned. The first form of coherent behaviour is homogeneous relationships (1), which fit within a bonding and relational form of social cohesion. Heterogeneous relationships (2), on the other hand, form the bridging variant of relational social cohesion. A third distinct variant is the in-group-oriented attitude (3), which is internal or bonding and ideational and therefore relates to a shared way of thinking. Finally, an open-minded attitude (4) is distinguished, which is also ideational but has an external or bridging character. Figure 2 provides a visual representation of the four variants of social cohesion discussed.

Figure 2: Four ideal-typical variants of social relations: bonding versus bridging in the ideational or relational dimension (taken from Otte, 2019, p. 4)



3.2. The relationship between culture and social cohesion

Cultural activities can contribute to social cohesion (Bussemaker (2014) in Otte, 2019, p. 1). Art, for example, can influence various social elements, including social cohesion (Francourt, 2017). Among the studies that discuss the link between cultural participation and social cohesion, a distinction can be made regarding the (different) group(s) and/or community(ies) within or between which social cohesion arises or is strengthened. In order to discuss relevant literature on the link between cultural participation and social cohesion, Otte's (2019) division of social cohesion is followed. First, the emergence of internal or bonding relational social cohesion, the so-called homogeneous relationships, through cultural participation is discussed. Next, the same applies to external or bridging relational social cohesion, the heterogeneous relationships between individuals. Finally, the ideational forms of social cohesion are also explained.

A first group of studies focuses on the emergence of social cohesion through cultural participation within a particular group, such as family, friends, or peers. This form of social cohesion refers to bonding and therefore encompasses homogeneous relationships (Otte, 2019). A concrete example of this effect is the idea that musical rituals – listening to music together – with family or friends strengthens cohesion within this group (Boer & Abubakar, 2014; Boer et al., 2012). Mobilising social cohesion and creating social bonds between people is one of the central (social) functions of music (Dissanayake, 2006; Hargreaves & North,

1999; Merriam, 1964). Positive effects have been observed for both making music together (Boer et al., 2011; Tarrant, North & Hargreaves 2002) and listening to music together (Boer & Abubakar, 2014). Although the strength of these connections varies between societies, they are (strongly) present in both more traditional and collectivist societies and in more secular and individualistic societies (Boer & Abubakar, 2014; Boer et al., 2012).

In addition to creating social cohesion *within a group*, culture can also strengthen social cohesion *within a local community*. For example, participation in various forms of community art—such as music, theatre, and visual arts—promotes social cohesion within the community in which it takes place (Baumann et al., 2021; Rubin et al., 2021). Community art connects people and creates a sense of togetherness (Beauregard et al., 2020). It offers community members opportunities for dialogue, maintaining and/or restoring social ties and social cohesion (Baumann et al., 2021). This coming together for the sake of (creating) art promotes community cohesion. Community art, defined as *"any art form (e.g., murals, music, religious paintings) that is embedded and freely accessible in public community spaces (e.g., in town squares or streets)"* (Baumann et al., 2021, p. 113), is experienced by community residents as a positive contribution to restoring their sense of community. In this way, art functions as a means of community building (Huss et al., 2016). This influence of community art can manifest itself specifically through, for example, an arts centre in a neighbourhood with a strong migrant presence (Rubin et al., 2021) or relate to the broader community within (the immediate vicinity of) a capital city (Baumann et al., 2021). In addition to community art, attention to heritage also has a positive impact on social cohesion within a local community (Silva, 2014). In his case study in the Portuguese village of Sortelha, Silva (2014) argues that, in addition to the risk of feelings of exclusion and social tension, the heritage present in the region is a source of personal and collective pride, which in turn strengthens social cohesion among residents. Cultural expressions such as heritage confirm, among other things, feelings of attachment to a particular region (Schnabel & Hart (2008) in Otte, 2019, p. 4).

The second category of studies examines the emergence of social cohesion between groups, known as bridging social cohesion, through cultural participation (Beauregard et al., 2020; Madyaningrum & Sonn, 2011). Within a small community such as a school, for example, learning to express oneself through art and creative projects can build bridges between participating pupils, teachers and parents (Fritz et al., 2013). Cultural participation, in the form of organising a school concert, for example, ensures that within this school community,

people no longer view others as 'them' but approach each other more from an 'us' perspective (see also Glăveanu, 2010; Robinson (2000) in Fritz et al., 2013, p. 86).

On a larger scale, cultural participation can promote connections between people who have not yet had contact with each other and who would probably not have had contact otherwise (Beauregard et al., 2020; Madyaningrum & Sonn, 2011). This mainly concerns intergenerational and intercultural contact that connects the different generations and cultures present in a community. In this way, joint participation in community art projects improves both intergenerational relations and relations between diverse ethnic-cultural groups (Beauregard et al., 2020; Kim & Miyamoto, 2013; Madyaningrum & Sonn, 2011; Westerling & Karvinen-Niinikoski, 2010). Community art has the potential to create a sense of connectedness by bringing people from different backgrounds together and is generally highly valued by people (Binns, 1991; Hawkins, 1993; Madyaningrum & Sonn, 2011; McQueen-Thompson & Ziguras (2002, 2004) in Madyaningrum & Sonn, 2011, p. 358; Mills & Brown (2004) in Madyaningrum & Sonn, 2011, p. 358). Developing a sense of connectedness between groups in turn promotes cohesion between them (Patel et al., 2017).

In addition to relational forms of social cohesion, there are also ideational forms of social cohesion that focus more on identity formation than on the (physically) present relationships between people (Otte, 2019). Some of the studies included in this report illustrate the link between cultural participation and ideational bonding social cohesion, which takes the form of an in-group-oriented attitude. For example, it has been found that specific transnational or translocal communities participate in art forms such as theatre, music, dance and visual arts to form and further strengthen their own community identity (Erol, 2012; Schweigman et al., 2011; Smith et al., 2011). A concrete example is that Native American youth in an urban context develop a stronger ethnic identity when they participate in cultural activities compared to youth who do not participate (Schweigman et al., 2011). Other examples include the Alevi community in Toronto (Canada), for whom cultural events involving dance and music are a way of forming and experiencing a shared identity (Erol, 2012), or the Gitanos (Roma) in southern Spain, who use flamenco to bind and define their group, for whom the community is not determined by local or state ties (Smith et al., 2011). Studies that focus primarily or exclusively on ideational bridging social cohesion, the open-minded attitude, are not included in the studies included in this report.

When the division made concerns social cohesion within a particular group or community, the categories of bonding, relational, or ideational social cohesion already discussed, a possible critical note is that such internal social cohesion can lead to the exclusion of others

(Otte, 2019). Smith et al. (2011), for example, study cultural participation as a way of emphasising the identity of a community that is not tied to a specific location. Although such a process strengthens social cohesion within the group itself, it does not mean that they completely shut out the rest of society. A concrete example is the Cuban exile community in Miami (USA), which uses visual art representations to both emphasise its own roots and integration into the broader society of the country in which it lives. In this way, art offers a path for the development of identity, producing a meaningful dialogue and bridge between 'us' and 'them'. Another example is the aforementioned Alevi community in Toronto, which simultaneously preserves its own identity through cultural practices and attempts to integrate its families into broader Canadian society (Erol, 2012). Identity formation in this cultural context also takes place in another overlapping social, political and religious context. As a result, this community, even with a certain focus on its own identity, is not entirely isolated from society within the country in which it lives. A final example is the introduction of the musical 'Afghan Children's Songbook Project', in which Afghan ethnic songs are (re)introduced to both children from Afghanistan and Afghan expats as well as American pupils (Pascale, 2013). This supports the development of both the individual and cultural group identity of pupils. Music serves here as an integrating force that brings communities together while preserving cultures and identities. In a similar project in Canada, a traditional singing and dancing programme was introduced at a school in a First Nation community (Good et al., 2021). Here, too, the programme offers young people the opportunity to connect with their culture and with each other, thereby promoting the development of both their cultural identity – consisting of a psychological element of self-identification and a behavioural component in the form of undertaking activities that express identity (Berry, 1999) – and a sense of community. These three examples related to idea-based social cohesion illustrate that promoting social cohesion within a group and between groups or the wider community are not mutually exclusive. In addition, research on bonding relational social cohesion also recognises that social cohesion can manifest itself simultaneously in relation to different groups. The study by Rubin et al. (2021), for example, finds that social cohesion is mainly promoted among the residents of the community studied, but that outsiders can also be involved. The latter refers, for example, to people who want their children to remain involved in this community or who want to know more about the significance of the neighbourhood.

In addition, there is also research that examines the impact of cultural participation on both internal and external forms of social cohesion. Such research shows that cultural participation strengthens cohesion both within and between groups. On the one hand, Otte's

(2019) research argues that participating in amateur arts mainly creates internal bonding. On the other hand, reports on several theatre projects show that external social cohesion can arise between different groups involved, such as theatre professionals and young amateurs. However, these bridging relationships are based on bonding and, therefore, internal social cohesion at the individual level. The bond created between the two different groups arose from homogeneity based on the fact that both parties adopted an open-minded attitude towards difference and the acceptance of others.

Other examples addressing both internal and external social cohesion include the studies by Li et al. (2024) and O'Shea and Ní Léime (2012). The first study discusses the relationship between cultural participation in relation to heritage and social cohesion in five different areas: (1) neighbourhood trust, (2) neighbourhood communication, (3) community participation, (4) place attachment, and (5) cultural inclusion (Li et al., 2024). The first four indicators of social cohesion are more bonding in nature and are also positively correlated with interest in and knowledge of heritage, frequency and length of visits to and/or familiarity with the heritage site. The last measure of social cohesion looks at residents' perceptions of 'strangers' and can be considered bridging social cohesion. Residents who are familiar with one or more heritage sites and visit them more often have higher levels of social cohesion in terms of cultural inclusion and therefore adopt a more open attitude towards outsiders. The second study examines the social impact of an Irish arts festival for older people (O'Shea & Ní Léime, 2012). The increase in social cohesion through participation in the festival relates both to strengthened ties within groups of older people and between different communities and (age) groups. By participating in cultural activities such as theatre and visual arts, older people experience a stronger sense of belonging to the community and build a collective identity. In addition, they meet new people from other groups, creating new communities or feelings of connectedness with each other.

In general, however, research into the impact of participation in community art has not yet shed sufficient light on the social and psychological processes responsible for the positive social outcomes associated with it (Putland, 2008). Too little is also known about the relationship between specific characteristics or intrinsic values of art and their possible connection(s) to social cohesion (Belfiore & Bennett, 2007, 2010; Galloway, 2009; Marceau & Davison, 2005; McCarthy et al., 2004; Merli, 2002; White & Hede, 2008). The studies by Beauregard et al. (2020) and Madyaningrum and Sonn (2011) provide a first step towards approaching these explanatory social and psychological processes.

The former study refers to three principles that ensure community art contributes to feelings of social cohesion, namely: (1) interactive processes, (2) transmission and hybridisation of stories and images of adversity and resilience, and (3) access to a collective voice (Beauregard et al., 2020). The interactive processes that must be present consist of collaboration, creativity, critical social analysis and commitment (Barndt, 2008). The second principle is based on the idea that sharing stories is a way for participants to build bridges across different social boundaries such as language, nationality or culture, religion and age. The presence of the third principle is less obvious, given the diversity of the participants (Beauregard et al., 2020). However, recognising differences within a group can also create unity (Buckingham et al., 2018).

To study how involvement in a community art project can promote positive social outcomes, Madyaningrum and Sonn (2011) focus on the perspective of participants in a community art project in Bendigo (Australia). They identify three elements related to how participants experience their involvement in the project as having a positive impact on their feelings towards their community and on the connections between different groups within their living environment: (1) giving a voice to those who have been silenced, (2) creating social connections, and (3) challenging and reproducing stereotypes.

In addition, Otte's (2019) study also provides an introduction to the explanatory processes between cultural participation on the one hand and various forms of social cohesion on the other. In addition to the discussed and applied division of social cohesion, Otte (2019) clarifies her proposed steps and central elements in the causal relationship between cultural participation, (active or passive) participation in artistic activities such as visual arts, dance, literature, music, new media or theatre, and social cohesion at the individual level.

Individual internal social cohesion would result from participation itself (Otte, 2019). This implies that both participation in culture and other (leisure) activities determine such a social outcome and that it is not concrete artistic aspects that explain this relationship (Claeys et al., 2005; Jeannotte, 2003; Putnam, 2000). The centrality of participation is also addressed in other studies. They suggest that commitment is the most important process through which community art promotes social cohesion (Beauregard et al., 2020) or that involvement, co-creating art, has more impact on social cohesion than when art is only consumed by the person concerned(n) (Baumann et al., 2021).

In addition, empirical analyses in Otte's (2019) study show that external or bridging social cohesion is more strongly correlated with receptive art participation, i.e. experiencing art as a recipient or spectator, than with productive art participation, in which one is actively

involved in the production of art. According to Otte (2019), it is not so much the (active) participation itself that is relevant for promoting external social cohesion, but rather the change in perception of those involved that would be an essential starting point for creating or (further) stimulating external or bridging social cohesion at the individual level. Art enables those involved to adopt a more open attitude towards others. Confrontation with the unknown stimulates the imagination and leads to or requires a more open attitude on the part of the recipient (Carroll, 2001; Greene, 1995; Nussbaum, 1997, 2010; van Maanen, 2009). Learning to understand new things via art enables people to understand, or at least try to understand, other people (or their culture) who live according to different rules, norms and values (Otte, 2019).

According to Otte (2019), it is not only participation or a change in perception among those involved that is relevant to the causal relationship between art participation and social cohesion. The type or design of the art also determines the nature of the relationship. Specifically, in her research, she distinguishes between affirming and challenging art. When the rules and internal structure of the work are recognised as the norm, it is referred to as affirming art. Art participation then confirms the perceived ideas about existing relationships and emphasises the similarities that underlie these relationships. This promotes or reinforces the internally focused social cohesion attitude, resulting in a bonding effect. Challenging art, on the other hand, deviates from the viewer's artistic discourse or the reality to which the art refers, changing the viewer's perception and increasing their imagination (Otte, 2019; van Maanen, 2009; van den Hoogen, 2010; Wilders, 2012). Such artistic expression encourages recipients to revise their perception, which has an effect on both social cohesion attitudes and behaviour towards each other, within the context of the artistic activity, and towards others outside it (Otte, 2019). This results in the emergence of bridging social cohesion. Important in this latter process is that the art practice is relatively autonomous. This means that it generates its own meaning, but within the norms of the context in which the work itself is created (van de Vall, 2008).

In the final process of her proposal concerning the causal relationship between cultural participation in a particular art form and social cohesion at the individual level, Otte (2019) combines both elements. Both the difference in impact of participation itself versus the change in a person's perception and the affirming versus challenging nature of art are included in the diagram below as part of the explanation for the causal relationship between cultural participation and social cohesion (see Figure 3).

Figure 3: Causal relationship between arts participation and social cohesion at the individual level (taken from Otte, 2019, p. 7)

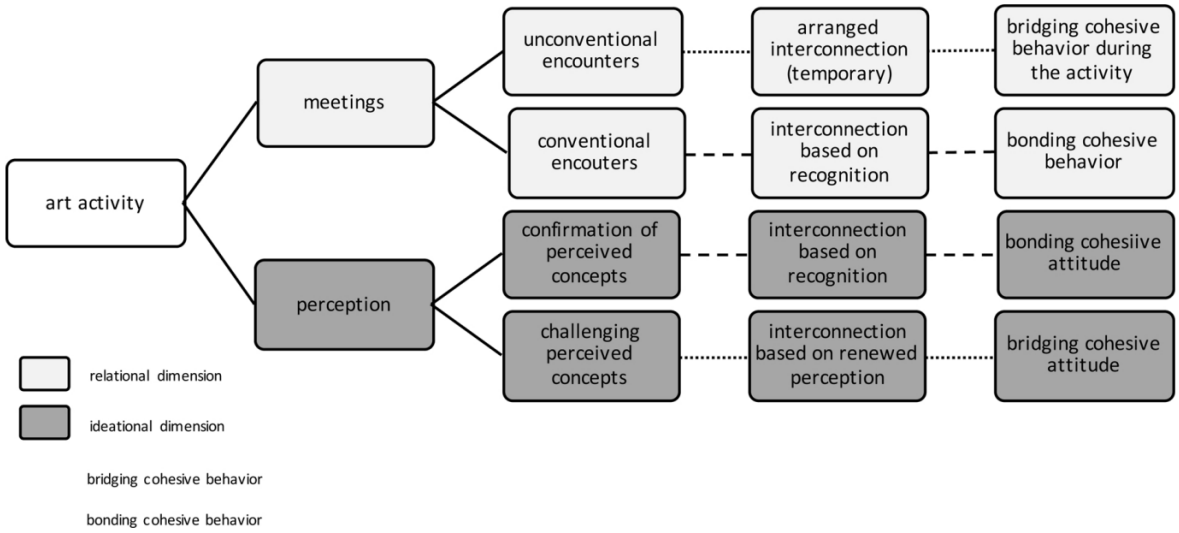


Table 5: Summary of studies included on social cohesion as a social value of culture

Author (year)	Research method used	Main findings

Otte (2019)	• Mixed-methods research
	  ○ Population survey
	  ○ Field research
	  ○ Interviews
		There is a correlation between arts participation and social cohesion, with affirmative art primarily promoting bonding cohesion within existing social networks, while challenging art leads to bridging cohesion by encouraging participants to reconsider their perceptions and make connections with other groups.

Boer & Abubakar (2014)	• Cross-sectional survey research	Musical rituals have a positive influence on cohesion and emotional well-being. The effects on cohesion do not differ between collectivist and individualist cultures, but those on emotional well-being do.
Boer et al. (2012)	• Cross-sectional survey research	Music fulfils various personal, social and cultural functions and thus plays an important role in promoting social cohesion and emotional well-being. Both gender and cultural background influence the way people use the various functions of music.

Baumann et al. (2021)	• Case study • Interviews	Community art after the earthquake in Nepal not only served as a means of emotional processing and recovery, but also contributed to social cohesion and the reconstruction of cultural identity within the affected communities.

Rubin et al. (2021)	• Case study
	• Mixed-methods research
	  ○ Interviews
	  ○ Survey
		Art, culture and creativity contribute to social cohesion, community spirit and emotional well-being within Boston's Chinatown community. They do this by providing a space for cultural expression, strengthening identities and reducing stress caused by immigration and gentrification.

Silva (2014)	• Case study
	• Longitudinal etnographic research
	  ○ Interviews
	  ○ Participatory observation
		The development of heritage and tourism in the Portuguese village of Sortelha has both positive and negative effects on the local community. Some residents experience social cohesion and pride in their heritage, while others feel excluded and experience negative consequences such as pollution and social tensions.

Fritz et al. (2013)	• Case study • Participatory action research	Creative expressive art therapy (CEAT) can effectively contribute to building collaborative relationships within a diverse school community, including by increasing the involvement of both teachers and pupils.

Beauregard et al. (2020)	• Multiple case study
	• Etnographic research
	  ○ Participatory observation
	  ○ Content analysis
		Community art projects create social connections and articulate social tensions between majorities and minorities. These initiatives contribute to strengthening community ties and promoting inclusion, despite the challenges of xenophobia and anti-immigrant sentiment.

Madyaningrum & Sonn (2011)	• Case study • Interviews	Participation in the community art project leads to strengthened social connections and a renewed appreciation for local history and

		identity, with participants describing their experiences as transformative and meaningful.
Smith et al. (2011)	• Multiple case study • Observation • Content analysis	The arts play a crucial role in helping marginalised communities to negotiate and shape their identity in translocal contexts, serving as a force for understanding and dialogue between different cultures.
Erol (2012)	• Case study • Observation • In-depth interviews	The Alevi community in Toronto is developing a unique cultural identity in which music and dance practices are crucial means of maintaining community cohesion and self-identity in a new environment.
Pascale (2013)	• Case study • Observation • Conversations	The Afghan Children's Songbook Project contributes to the preservation and dissemination of traditional Afghan children's songs and strengthens cultural identity and community cohesion among both Afghan and American students. Music in education promotes cultural awareness and synergy between different communities.

Good et al. (2021)	• Case study
	• Mixed-methods research
	  ○ Survey
	  ○ Interviews
	  ○ Focus groups
		The traditional music and dance programme in the Yukon community helps indigenous youth strengthen their cultural identity, increase their self-confidence and well-being, and promote social cohesion within the community. The programme also increases student engagement in school activities and contributes to the preservation and transmission of cultural knowledge.

Schweigman et al. (2011)	• Cross-sectional survey research	Participation in cultural activities is associated with stronger ethnic identity among Californian Native American youth in an urban context.
Li et al. (2024)	• Cross-sectional survey research	Heritage awareness and the use of heritage sites are strongly associated with higher social

		cohesion. Social cohesion is higher in communities with more heritage sites. Different types of urban heritage sites have different relationships with social cohesion.

O'Shea & Ní Léime (2012)	• Case study
	• Mixed-methods research
	  ○ Survey
	  ○ Interviews
		The Irish Bealtaine festival encourages older people to participate in artistic activities, leading to improved social networks, personal development, a higher quality of life and stronger social cohesion within the community.

4. Social inclusion

4.1. Definition

Social inclusion refers to the degree and nature of people's social integration into society (Sandell, 1998). The term social inclusion is often used "*to describe individuals and groups who are involved in society in a meaningful way, who are included in a social network, and who hold a respected place in a community*" (Moody & Phinney, 2012, p. 56). A lack of social inclusion, whereby individuals or groups are excluded from society, is generally referred to as social isolation. Social isolation occurs when an individual has few social ties or relationships and also has fewer connections or ties within the community (Teater & Baldwin, 2014). Social isolation involves experiencing a lack of belonging and involvement with others on the one hand and a limited quantity and quality of relationships on the other (Nicholson, 2012).

4.2. The relationship between culture and social inclusion

Individuals who feel powerless and experience difficulties in actively functioning in society and its communities experience a lack of social inclusion (Sasaki, 2010). Socially isolated groups, such as the elderly, homeless people and refugees, sometimes also experience discrimination. Policies aimed at social inclusion address the factors that lead to social exclusion and discrimination and promote social participation and interaction between individuals. In this context, art and culture are increasingly seen as a tool for promoting social inclusion (Belfiore, 2002; Palmer, 2004).

One way in which culture can be used to promote social inclusion is through the use of cultural forms such as theatre to share and disseminate scientific insights. An example of this is the case studied by Mitchell et al. (2011), in which the performance of the play 'I'm Still Here' about the lives of people with Alzheimer's disease and other related disorders encourages audiences to critically reflect on their prejudices towards and their way of dealing with this group and to adjust them. In this way, the aim is to reduce the stigma surrounding this group of people with dementia and reclaim their place as full members of society.

A second – and more commonly used – way of promoting social inclusion is through active participation in artistic and cultural activities (Sasaki, 2010). For example, in a city or other neighbourhood(s), the organisation of various cultural projects in the context of a designation as European Capital of Culture or other policy projects can stimulate social inclusion within that city or local community (Liu, 2014; Nakagwa, 2010; Sasaki, 2010). An important factor in this regard is the cooperation with and participation or involvement of the local community, residents or various social groups. Strong involvement of the (local) community is often a prerequisite for culture to strengthen inclusiveness (Liu, 2014).

Activities are socially inclusive when there is a close connection with the local community where cultural participation occurs (Nakagwa, 2010). Socially inclusive cultural activities bring together people who are less socially connected and aim to restore their links to the community through networking. A key element of the idea that community projects can influence social inclusion is improving access to cultural activities and reaching out to local minorities who typically participate less in culture, or connecting such inclusive initiatives to mainstream cultural events (Liu, 2014; Palmer, 2004). For example, the consumption of cultural events often happens within specific groups (Willems-Braun, 1994), which can lead to the exclusion of other groups.

The studies included in this report on the connection between cultural participation and social inclusion can be categorized based on the groups to which social inclusion pertains. The next section explores the relationship between cultural participation and the social inclusion of four groups: older adults, homeless individuals, ethnic-cultural minorities, people with mental health issues, and victims of human trafficking. We examine social inclusion through cultural participation for each group because that is how it appears in the literature.

Table 6: Summary of studies included on social inclusion as a social value of culture

Author (year)	Research method used	Main findings

Liu (2014)	• Longitudinal mixed-methods research
	  ○ Feedback workshops
	  ○ Survey
		The European Capital of Culture (ECoC) in Liverpool led to increased participation in cultural activities and a positive perception of the impact on the city, with differences between privileged and less privileged neighbourhoods. This highlights the importance of accessibility and inclusion in maximising the socio-cultural benefits for all communities.

Sasaki (2010)	• Multiple case study	Successful creative cities need a balanced system of cultural production and consumption. Grassroots movements are essential for social inclusion and promoting cultural creativity.
Nakagwa (2010)	• Case study • Policy analysis	Traditional cultural policy strategies in Osaka failed because they were too top-down and did not enjoy broad support from the local community. Alternative models, such as socially inclusive art projects led by non-profit organisations, proved more effective in connecting vulnerable groups with society and contributed to community development and urban regeneration.
Mitchell et al. (2011)	• Longitudinal qualitative research ○ Analysis of audience reflections and reactions	A research-based drama performance made the audience aware of the harmful effects of stigma surrounding dementia and encouraged them to reflect on their own attitudes and behaviours towards people with dementia. This stimulated empathy and a change in the way this group is treated.

4.2.1. Social inclusion of the elderly

On average, older people have fewer social ties than younger age groups (Statistics Flanders, 2024). Older people are therefore at greater risk of social isolation than other age groups in society (Riger & Lavrakas, 1981). Their community – i.e., the various relationships that a person can rely on to fulfil their social needs – can be a resource in terms of people's ability

to form and maintain social ties as they age (World Health Organisation, 2007). Organising community programmes aimed at older people is therefore one way of promoting social inclusion.

Community-oriented art can support older people's social inclusion, such as through cultural participation (Moody & Phinney, 2012). Art activities positively impact society, helping to reduce social isolation (Bungay & Clift, 2010; Greaves & Farbus, 2006). Creativity fosters and sustains social interactions among older adults (Greaves & Farbus, 2006). Moody and Phinney's (2012) case study highlights three key processes: (1) building connections within the community, (2) developing a meaningful role—contributing through art—and (3) working together toward shared goals.

The positive link between participation in culture in the form of an art programme within a community and social inclusion is specifically confirmed for organised programmes aimed at older people in museums and in the form of singing groups in the studies by Todd et al. (2017) and Teater and Baldwin (2014). Todd et al. (2017) investigated how participation in Museum on Prescription programmes changed the social inclusion of older people. The museum serves as a social place where structured programmes ensure that participants interact with others and meaningful social relationships are formed. In the 'Golden Oldies' project, older people participate weekly in a local singing group in their community (see Teater & Baldwin, 2014). Singing in a group has several benefits for participants (Clift et al., 2008, Bailey & Davidson, 2002; 2005). By participating in the project, the majority of the elderly people involved felt more connected to their community (Teater & Baldwin, 2014). Singing together increased their social contacts and reduced their perceived social isolation.

However, when discussing the cultural participation of older people in the above studies, it should be noted that it is not equally easy for all older people to participate in one or more cultural activities. Older people are often socially isolated and/or live in rural areas where cultural offerings are limited. One possible solution to this is to bring culture to older people in these areas, for example through volunteers who explore various expressive art forms (including visual movement, drama, music and writing) with them (MacLeod et al., 2016). One such initiative, which took place in a central rural region in the province of Ontario (Canada), consisted of several sessions in which a volunteer visited older people to engage in creative activities with them. The creation of art, the social component of this project and the involvement between the older people and the volunteers further contributed to addressing the social isolation of this group.

Another additional risk factor for social isolation among older people is living in a socially disadvantaged urban community. Neighbourhoods characterised by various limitations, such as limited local facilities and services, a lack of adequate transport infrastructure, poor quality and design of housing, high crime rates and low economic base, experience greater marginalisation and exclusion of older people (Phillipson, 2007; Scharf et al., 2005). In these neighbourhoods, older people often lose their sense of community (Murray & Crummett, 2010). Community art also provides a way for older people to promote local opportunities for social engagement and interaction. Their participation gives them a greater sense of belonging to their local community.

Table 7: summary of studies included on the social inclusion of older people as a social value of culture

Author (year)	Research method used	Main findings

Moody & Phinney (2012)	• Case study
	• Qualitative research
	  ○ Participatory observation
	  ○ Interviews
	  ○ Content analysis
		Community-engaged arts (CEA) programmes promote the social inclusion of older people by creating meaningful roles and strengthening social connections within the community and pursuing shared goals. They have positive social outcomes, including reducing social isolation among older people.

Todd et al. (2017)	• Interviews	Participation in museum programmes led to a significant reduction in social isolation and an increase in well-being among older adults, with social interaction, group cohesion and positive experiences being central.

Teater & Baldwin (2014)	• Case study
	• Mixed-methods research
	  ○ Survey
	  ○ Interviews
		The Golden Oldies singing programme helps older people break through their social isolation, promotes their well-being and health, and gives them new energy for life. The social contacts they build play a crucial role in the positive effects of the programme.

MacLeod et al. (2016)	• Participatory research
	• Qualitative research
	  ○ Field notes
	  ○ Logbooks
	• …
		The programme, which encourages volunteers and elderly people to engage in creative activities during home visits, reduced the social isolation of older participants and improved their well-being. The volunteers themselves also benefited in terms of personal growth and meaningful relationships.

Murray & Crummett (2010)	• Case study • Participatory action research	Older residents in disadvantaged communities are often socially isolated, but participating in an art project gave them a sense of achievement and creativity, which led to greater involvement in their community, among other things.

4.2.2. Social inclusion of homeless people

The shortage of suitable housing or the phenomenon of homelessness is a challenge in many modern societies and is closely linked to social exclusion (Codero-Ramos & Muñoz-Bellerín, 2019). Homeless people often feel invisible in society. The lack of or issues with shelter, as well as uncertainties regarding employment and social and family connections, are key factors here (Castel, 1997; Codero-Ramos & Muñoz-Bellerín, 2019). Social services generally focus on addressing the basic (physical) needs of homeless individuals, such as providing a place to sleep in shelters or meals (Codero-Ramos & Muñoz-Bellerín, 2019; Muñoz-Bellerín & Cordero-Ramos, 2020). However, this traditional approach to solving the problem is not sufficient to strengthen social inclusion, support personal growth, or help individuals reintegrate into mainstream society (Muñoz-Bellerín & Cordero-Ramos, 2020). The social inclusion of homeless people involves more than just filling material gaps; it also involves addressing their increased risk of social ties breaking or already being broken (Castel, 1997; Codero-Ramos & Muñoz-Bellerín, 2019). In this context, focusing on cultural participation to promote social inclusion should be seen as a future-oriented approach for the individuals involved, rather than merely meeting immediate needs. The lack of emphasis on reintegration and rebuilding social ties continues to reinforce existing stereotypes and stigmas surrounding homeless people in society.

Culture can help to achieve the social inclusion of homeless people. Theatre, for example, can be used as a tool in social work to restore fragmented identities among socially excluded groups such as homeless people and encourage the development of their individual and group capacities (Codero-Ramos & Muñoz-Bellerín, 2019; Muñoz-Bellerín & Cordero-Ramos, 2020). In Seville (Spain), homeless people participated in theatre in the form of workshops, and later their own amateur theatre group, combining techniques from social work, such as discussion groups, with theatre techniques such as image theatre and improvisation. Participation in theatre stimulates expressive and creative skills, the reconstruction of (social) identity, a more positive self-image, interaction, communication,

mutual trust, self-confidence and personal development. Developing such competencies enables stigmatised individuals who face social discrimination to create space for resistance, self-esteem and (social) recognition (Codero-Ramos & Muñoz-Bellerín, 2019; Nussbaum, 2012). Theatre thus offers homeless people a space where they can reclaim their dignity, strengthen their capacities and develop strategies for building resilience (Codero-Ramos & Muñoz-Bellerín, 2019; Muñoz-Bellerín & Cordero-Ramos, 2020). This makes homeless people (re)aware of their citizenship and their basic rights. In addition, it creates an opportunity for dialogue between homeless people and society at large, in the form of spectators, with both parties on an equal footing (Muñoz-Bellerín & Cordero-Ramos, 2020). Theatre as a cultural practice transforms negative self-perceptions and promotes positive self-identification among homeless people (Codero-Ramos & Muñoz-Bellerín, 2019). It encourages them to question the mechanisms behind exclusion and discrimination and transform them into purposeful action (Brecht, 2004). It is important that homeless people are actively involved in their theatre participation (Muñoz-Bellerín & Cordero-Ramos, 2020). When they themselves determine the content of this process, for example by translating their own daily living environment into a play, this provides them with a way to make their voices heard and thus fight against exclusion from mainstream society.

Table 8: Summary of studies included on the social inclusion of homeless people as a social value of culture

Author (year)	Research method used	Main findings
Codero-Ramos & Muñoz-Bellerín (2019)	• Case study • Fieldwork	Theatre is an effective tool for the social inclusion and restoration of identities among homeless people, enabling them to strengthen their self-confidence and personal development and become aware of their rights as citizens in a democratic society.
Muñoz-Bellerín & Cordero-Ramos (2020)	• Case study • Etnographic fieldwork	Applied theatre techniques significantly improve the self-perception and self-confidence of homeless people. In addition, they provide a platform for dialogue with wider society, which contributed to their inclusion, the visibility and sharing of their stories, and the assertion of their basic rights.

4.2.3. Social inclusion of ethnic and cultural minorities

Just like social inclusion efforts for homeless people, theatre can also help with the social integration of migrants and ethnic-cultural minorities into society (Westerling & KarvinenNiinikoski, 2010). For example, the participation of migrants in a multicultural theatre project in Helsinki (Finland) promotes their integration through intercultural exchange within the group. It also increases their visibility in society and gives them the chance to show they want to engage with Finnish culture and society. Theatre encourages dialogue and exchange between people. This human contact is essential for ethnic-cultural minorities to feel included. Simply entering the labor market, often highlighted in official discussions on integration, provides too little assurance of actual social inclusion (Castles & Davidson, 2000; Westerling & Karvinen-Niinikoski, 2010). Through theatre, participants find purpose, feel useful, enhance their language skills, and expand their networks (Westerling & Karvinen-Niinikoski, 2010).

In addition to theatre, other forms of cultural expression such as community performances, events, festivals, installations and exhibitions (Barraket, 2005) also contribute to the social inclusion of people from different (ethnic) cultural backgrounds (Azmat et al., 2015). It is particularly important that the organisations that organise such cultural forms do so in a culturally inclusive manner. Cultural inclusion means giving people from diverse cultural backgrounds opportunities to participate in and contribute to socio-economic development (Chavez & Weisinger, 2008). Art can be used as a lever for cultural inclusion (Barraket, 2005; Matarosso, 1997; Williams, 1997). It is important that people from different cultural backgrounds participate, have access and are represented (Azmat et al., 2015; Sandell, 1998). In addition, offering tailored involvement, mutual reinforcement and self-development are also important principles that must be present for cultural inclusion to occur (Azmat et al., 2015). When art is organised in a culturally inclusive manner, the participation of minorities can then serve as a stepping stone for them to move from a socially excluded position to a more socially inclusive position in relation to mainstream society.

Involving people with a refugee or migrant background in creative art projects and allowing them to exhibit their work to the wider community contributes to their social inclusion (Hughes et al., 2021). Their involvement in the production process, their presence in these works and the sharing of these works are all important in this regard. When this process also takes place in a group, it offers an additional effective way of reducing their social isolation (Hakki, 2018; Hughes et al., 2021). Sharing their life stories through art and feeling heard enables participants to connect more deeply with the wider community. It helps them build

bridges between themselves and 'others' and gives them a sense of belonging in their new home (Hughes et al., 2021). On the other hand, spectators also learn more about the ethnic-cultural groups involved, making them more open to the ethnic-cultural minorities concerned and developing a certain willingness to welcome this 'foreign' group into 'their' community. Participation in a creative art project, such as an exhibition, can bring about a shift from being a refugee to becoming a member of the community.

This positive contribution of cultural participation to the social inclusion of migrants is particularly relevant for both recent (Hunt, 2023) and former refugees (Sloane & Wallin, 2013). Refugees who have arrived recently (within the last five years) often find themselves on the margins of society and experience structural and social exclusion (Hunt, 2023). The organisation of art workshops (such as drama, theatre, painting and drawing) in the city of Thessaloniki – the largest urban area on Greece's northern border, where many refugees arrive and numerous (inter)national humanitarian organisations roll out initiatives – offered recently arrived young refugees a safe environment in which they could experience support and affirmation of their identity (Dicker, 2017; Hunt, 2023; International Organisation for Migration (2021) in Hunt, 2023, p. 5). On the other hand, their participation promotes interaction with majority groups and bridges the gap to regular social life in their environment (Hunt, 2023). Cultural participation helps refugees to overcome language barriers, build (self-)confidence and engage in various forms of interaction (both organised during the workshop and informal contact around it). It also gives them the means to break through practices of social exclusion such as discrimination, which they often face on a daily basis. In this way, art provides an opportunity for the social inclusion of people who have recently fled their countries and are trying to find their way in society.

Not only recent refugees, but also former refugees still experience social exclusion. Cultural participation can also offer relief for this group and pave the way for (greater) social inclusion. Sloane and Wallin (2013) investigated how participation in theatre by young former refugees can give them (and their families) more influence concerning decision-making in the public school community in Manitoba (Canada) of which they are a part. After all, the social isolation experienced by this group is most noticeable at school (Sloane & Wallin, 2013). Many former refugees in Manitoba face various obstacles and difficulties in their attempts to influence the approach, content and form of public education (Kanu, 2008; Kia-Keating & Ellis, 2007; MacKay & Tavares (2005) in Sloane & Wallin, 2013, p. 455; McBrien, 2005; Stewart (2007) in Sloane & Wallin, 2013, p. 455). Theatre allows them to reflect on the social exclusion they experience and connects them with the rest of the school

community (Sloane & Wallin, 2013). In this way, their voices receive more attention in the decision-making processes within their educational environment.

Table 9: Summary of studies included on the social inclusion of ethnic-cultural minorities as a social value of culture

Author (year)	Research method used	Main findings

Westerling & Karvinen-Niinikoski (2010)	• Case study
	• Qualitative research
	  ○ Interviews
	  ○ Content analysis
		Theatre has the potential to promote solidarity and cultural exchange, which contributes to the integration of migrants into society. Theatre is a means of artistic expression, as well as a valuable tool for social interaction between majority and minority groups.

Azmat et al. (2015)	• Qualitative research
	  ○ Focus group interviews
	  ○ Content analysis
		Multicultural Arts Victoria, an Australian community arts organisation, promotes cultural inclusion through its programmes and partnerships, contributing to social inclusion and the representation of cultural diversity in the arts sector. An inclusive organisational culture is necessary to ensure the involvement of diverse communities.

Hunt (2023)	• Case study
	• Etnographic fieldwork
	  ○ Interviews
	  ○ Participatory observation
		Art workshops helped young refugees in Thessaloniki build social connections, improve their language skills and increase their self-confidence, while also providing a safe space for self-expression and identity formation. All of this contributes to their social inclusion in the local community.

Sloane & Wallin (2013)	• Participatory action research
	  ○ Interviews
	  ○ Group discussions
	  ○ Recordings and testimonials
		Through theatre work, former refugees were given the space to make their voices heard, which led to increased awareness of racism and social isolation, and enabled them to influence their own lives and resist inequality. The theatre provided a platform for dialogue and connection within the community, allowing participants to develop their resilience and collective consciousness.

Hughes et al. (2021)	• Action research • Qualitative research ○ Interviews	Creative art activities promote both the well-being of the participants (female refugees) and their social inclusion, as they share personal stories and build

	○ Informal focus groups ○ Video documentation ○ …	strong connections with the community. The exhibitions served as a platform for increasing (self-)awareness and improving the perception of migrants and refugees in the community.

4.2.4. Social inclusion of people with mental health problems

Stigma, discrimination, and social isolation are major social challenges faced by people with mental health problems (United Nations, 2017; Corrigan, 2000; Leichner et al., 2014). This can then lead to a self-reinforcing cycle of reduced willingness in society to engage in social, professional, family, or intimate relationships with this group (Corrigan et al., 2003). Furthermore, social inclusion is seen as part of the personal recovery process for someone with mental health issues. The CHIME conceptual framework identifies personal recovery processes, with connectedness being one of the five essential components. Connectedness involves forming relationships, peer support, and being part of society (Leamy et al., 2011; van Weeghel et al., 2019). For people with mental health issues, cultural participation can serve both as a way to express and showcase their experiences or feelings of social exclusion (Leichner et al., 2014) and as a means to reduce social exclusion and promote social inclusion (Nitzan & Orkibi, 2021; Wilson et al., 2017).

Regarding the first use of culture for people with mental health problems, Leichner et al. (2014) discuss a socially engaged art project in which individuals experiencing psychological distress participate in various art workshops, including drawing, painting, book making, percussion, singing, theatre, and cultural outings. Prior to this, focus groups were organized with the participants to explore the meaning they attribute to art and social isolation. This project was designed to further explore community isolation among this group. In this way, this knowledge was further translated through art (Fraser & al Sayah, 2012; Leichner et al., 2014).

In addition to showcasing and sharing the experiences and discourse of people with mental health problems regarding feelings and experiences of social isolation, cultural participation can also address this social isolation and promote the inclusion of this group of people (Nitzan & Orkibi, 2021; Wilson et al., 2017). Participation in social activities is one of the most empowering factors for social inclusion (Filia et al., 2018). Art participation, for example, enhances social inclusion (Hacking et al., 2008). Research by Nitzan and Orkibi (2021) shows

that when people with mental health problems participate in an art group, in which other members of the community also participate, it gives them a sense of belonging to the community. The group forms a safe space where they feel socially accepted. Important in this regard are the interpersonal encounters between participants and the public, which are based on equality and take place without prejudice. This positive link between art participation and social inclusion not only applies in the short term after participation, but also continues to apply in the longer term (Wilson et al., 2017). Wilson et al. (2017) found, based on their case study, that art participation – in this case, participation in introductory art classes within the 'Open Arts Essex' programme in South Essex (England) – is associated with positive scores for social inclusion among people with (at risk of) mental health problems. These positive effects were observed immediately after participation and persisted for up to six months afterwards. The fact that most participants continued the art activity or activities in which they were involved after their participation suggests that the sustained improvement in social inclusion is attributable to the art participation itself.

Table 10: Summary of studies included on social inclusion of people with mental health problems as a social value of culture

Author (year)	Research method used	Main findings

Leichner et al. (2014)	• Case study
	• Qualitative research
	  ○ Focus groups
	  ○ Observations
		Participation in the art project 'Windows to Discover' led to new knowledge production and knowledge translation about social isolation for the participants (mainly mental health service users), highlighting both the positive and negative aspects of isolation.

Nitzan & Orkibi (2021)	• Case study • Focus groups	Participation in integrated art-based groups has a positive impact on the personal recovery process of participants with mental health problems. Sharing personal experiences in a safe environment promotes their sense of belonging, with participants getting to know themselves and others without stigma and experiencing each other as equals.
Wilson et al. (2017)	• Case study • Longitudinal survey research	Participation in the Open Arts introductory courses was associated with significant improvements in both the mental well-being and social inclusion of participants. These improvements remained over a longer period.

4.2.5. Social inclusion of prisoners

Prisoners are physically separated from the rest of society. Cultural participation can contribute to their social inclusion both within the walls of the prison in which they are held and outside. Art, for example, is a versatile way of supporting prisoners both inside and outside prison (Nugent & Loucks, 2011). Participation in art stimulates social integration within the prison. For prisoners who belong to an ethnic-cultural minority, for example, participation in cultural projects within the prison would be particularly relevant in terms of social inclusion and reducing their absence from social interaction within the prison. Furthermore, an arts programme can create unity and feelings of inclusion within the group of participants (van der Meulen & Omstead, 2021). Participation in art improves both the relationships between prisoners themselves (Goddar (2005) in Tett et al., 2012, p. 173; Silber, 2005) and between prisoners and prison staff (Menning, 2010).

On the other hand, cultural programmes in prisons are often designed to rehabilitate prisoners. One of the aims of such projects is to encourage prisoners to distance themselves from crime and to reduce or limit recidivism as much as possible (van der Meulen & Omstead, 2021). Participation in the arts supports prisoners' progress in distancing themselves from crime (Tett et al., 2012). Participation in such projects creates a deeper connection between participating prisoners and their families and improves relationships with the wider community (Lazzari et al., 2005; Littman & Silva, 2020). An arts programme would therefore not only reduce recidivism but also bridge the gap between prisoners and non-prisoners (Littman & Silva, 2020). In addition, arts programmes can not only reduce criminal behaviour, but also encourage prisoners to participate in education and promote their personal and social development (Hughes, 2005). Such processes of change take place because of the positive pedagogical approach and creativity that are central to such art programmes in prisons (Tett et al., 2012).

Moreover, both elements are interconnected. Art enhances the human and social capital of participating prisoners, which are important factors in the process of disengaging from crime (Farrall, 2002 in Nugent & Loucks, 2011, p. 359; Maruna, 2005; Whyte & McNeill, 2007 in Nugent & Loucks, 2011, p. 359). The distancing theory of crime suggests that a reduction in recidivism among ex-prisoners results from a change in their lifestyle (Albertson, 2015; van der Meulen & Omstead, 2021). To create a certain sense of distance from crime, individuals must develop specific skills and social awareness (e.g., increased self-esteem or self-worth, improved social skills, stronger relationships, taking more responsibility for delinquent behavior, and positive changes in self-image). Therefore, arts programs in

prisons can facilitate the development of these skills. Research by Littman and Silva (2020) also confirms that art programs in prisons lead to various social-emotional benefits, such as increased self-esteem or self-worth, self-confidence, task completion, social competence, emotional stability and control, and overall well-being.

Table 11: Summary of studies included on the social inclusion of prisoners as a social value of culture

Author (year)	Research method used	Main findings

Nugent & Loucks (2011)	• Mixed-methods research
	  ○ Survey
	  ○ Interviews
	  ○ Observation
		Art programmes in prisons have positive effects on the well-being, self-esteem and behaviour of female prisoners and contribute to their rehabilitation.

van der Meulen & Omstead (2021)	• Qualitative research
	  ○ Observation
	  ○ Content analysis
	  ○ Field notes
		Art programmes in prison are successful in promoting community building and artistic expression, enhancing the women's experiences as human beings and artists, in addition to traditional rehabilitation and recidivism goals.

Tett et al. (2012)	• Case study
	• Qualitative research
	  ○ Interviews
	  ○ Focus groups
		Participation in art projects in prisons strengthens prisoners' confidence, self-esteem and social skills. It also contributes to improvements in their language and writing skills and supports them in envisioning a positive future identity.

Littman & Silva (2020)	• Systematic literature review (25 studies)	Participation in arts programmes is strongly associated with positive social-emotional outcomes. Participation is also linked to benefits in the areas of education, discipline and community relations.

5. Local image – community

5.1. Definition

A local image, which is the neighborhood-related perception of a community, is the "*mental representation emerging from continuous experiences within a place*" (Boffi et al., 2023, p. 3). This image or perception develops based on collective interactions among the people present and can change over time in response to environmental and social events that happen in a particular area (Lynch (1960) in Boffi et al., 2023, p. 3).

Local identity involves the emotional bond between people and a place (Low & Altman, 1992), comprising both mental and behavioral elements, such as the tendency to stay physically close to the place, like living there (Hidalgo & Hernandez, 2001; Jorgensen & Stedman, 2001). Local or place identity is "*the set of meanings associated with any particular cultural landscape which any particular person or group of people draws on in the construction of their own personal or social identities*" (Bentley, 2007, p. 6). It results from "*a constant and often subconscious negotiation between individuals and the potpourri of experiences, objects, and even idealized places they encounter during their lives*" (Proshansky, 1983) in Sepe, 2018, p. 153).

Community development relates to artistic, social and economic activities (Grodach, 2010) and is examined from various perspectives in the studies included: human and social capital (Ferilli et al., 2017), cultural community development (Arapovics, 2018), social inclusion (Viola et al., 2023), and so on. In her study, Arapovics (2018) describes what community development entails:

> *"Community development is the philosophy of the community's cooperation, the art of organising connections. A delicate balance of the relations among individuals, the community and politics. Community development is a method, a means, a profession and a movement at the same time, enabling the individual through development of social and civic competency to participate in community efforts, further strengthening civic society and democracy." (p. 95)*
>
> *"Community development is always a complexity of interconnected activities, events and minor processes, focused on the needs and resources of the institutions serving the needs of autonomous individuals, local residents and participants" (Arapovics, 2018, p. 96-97).*

Community strengthening is the process of increasing the resources and attributes that a community can draw on to improve the lives of its members (Sardu et al., 2012). A concept related to community strengthening is building resilience within a community. Resilience

"*reflects a place and community's capacity to adapt to risk and crisis either internally or externally generated*" (Chaskin (2008) in Mahon & Hyyryläinen, 2019, p. 614). It is

> *"the existence, development and engagement of community resources by community members to thrive in an environment characterised by change, uncertainty, unpredictability, and surprise. Members of resilient communities intentionally develop personal and collective capacity that they engage to respond to and influence change, to sustain and renew the community, and to develop new trajectories for the communities' future" (Magis, 2010, p. 402).*

5.2. The relationship between culture and local identity and image

Culture can influence identity development at different levels. However, within the social value of culture 'local image and community', this report focuses – as the term indicates – on the local social effects of culture. These effects relate, on one side, to local identity and image, and on the other side, to the community level, such as the development or strengthening of a community (sense of community). The following section, therefore, discusses studies that link culture to the formation of local identity and image.

Renewal processes in a local neighbourhood can improve the identity of that neighbourhood. Street art inspired by local history and culture, for example, has a positive effect on residents' sense of place and the local image of the neighbourhood (Boffi et al., 2023). Street art has a strong positive association with urban identity and evokes feelings of civic pride (Boffi et al., 2023; Bornioli et al., 2018). Artistic and creative processes encourage the development of a new identity (Matthews & Gadaloff, 2022; Zebracki, 2012). For example, in the Ortica neighbourhood, located on the outskirts of Milan (Italy), a street art project involving murals led to a significant improvement in the local image that residents have of their neighbourhood and their sense of place (Boffi et al., 2023). The general perception of the neighbourhood improved, without any loss of neighbourhood identity.

The studies by Fazeli et al. (2012) and Ivanc and Gomes (2015) demonstrate a similar positive link between cultural spaces or heritage and urban or local identity, respectively. Cultural spaces—venues for cultural performances—play an important and valuable role in shaping urban identity (Fazeli et al., 2012). These spaces are ideal for protecting local identities. Culture is one of the human elements that help form a city's identity (Behzadfar, 2007, in Fazeli et al., 2012, p. 322). Urban identity develops through the interaction between architectural and urban spaces and the performances and content of physical-social phenomena in a city, with cultural spaces being one aspect of this process. Moreover, cultural

immovable heritage significantly influences the perception of the local environment and has an indirect effect on local identity (Ivanc & Gomes, 2015). For example, architectural heritage can contribute to neighborhood revitalization by attracting tourists and making the community's historical identity more visible to residents. In this way, architectural heritage offers multiple contributions.

Table 12: Summary of studies included on local image and identity as a social value of culture

Author (year)	Research method used	Main findings
Boer et al. (2013)	• Cross-sectional survey research	There is a link between preferences for specific music styles in different cultures and national identity, with 'musical ethnocentrism' as an important mediator. Music preferences influence identification with a country and vice versa. Music acts as a source and means of constructing and expressing national identity.
Boffi et al. (2023)	• Case study • Longitudinal quasi-experimental survey research	The street art project in the Ortica neighbourhood significantly improved local image and place attachment among residents, highlighting characteristics such as dynamism, sociability and innovation.
Fazeli et al. (2012)	• Content analysis	Cultural spaces are crucial for shaping urban identity and contribute to the qualitative promotion of urban spaces.
Ivanc & Gomes (2015)	• Content analysis	Valuing immovable heritage is not only essential for its preservation, but can also serve as a driver for revitalising local identities and stimulating regional growth and sustainability.

5.3. The relationship between culture and community development and strengthening

Besides influencing a community's local identity, culture also helps to develop and strengthen local communities themselves. For example, Ferilli et al. (2017) found that urban regeneration efforts boost economic growth, image, and branding (Evans & Shaw, 2004; Ferilli et al., 2017). When culture is viewed not only as a policy tool but also as a driving force for urban renewal, the community expands in multiple ways, not just economically.

Incorporating culture into this process and actively engaging residents adds both economic and social value, leading to stronger bonds and a greater sense of community.

The importance of culture for community development and/or strengthening is discussed further below based on various studies that examine the relationship between culture (participation) and community development and/or strengthening. In these studies, as in the example already cited by Ferilli et al. (2017), the focus is often on the economic effects and revitalisation that culture brings. The economic impact is considered part of what is referred to in such research as 'community development'. However, the economic effects of culture have already been discussed at length in the report on the economic value of culture (Verhoeven et al., 2024). When we talk about community development and strengthening in the last part of this report on the social value of culture, we refer to the social significance of this concept. In what follows, community development and strengthening are seen as a summary measure of the preceding social values of culture – possibly supplemented by other elements such as cultural capital, for example – but always focused on the more local level, such as a specific community, city or region.

Culture can play a significant role in developing and strengthening communities in various ways. When a region experiences a major event, cultural activities can help process the event and bolster local resilience (Cerquetti & Cutrini, 2021). This was evident in the Marche region (Italy), where an earthquake struck, and the community's (re)development after the disaster was supported by the role of social networks and cooperation within the community in rebuilding cultural activities. Arts- and culture-based creative industries tend to show resilience after disasters because of their creativity, ability to maintain market segments, and motivation for cultural preservation (Fahmi et al., 2023). The role of cultural institutions in a local community is another example of how culture can contribute to community development. When cultural institutions focus on community engagement, they serve as primary venues for local development (Dóri, 2018). However, this depends on them being open and accessible to everyone and encouraging cooperation across different societal groups. Only if these conditions are met can such activities generate social and cultural value. The main idea is that cultural institutions exist for residents and respond to their needs, which ultimately benefits the community.

Additionally, various forms of culture contribute to community development and strengthening. Preserving heritage, for instance, fosters community growth (Elsorady, 2012). It enhances residents' social well-being and quality of life, and helps to build a sense of identity and community. It also improves neighborhoods physically. Theatre serves as a

tool for promoting community development (Sloman, 2012; Viola et al., 2023). Community-oriented artistic performances support this development (Grodach, 2010; Kay, 2000; Stein & Faigin, 2015). Community theatre encourages social connections and participation in cultural activities, increasing social and cultural inclusion—two core values of community development (Viola et al., 2023). It lowers barriers to cultural spaces, stimulating personal and social interests, and fostering future community involvement (Pasetto & Malini, 2022). To effectively contribute to social change and development, active participation is essential (Sloman, 2012). Participatory theatre involves the audience and community in the performance's subject matter. It is created by and for the community, allowing for questioning of current power relations (Abah, 2007; Thyagarajan (2002) in Sloman, 2012, p. 44) and serving as a forum for practicing change (Conrad, 2004). Participatory theatre strengthens the capacities of individuals, groups, and communities (Sloman, 2012). The process encourages collaboration, which helps promote community cohesion and growth.

In addition, it is not only performing arts in the form of theatre that are relevant as a cultural form that has an impact on community development and strengthening. Various other art forms can contribute to the (further) development and strengthening of certain communities. In Ulassai in Sardinia (Italy), for example, involving the community in the entire process of an art performance linked to a moment of remembrance strengthened the community spirit of this community (Sardu et al., 2012). This bottom-up approach also led to social and economic growth in the area, among other things. Various art forms – visual arts, digital storytelling, community journalism, participatory photography, theatre and other forms of creative expression – can lead to community strengthening (Burnell, 2013). They free up resources and strengthen the resilience of a community. Art and cultural resources create opportunities for intangible resources and social capital, which in turn offer opportunities to acquire material resources to build resilient and sustainable communities. Art and culture reflect people's dreams, hopes and desires, and these values constitute the basis of development (Matarasso (2011) in Burnell, 2013, p. 140).

In addition to the specific form of culture that is used, consideration can also be given to the place or institution that offers it and what is relevant or decisive for community development there. Museums, for example, are important for community development (Arapovics, 2018). They are a place where community identity is addressed and space is provided for as broad an audience as possible to discuss social issues and problems. In this way, museums help to reduce local tensions in society. More generally, art spaces – which can be museums, but also galleries, studios, cultural centres, etc. – can take on various roles as public spaces related to

community development (Grodach, 2010). These roles as public spaces include (1), attracting and representing diverse audiences, (2) creating opportunities for community involvement and interaction within and between groups, (3) providing a place for underrepresented groups to improve their visibility, (4) being a centre for exchange between more individualised communities (e.g. interaction between artists), and (5) generating local economic activity. Many art spaces, therefore, fulfil more than just their role as art venues and are involved in broader community development work. They are social gathering places that act as catalysts for social interaction within and between different groups. They promote community participation and capacity(ies), a positive and unique community identity, and a sense of belonging among participants.

In all this, it is important to consider not only which institution provides culture but also which community or region this occurs in. When discussing and evaluating community development, local relevance and the community's own perspective must be taken into account (Mackay et al., 2021). The study by Mackay et al. (2021) confirms that culture contributes to social community development. Art and culture produce both tangible and intangible outcomes. The latter are specific to the community and are also vital for the community's liveability in terms of social cohesion, togetherness, well-being, and employment. Conversely, their research emphasizes that attention must be given to the value the community perceives or experiences and to the location where this happens.

Building on the findings of Mackay et al. (2021), when discussing the impact of culture on community development, it is therefore relevant to consider the type of community involved and the location where the cultural initiative is taking place. More rural regions, for example, often face different challenges than cities. Typical phenomena and factors that influence their community development are challenges related to sustainable development, such as population decline, urbanisation and an ageing population (Qu & Cheer, 2021). Culture can also contribute to the development and resilience of rural communities. Several examples from various studies confirm this (Mahon & Hyyryläinen, 2019; Qu & Cheer, 2021). Community involvement and small-scale approaches are success factors in this story (Qu & Cheer, 2021). Art and cultural activities are both a source and a means of development (Ray, 1998). They are used as local resources and promote the development process by emphasising goals that are in line with and contribute to local cultural identity. Art, culture and creative events are recognised as important factors in strengthening rural communities (Duxbury & Campbell, 2011) and promoting sustainable revitalisation (McHenry, 2011; Koizumi, 2016). They provide social capital and a strengthened sense of place (Qu & Cheer,

2021). Theatre is another example of one of the forms of culture that also help rural communities to develop further and/or sustainably (Betiang, 2010; Silva et al., 2018). Using a bottom-up approach and working on a regional scale are also relevant in the context of community development when organising theatre in rural regions (Silva et al., 2018). Theatre can contribute to strengthening the community, for example by stimulating debate and dialogue among residents about local social issues (Betiang, 2010). A final example is that rural communities have the opportunity to build resilience and promote local development through cultural heritage initiatives (Beel et al., 2017). In this case, culture contributes to the development of resilient communities by focusing attention on community heritage.

Table 13: Summary of studies included on community development and strengthening as a social value of culture

Author (year)	Research method used	Main findings
Ferilli et al. (2013)	• Multiple case study • Cross-sectional survey research	Culture plays a crucial role in urban regeneration processes, with the active involvement of residents in cultural and social initiatives leading to an improved sense of community and identity, which contributes to sustainable urban regeneration.
Cerquetti & Cutrini (2021)	• Case study • Interviews	Social networks and collaboration are crucial for cultural and tourism development after the earthquakes in central Italy, which is essential for community recovery.
Fahmi et al. (2023)	• Case study • Interviews	Arts and culture-based creative industries in Indonesia demonstrate resilience after disasters through their creativity, market maintenance and motivation for cultural preservation. External support is crucial for this, especially after natural disasters.
Dóri (2018)	• Content analysis	Community cultural institutions are essential for social cohesion and local identity, as they encourage residents to actively participate in cultural- al activities. They promote cooperation with local organisations, which contributes to community development.
Elsorady (2012)	• Case study • Interviews	Heritage conservation contributes to the improvement of the community in Rosetta, with positive effects on physical infrastructure, economic development and social welfare.

Viola et al. (2023)	• Mixed-methods research
	  ○ Interviews
	  ○ Survey
		The community theatre project in the Barriera di Milano contributes to community development by strengthening social networks and promoting participation. The project created greater awareness and appreciation for the neighbourhood, leading to improved social cohesion and involvement in the local community.

Sloman (2012)	• Literature research • Multiple case studies • Experience-based research • Reflective analysis	Participatory theatre can support effective social change and community development by empowering individuals and communities and enabling them to actively participate in creating solutions to their own problems.

Sardu et al. (2012)	• Case study
	• Qualitative research
	  ○ Content analysis
	  ○ Interviews
	  ○ Site visits
		The art performance in Ulassai led to community strengthening, resulting in collaboration and the successful realisation of various projects.

Burnell (2013)	• Literature review	Cultural action plays a crucial role in mobilising community resources and promoting resilience. Participation and collaboration are essential for creating sustainable social change and improving living conditions in communities.
Arapovics (2018)	• Survey research	Museums play a crucial role in community development by sharing their expertise and cultural knowledge, strengthening local identity and cohesion, and serving as a platform for collaboration and communication within the community.

Grodach (2010)	• Case study
	• Qualitative research
	  ○ Interviews
	  ○ Observation
	  ○ Participation
		As public spaces, art spaces can contribute to community development by promoting social interaction and cultural participation. The variety of programmes and activities in these spaces attracts a wide range of visitors, which enhances the inclusivity and engagement of the community.

Mackay et al. (2021)	• 2 casestudies • Qualitative research	Engagement with arts and culture provides social benefits for individuals and communities, including

	○ Interviews ○ Site visits	promoting local identity and cohesion. Existing assessment frameworks do not always adequately capture the unique needs and contexts of communities, leading to limited demonstration of the impact of arts projects.
Qu & Cheer (2021)	• Case study • Mixed-methods research ○ Interviews ○ Participatory observation ○ Survey	The Shiosai festival contributes to the satisfaction of visitors and residents while strengthening the revitalisation of the community. Cultural revitalisation, attracting newcomers and reusing real estate are essential factors for sustainable community renewal.
Mahon & Hyyryläinen (2019)	• 2 case studies • Interviews	Art festivals mobilise the cultural sector as a valuable resource for local development. The Salmela Festival was successful thanks to strategic collaborations and marketing, and the Boyle Arts Festival promotes a strong community awareness. This leads to greater awareness of the social and cultural value of the arts for the quality of life in rural areas.
Silva et al. (2018)	• Case study • Observational research ○ + Interviews	The Comédias do Minho project, through a bottom-up approach, brought about social and cultural transformations in local communities, including strengthening the sense of identity and community building.
Betiang (2010)	• Case study • Focus groups • Observational research	The community theatre project in Nigeria strengthens social cohesion and promotes cooperation, enabling residents to take joint action and improve their living environment.
Beel et al. (2017)	• 2 case studies • Action research • Interviews	Rural communities in Scotland use digital archives and social enterprises to preserve their cultural identity, which contributes to their resilience.

5.4.Challenges

The influence of culture on local image, identity, and community development is not always entirely positive. There are also clear challenges and conditions that, if not handled properly, can lead to very negative results. An example is Marseille, which was named the 'European Capital of Culture' in 2013. This project caused concerns and anxiety among local residents and artists. They disagreed with the cultural image of the city promoted by the organization and launched various protest projects—such as poster art on city walls, literature, and songs—to prevent their local culture from being erased during this large-scale effort (Giovanangeli, 2015). The next section therefore explores potential risks and drawbacks for the community related to certain cultural forms—including art, cultural change and regeneration efforts, and heritage preservation.

van der Vaart et al. (2019) show that the influence of art on community development is context-dependent. Communities are heterogeneous, which means that art will also have different effects on different individuals and subgroups within communities, such as age groups or groups with different amounts and/or forms of cultural capital (Panelli & Welch, 2005; van der Vaart et al., 2019). Moreover, art has both connecting and fragmenting effects on the community in which certain art forms take place (Mattern, 2001; van der Vaart et al., 2019). On the one hand, the research confirms that art generates community participation and social capital and contributes to a sense of community, which in turn plays a role in people's willingness to contribute to their community and its development (van der Vaart et al., 2019). On the other hand, the research cites three bottlenecks regarding the value of art for community development that illustrate the potential dangers or disadvantages: (1) art does not only have advantages for a community, (2) it does not involve the entire community, and (3) it may contribute to community fragmentation. Firstly, the social impact of art is complex. On the one hand, art contributes to a sense of community, feelings of pride and opportunities to meet people. On the other hand, this sense of community is contested by some, and art is seen as a competitive force with the risk of excessive dominance. Secondly, not everyone participates in art. Some want to be involved or participate, but experience cultural, financial or other barriers. Finally, art can fragment due to the risk of a specific core group becoming dominant within this domain. The community thus becomes divided into those who are involved in art and those who are not.

In creative transformation or regeneration processes in cities, there is a risk of globalization—through the introduction of mass culture—which can pressure local identity (Sepe, 2018). Cultural urban renewal projects—including tourist attractions, museums, and

other cultural facilities—often fail to produce the expected local social benefits (Pastak & Kährik, 2016). Such processes can lead to gentrification, the decline of local communities, and the spread of luxury services and class-based leisure facilities (Harvey, 1989; Kovács et al., 2013; Lazzeretti & Capone, 2015; Sagan & Grabkowska, 2012; Trumbull, 2014; Turok, 1992; Vicario & Martínez Monje, 2003). Art-driven urban regeneration efforts—often used to revitalize urban areas—sometimes contribute to gentrification. Supporting urban renewal programs that focus solely on cosmetic improvements—without providing real benefits to the local community—is equally ineffective (Falanga & Nunes, 2021; Grodach et al., 2014; Mathews, 2010; Sharp et al., 2005). Ill-conceived renewal projects can weaken the sense of community and cause the loss of local cultural traditions, especially when there is no meaningful dialogue between original residents and newcomers. The social benefits of such projects tend to be limited, as interactions and networks related to these cultural initiatives mainly occur within a local core group composed of the creative class (Pastak & Kährik, 2016). Less affluent individuals, older residents, ethnic minorities, or long-standing community members are often less involved.

Not only do (re)new(ing) culture-related projects pose challenges or disadvantages for the community, but the preservation of heritage in a community must also be approached in the right way. When this is imposed in a strongly top-down manner and the focus is primarily economic – i.e. tourism-oriented – the relationship with local residents is neglected, they lose their connection with their own city or region and experience exclusion from the community in which they live (Wang, 2012). In the city of Pingyao (China), for example, the transformation into a World Heritage city led to the departure of local residents from the city and the elimination of local (cultural) activities. Other examples of how such projects, such as the European Capital of Culture, can have adverse effects on the community are discussed in the report on the economic value of culture (Verhoeven et al., 2024).

The literature also provides several suggestions for overcoming or preventing the negative effects of culture on communities. In processes of cultural renewal, for example, it is important to build a neighborhood identity that reflects the place itself and its history (Sepe, 2018). Attention should be given to 'the local' throughout such projects (Pastak & Kährik, 2016). Additionally, it is crucial that the policies implemented are participatory and actively involve residents, artists, visitors, and stakeholders from civil society (Sepe, 2018; Pastak & Kährik, 2016). Considering the concerns of the local community is also essential (Wang, 2012). Furthermore, dedicating an area solely for art may not be effective. A mixed-use approach—combining art with housing, public spaces, and other facilities—often results in

better balance and stronger outcomes (Sepe, 2018). Lastly, the common focus on boosting tourism and consumption through culture should shift toward broader strategic priorities like business growth and sustainable development. Art, for example, should be viewed as one of the tools to support community development processes (van der Vaart et al., 2019). Ideally, art should be integrated into a comprehensive community development plan where it coexists with other institutions and activities.

In general, it appears that, both for realising the positive impact of culture on local identity, local image and community development and strengthening, and for resolving or preventing the potential disadvantages and dangers that this effect entails, involving the entire community emerges as a central factor in the studies included (van der Vaart et al., 2018).

Table 14: Summary of studies included challenges in local identity, local image, community development and strengthening as social value of culture

Author (year)	Research method used	Main findings

Giovanangeli (2015)	• Case study
	• Qualitative research
	  ○ Interviews
	  ○ Content analysis
		The 2013 ECoC in Marseille led to local cultural expressions that criticised the official programme, with residents using cultural events to highlight their concerns about the social fabric and draw attention to the complexity of their living conditions.

van der Vaart et al. (2019)	• Participation research
	  ○ Interviews
	  ○ Group discussions
	  ○ Workshop
		Art has both unifying and divisive effects on the community of Pingjum. Participation in art projects contributes to social cohesion and a sense of community, but can also lead to exclusion and fragmentation of the community, depending on who is involved.

Sepe (2018)	• 2 case studies • Content analysis	Place identity is a crucial factor in the creative regeneration process of urban areas. Case studies in Beijing and Shanghai show that cultural transformation there presents both opportunities and risks for the preservation of local culture and identity.
Pastak & Kährik (2016)	• Multiple case study • Interviews	Culture-driven regeneration projects in Tallinn have significant (positive and negative) effects on neighbourhoods. Their impact on local communities depends heavily on the degree of resident involvement and the focus on economic growth over local needs.

Wang (2012)	• Case study
	• Fieldwork
	  ○ Survey
	  ○ Direct observation
		The transformation of the ancient city of Pingyao into a World Heritage Site led to the relocation of many local residents and the elimination of local activities. This resulted in social exclusion and a disconnect between the community and their living environment due to the focus on tourism and economic benefits over the needs of the local population.

5. Conclusion

This report results from an extensive, systematic literature review on the social value of culture. The findings show that culture can make a significant social contribution to individuals, groups, and communities. At the individual level, culture enhances social capital, with bonding and bridging capital fostering social networks and shared resources. Additionally, cultural participation helps to develop social skills such as communication, empathy, and cooperation, particularly among younger people and socially vulnerable groups. At the group level, social cohesion is strengthened through shared cultural experiences that encourage trust and cooperation within and between groups. Moreover, culture promotes social inclusion by reducing social isolation and increasing engagement among marginalized populations, including the homeless, ethnic and cultural minorities, people with mental health issues, and the elderly. Lastly, culture supports communities or neighborhoods by enhancing their local image, identity, and community development.

There are, however, several challenges when it comes to empirically demonstrating the (social) value of culture. First, the research appears to be highly fragmented. Social value is an umbrella term that covers many underlying aspects. An initial large number of studies on the social value of culture are therefore scattered, resulting in a limited number of studies for each sub-domain (such as inclusion, sense of community, etc.). Due to the wide variation in research methodologies, it is clear that much more focused research is needed. Additionally, based on existing studies, it can be clearly concluded that culture has the potential to generate social (added) value, but certain preconditions must be met. In fact, we found some studies where culture actually threatened certain social values or risked causing conflicts among different aspects of social value. This highlights the ongoing need for further research on this topic.

7. Appendix: measuring social value

7.1. Social capital

There is some variation in how social capital is empirically measured across different studies. Several studies have operationalized social capital in a more qualitative and/or narrative manner—using interviews, focus groups, open survey questions, observations, and content analysis—in which social capital is assessed based on oral or written reports about the network structure, social interactions, relationships, and other experiences of participants or respondents (Goulding, 2013; Kivijärvi & Poutiainen, 2020; Rhodes & Schechter, 2014; van der Hoeven & Hitters, 2019).

Other authors develop or use quantitative measurement tools to assess social capital. Lee (2013) provides participants with a list of indicators and asks which of these applied to the personal and community benefits they gained from participating in the cultural project under study: (1) increased understanding of others and their culture, (2) tolerance of difference, (3) friendship, (4) empathy, (5) mutual trust, (6) mutual respect, (7) sense of unity, (8) solidarity, and (9) cohesion. She classifies the first two as bridging capital, the next four as bonding capital, and the last three as bridged bonding capital, the new combination of the two.

Another way to measure social capital is to ask questions about different items associated with the three main dimensions: social networks and sociability, trust and reciprocity, and sense of belonging and place attachment (Schaefer-McDaniel, 2004), as shown in the study by Hampshire & Matthijsse (2010).

Sakalauskas et al. (2020) measure social capital using the OECD method based on four indices at both the individual and community levels (Scrivens & Smith, 2013; Yang, 2007). The specific indices are: (1) personal relationships, (2) social network support, (3) civic engagement, and (4) trust and cooperative norms. At the individual level, each of these indices is derived from fifteen questions from the OECD questionnaire. Five of these questions assess social capital resulting directly from participation in cultural events. The remaining questions evaluate a broader level of social capital. This creates a scale where a higher score indicates more social capital for that specific index or, when all scores are combined, for the respondent's overall social capital. For the community level, the aggregate score of the surveyed individuals is used.

Cebula (2022; 2024) uses a position generator to calculate various measures of social capital (see also Lin & Dumin 1986; Lin & Erickson 2008). This study examines the volume, position, and scope of individuals' social capital. Respondents are presented with a list of fourteen professions and asked to indicate whether they know someone who works in each of these fields. 'Know' is defined as 'well enough to have an informal conversation.' The volume of social capital is then measured by the number of professions a respondent identifies. For the position or composition, the average status or prestige of the contacts indicated is considered. These prestige scores are assigned using the Polish Scale of Occupational Prestige (Domański, Sawiński & Słomczyński, 2009). Regarding heterogeneity or scope, the focus is on the difference between the highest and lowest prestige positions. This creates a measure of the volume, heterogeneity, and composition of informal social connections, and thus the type and amount of social resources accessible through these connections. This measurement operates under the assumption that knowing people in different positions and having access to higher-status individuals generates more social capital (Lin & Erickson, 2008).

Instead of questioning broad dimensions or indices of social capital, Lizardo (2013) focuses on a classic indicator of benefiting from social capital, which is discovering job opportunities through an acquaintance. This study measures social capital based on how respondents found their job. Using an item from the General Social Survey, they are asked to specify how they found their current job. As a result, they are divided into three groups: (1) those who found their job without network contacts, (2) those who did so with the help of or through strong or close network contacts, and (3) those who used distant network contacts. These groups represent increasing levels of social capital.

7.2. Social skills

Social skills can be assessed in various ways, both qualitatively and quantitatively. This is typically done at the individual level, as seen in the studies included in this report. Some of the most commonly used standardized questionnaires, observation scales, and self-reporting tools are discussed below. For completeness, Table 15 offers an overview of other measuring instruments that were used in only one of the studies examined. By providing this information, the report aims to give a clear picture of how social skills can be operationalized and measured in cultural sociological research.

The **Social Responsiveness Scale** (SRS) covers various social behavioural characteristics and is usually completed by a parent for children and young people (Constantino & Gruber, 2005;

2012). The scale consists of several subscales, such as social awareness, social cognition, social communication, social motivation and restricted, repetitive behaviours. Each subscale consists of several questions that are scored on a 4-point Likert scale, ranging from 'not true' to 'almost always true'. The scale is used to assess the social functioning of individuals, with or without autism spectrum disorder. Within the studies included in this report, the SRS was used several times for this purpose (Abdulah et al., 2023; Corbett et al., 2014; 2016; 2023).

The **Adaptive Behaviour Assessment System** (ABAS) is a standardised assessment of various competencies (Harrison & Oakland, 2000; 2003; 2015). Ten domains of skills are assessed, each of which is scored on a Likert scale in terms of frequency (unable, never, sometimes or always). This assessment can be carried out by a third party, such as a parent in the case of children, or by the (adult) person themselves. Within the studies included, this assessment, mainly the social subscale, was used several times to measure the adaptive and social functioning of the participants (Agnihotri et al., 2012; Corbett et al., 2014; 2016; 2023). The study by Agnihotri et al. (2023) also included several other categories of skills (communication, community use, leisure and self-direction).

A few sub-tests of the **NEPSY-II** constitute a third way in which the studies included in this report measure social skills. NEPSY is a test battery for assessing a person's neuropsychological development (Korkman, Kirk & Kemp, 2007). Specifically, these are the subtests on Affect Recognition, Memory for Faces (MF) and Theory Of Mind (TOM). All of these subtests were used in the studies examined to measure changes in social perception (Corbett et al., 2014; 2016; Lewandowska & Węziak-Białowolska, 2023). The Affect Recognition subtest measures the ability to match basic emotions and neutral expressions with photographs of faces (Korkman et al., 2007).

For **Memory for Faces**, which attempts to measure the encoding of facial features, facial discrimination and facial recognition, a distinction is made between the Delayed (MFD) and Immediate (MFI) variants (Korkman et al., 2007). In further research by Corbett et al. (2016; 2023) looked at an Incidental variant based on Event Related Potential (ERP). Such 'memory for faces' is seen as an indicator of social awareness, which is essential for age-appropriate social skills (Chevallier et al., 2012; Gauthier & Nelson, 2001; Nelson, 2001).

The **Theory of Mind** (TOM) attempts to measure the extent to which individuals understand what others are thinking and use this knowledge to predict how these others will behave (Baron-Cohen, 1995). Another measure of TOM is the Reading the Mind in the Eyes Test (RMET), which is also used several times in the studies included in this report (Goldstein, 2011; Lewandowska & Węziak-Białowolska, 2023). This test measures an individual’s ability

to deduce someone's mental state from images of their eyes (Baron-Cohen et al., 2001). Appropriate to this is the Emotion Discrimination Task, which assesses general emotional awareness and the ability to recognise emotions based on facial expressions (Agnihotri et al., 2012; 2014).

Questions from the **Interpersonal Reactivity Index** (IRI) were used in the studies examined to measure participants' social awareness and (cognitive and affective) empathy (Mogro-Wilson & Tredinnick, 2020; Zazulak et al. 2015). This index consists of a series of subscales such as perspective taking, fantasy, empathic concern and personal distress (Davis, 1983). Respondents rate a total of 28 items – each subscale consists of four items – on a 5-point Likert scale, ranging from 'does not describe me well' to 'describes me very well'.

The **Personal and Social Development** scale measures the development of adaptive, personal and social skills in children (Theodotou, 2019; 2020). Third parties present assess these different components quantitatively on the basis of the qualitative data from their observation logs. In this way, an attempt is made to paint a holistic picture of the social development of children concerning, among other things, their independence, confidence, concentration, relationships, cultural awareness and communication.

Finally, there are the Rosenberg Self-Esteem Scale and the **Peer Interaction Paradigm** (PIP). The latter is a methodological approach that uses observations to measure social interaction between peers (Corbett et al., 2014; 2016). The **Rosenberg Self-Esteem Scale** is a quantitative self-measurement of individuals' self-esteem and includes both their self-worth and self-acceptance (Rosenberg, 1965). This scale was used in several studies included in this report (Agnihotri et al., 2014; Lewandowska & Węziak-Białowolska, 2023).

In addition to using such measurement instruments, whether self-designed or not, data was also collected in other ways. Broupi et al. (2023), for example, used a form of triangulation as a data collection method. Three different actors (researcher, psychologist and movement teacher) observed participants in an art and movement programme and assessed their social behaviour and communication skills on that basis. In the study by Chou, Lee and Feng (2016), percentages were calculated based on observation data for, among other things, the degree of verbal communication and eye contact among the participants in the art programme studied. Taylor's (2020) research combined an ethnographic and narrative research method to describe the experiences of participants in an art project with regard to, among other things, their social interaction and communication. Another example is the research by Zazulak et al. (2015), in which open survey questions were asked to participants in an art project about, among other things, any strengthening of their empathic tendencies.

Table 15: overview of other social skills measurement instruments

Measuring instrument	Research	What is measured?	Why measured?
Social Communication Questionnaire	Broupi et al. (2023)	ASD symptoms	Communication and social skills of individuals with ASD
Wechsler Memory Scale (WMS-III) Faces (WMS-F)	Corbett et al. (2023)	The extent to which adults can recognise and remember a series of 24 photographs of faces	Social cognition
Companionship Scale	Corbett et al. (2014)	Time share of certain verbal and non-verbal behaviours (here eye contact and active engagement with peers)	Social behaviour in setting
Contextual Assessment of Social Skills (CASS)	Corbett et al. (2023)	The extent to which an individual adapts behaviour to the changing social context when interested and bored condition (direct observation role play conversation)	Social competence of individuals with ASD
Social Adjustment Scale	Rointan et al. (2021)	Adjustment and incompatibility	Social adjustment of children in primary education
Profile of Pragmatic Impairments in Communication (PPIC)	Agnihotri et al. (2014)	Limitations in discrete aspects of conversational behaviour	Social skills; pragmatic communication skills
Strengths & Difficulties Questionnaire (SDQ)	Archbell et al. (2019)	Problematic behaviour (emotional symptoms, behavioural problems, peer relationship problems and pro-social behaviour) in young children	Social-emotional functioning

Emotion Regulation Questionnaire	Goldstein (2011)	The tendency to choose adaptive strategies for emotion regulation Subscales: • Cognitive Reappraisal • Acceptance • Focus & Venting	Emotion regulation
Empathic Accuracy Paradigm	Goldstein (2011)	The ability to infer a person's mental state from moment to moment when that person interacts with another person	Theory Of Mind
Basic Empathy Scale	Goldstein (2011)	Dispositional empathy	Empathy
Fiction Emotion Matching	Goldstein (2011)	The extent to which the emotion displayed by a fictional character corresponds to one's own experienced emotion(s) in this regard	Empathy
BarOn Emotional Quotient Inventory: Youth Version Short Form (EG-i: YV)	Agnihotri et al. (2012)	Four dimensions of emotional intelligence • Accurately assessing and expressing emotions • Assessing emotions in others • Effectively regulating emotions • Regulating emotions and using feelings to guide behaviour	Emotional and social functioning
Children's Assessment of Participation and Enjoyment (CAPE)	Agnihotri et al. (2012)	Participation in and enjoyment of daily activities outside compulsory school activities (only intensity questioned)	Social participation

Children's Loneliness Scale	Rointan et al. (2021)	• Feelings of loneliness • Feelings of social (in)competence • Subjective assessments of social status among peers	Feelings of loneliness and dissatisfaction among children
Canadian Occupational Performance Measure (COPM)	Agnihotri et al. (2012)	Change in performance and satisfaction with self-identified problem areas in the areas of self-care, productivity and leisure (only the latter was addressed)	Social participation
Vineland Adaptive Behavior Scales (VABS)	Chou et al. (2016)	Children's adaptive behaviour (assessed by a third party) with regard to expressive communication, interpersonal relationships, play and leisure time, and coping skills	Adaptive behaviour (indirect measurement of social skills in children with ASD)
Revised/Shortened Minnesota Preschool Affect Checklist (MPAC-R/S)	Luke et al. (2022)	Observation system for documenting the social and emotional behaviour of preschoolers during interactions with others in natural settings	Social-emotional learning (SEL): social and emotional skills

Based on this general overview of the instruments used to measure social skills in cultural sociological research, several sub-domains of social skills can be distinguished. Such sub-domains have been identified in the literature as: self-related or self-management behaviours (1), interpersonal behaviours or peer relations (2) and task-related behaviours (3) (Caldarella & Merrell, 1997; Gresham & Reschly, 1987; Stephens, 1978). A detailed description based on a list of the components of these sub-domains can be found in Table 16. First, there are the social skills that relate to the individual themselves. Examples of measurement instruments from the studies included in this report that fit within this subdomain are the Rosenberg Self-Esteem Scale and the Youth Version of the BarOn Emotional Quotient Inventory (EG-i: YV). In addition, social skills that relate to a person's relationship with others and are therefore interpersonal form a second category. Examples of appropriate measuring instruments in this context are the Interpersonal Reactivity Index

(IRI), the Peer Interaction Paradigm (PIP) and the Children's Assessment of Participation and Enjoyment (CAPE). The third subdomain identified in this report consists of task-related social skills. Examples of measurement instruments used in this last subdomain are the Companionship Scale and the Profile of Pragmatic Impairments in Communication (PPIC).

However, this classification of the measurement instruments used based on the different subdomains is not entirely exclusive. Specific scales used fit into multiple subdomains. The Personal and Social Development measure, for example, was used in Theodotou's research (2019; 2020) as an indicator of children's social development. This measurement attempts to provide a holistic picture of, among other things, their independence, which is part of the self-related behaviours and self-management subdomain, and their relationships, which in turn fits within the subdomain of interpersonal behaviours and peer relations (Caldarella & Merrell, 1997; Stephens, 1978; Theodotou, 2019; 2020).

Table 16: (components of) the sub-domains of social skills

Subdomain social skills	Description
Self-related behaviors	• Accepting consequences • Ethical behaviour • Expressing feelings • Positive self-attitude • Responsible behaviour • Self-care (Gresham & Reschly, 1987; Stephens, 1978)
Self-management	• Self-control/social convention • Social independence • Social competence • Social responsibility • Rules • Frustration tolerance (Caldarella & Merrell, 1997)
Interpersonal behaviors	• Accepting authority • Dealing with conflict • Getting attention • Greeting others • Helping others • Conversation/conversational skills • Play behaviour (organised play & informal play)

Peer relations	• Positive attitude towards others • Cooperative behaviour • Ownership: self and others (Gresham & Reschly, 1987; Stephens, 1978)
	• Social interaction • Pro-social behaviour • Interpersonal behaviour • Behaviour preferred by peers • Empathy • Social participation • Sociability leadership • Peer reinforcement • General peer sociability (Caldarella & Merrell, 1997)
Task-related behaviors	• Asking and answering questions • Attentive behaviour (active listening) • Classroom discussion • Completing tasks • Following instructions • Group activities • Independent work • Behaviour during tasks • Performing for others • Quality of work (Gresham & Reschly, 1987; Stephens, 1978)

Although social skills have sub-domains and different scales are used in cultural sociological research, this report does not intend to suggest that comparing such studies is pointless. The overlap between the concepts measured is sufficient for a combined analysis of how cultural participation impacts individual social skills. For instance, empathy as a social skill is measured in two different ways across three of the studies examined (Goldstein, 2011; Mogro-Wilson & Tredinnick, 2020; Zazulak et al., 2015), and there are three other measurement tools that are directly or indirectly related to assessing empathic ability (Goldstein, 2011; Lewandowska & Węziak-Białowolska, 2023). While the specific tools are not always exactly the same, the findings related to the shared concepts can be examined together.

7.3. Social cohesion

When it comes to measuring social cohesion, not all studies included in this review provide concrete methods for assessing social cohesion within their research. Often, this involves interviews in which respondents are asked about the social impact of their participation in the arts (Baumann et al., 2012; O'Shea & Ní Léime, 2012; Otte, 2019), or more specifically, about how a particular project influences their feelings about the community and their connections within it (Madyaningrum & Sonn, 2011). In other cases, it involves measuring a specific component of social cohesion. For example, in the study by Schweigman et al. (2011), the ideational dimension of social cohesion is operationalized as respondents' ethnic identity, measured using the Multigroup Ethnic Identity Measure (MEIM) (Phinney, 1992). Another example is Otte (2019), who views respondents' attitudes toward their new neighbors, Europe, the unknown, and strange behaviors as expressions of bridging social cohesion. For each of these elements, a statement is presented to the respondent, who is asked to what extent they agree with it. A final example is the operationalization by Boer et al. (2012), who developed a scale based on the Ratings of Experienced Social, Personal, and Cultural Themes of Music functions (RESPECT-Music) to measure the social cohesion fostered by music. The most relevant items were selected and combined into a practical scale of 36 items, with respondents indicating on a 7-point scale how well the statements reflected their experiences with music.

In the following, we examine specific and more broadly applicable measures of social cohesion. To assess social cohesion within family and peer groups, Boer and Abubakar (2014) rely on the relational construal subscales of Harb and Smith's (2008) Six-fold Self-Construal Scale. They use two items to measure family cohesion: 'My thoughts and beliefs are most attuned with my family' and 'My identity is mostly defined by my belonging to my family' (Boer & Abubakar, 2014, p. 6). The same two items are used to assess social cohesion regarding peers, with 'family' replaced by 'friends.' Respondents are asked to rate, on a 7-point Likert scale, how much they agree with each statement.

Rubin et al. (2021) examine social cohesion within a specific local community. In addition to using a qualitative approach, they present respondents with the following statements to measure social cohesion: ‘People in my neighbourhood are willing to help each other’, ‘People in the neighbourhood can be trusted’, ‘I am proud to live in my neighbourhood’, ‘I feel like I belong in my neighbourhood’, ‘I feel that my home is well located to meet my everyday needs’, ‘My neighbourhood is close-knit’, and ‘I am worried about being forced to

move from my home'. Each statement is rated on a scale from strongly agree to strongly disagree.

Li et al. (2024) investigate social cohesion at the community level, along with the perceptions and behaviors of community members toward cohesion. Their composite scale includes five dimensions, each evaluated on a 7-point Likert scale (except for the last dimension, which has two indicators). The first dimension relates to trust in the neighborhood and includes items such as: 'Most of the people here are trustworthy,' 'People here always help each other,' and 'When I am in trouble, someone will help me.' The second dimension assesses neighborhood interaction with questions like: 'How often do you say hello to your neighbors?', 'How often do you visit and talk to neighbors?', and 'How often do you participate in street meetings and community self-governance meetings?' To gauge community participation, respondents answer questions such as: 'How often do you attend religious groups in your area?', 'How often do you participate in civic or business groups?', and 'Do you have ideas for volunteering?' The fourth dimension, place attachment, includes statements like: 'I love my community,' 'I like the living environment here,' and 'I want to live here forever.' Lastly, cultural inclusion is measured by statements such as: 'I do not want to be neighbors with foreigners' and 'Foreigners enrich the culture here,' based on the extent to which people agree with them.

7.4. Social inclusion

Among the studies that include social inclusion as a cultural social value, social inclusion was mainly approached qualitatively and described through participants' experiences in various cultural projects. In the study by Moody and Phinney (2012), for example, the interview questions focus on respondents' experiences with the arts program and their social connections within and outside the local community or neighborhood where they live.

Some studies measure the social inclusion of participants quantitatively. A prime example is the study by Liu (2014), which included two indicators in the survey to assess the impact of projects within the Liverpool organization during its tenure as European Capital of Culture. Respondents were asked whether everyone in Liverpool benefited from the European Capital of Culture's activities in their region. They were also presented with the statement that 'Only the city center will benefit/has benefited from ECOC (European Capital of Culture)' (Liu, 2014, p. 991), highlighting a perceived lack of social inclusion. Another example is the R-UCLA Loneliness Scale (Russell et al., 1980), which Todd et al. (2017) measured both after participation in the cultural program and during a follow-up three months later. Finally,

Teater and Baldwin (2014) used parts of the Index of Arts as Community Builders (Michalos & Kahlke, 2010) as an indicator of the sense of community among respondents, which they connect to social inclusion effects through cultural participation—specifically, participation in the Golden Oldies singing group. This index includes questions about how much participation in the arts contributes to feeling (more or less) connected to the community. For example, the statement 'My participation with the Golden Oldies helps me feel connected to this community' (Teater & Baldwin, 2014, p. 89) is answered by respondents on a five-point Likert scale from 'strongly disagree' to 'strongly agree'.

The most direct measurement of social inclusion is found in the study by Wilson et al. (2017). They used a shortened version of the Social Inclusion Scale (Secker et al., 2009). This scale consists of three subscales: (1) social isolation, (2) social relationships and (3) social acceptance. Respondents are presented with various statements such as 'I have friends I see or talk to every week', 'I have felt accepted by my family' and 'I have felt that I am playing a useful part in society' (Wilson et al., 2017, p. 3). Using a Likert scale – with the options 'Not at all', 'Not particularly', 'Yes a bit' and 'Yes definitely' – they then indicate the answer that best describes their relationships with others in the last month. The sum of the items expresses the overall inclusion score.

7.5. Local image – community

With regard to measuring local image, local identity and community development and strengthening, few concrete measurements for these concepts are mentioned in the studies included in this report. This social value of culture obviously concerns the impact on the local community itself, which is why it is often researched descriptively or on the basis of interview questions that gauge the experiences of community members. In the study by Mahon and Hyyryläinen (2019), for example, the interview questions focused on the local importance of cultural festivals, with an emphasis on quality of life and the challenges they face, and how they can contribute to the resilience and creativity of the rural areas in which they take place.

The study by Boffi et al. (2023) uses a concrete measurement of the concept of local image. They investigate the neighbourhood-related image of the Ortica community (Milan) by determining the 'personality' or character of this neighbourhood. Respondents were asked to rate six characteristics – dynamism, conviviality, innovation, creativity, quality of life and significance of local traditions – on a 4-point Likert scale. For place attachment, a concept linked to local identity, Boffi et al. (2023) use a modified version of the Neighbourhood Attachment Scale (NAS) (Fornara et al., 2010).

For example, in the study by Ferilli et al. (2017), indicators for human and social capital were used to measure community development. Several statements – "perceptions of the outcomes of the regeneration process, in terms of economic opportunities, social enhancement, cultural atmosphere and quality of the environment" and "opportunities (economic and social) created specifically as a consequence of investment in cultural facilities, thanks to the presence of a lively, animated cultural environment" – were evaluated by respondents using a Likert scale by comparing the situation before and after the cultural project. In this way, the perception of the changes (not) brought about by the cultural regeneration project was mapped out. This includes perceptions and increased participation in cultural and community activities after the project, and the perception of change in education and social areas, i.e. increased opportunities related to educational activities, the quality of the environment, places for social interaction and familiarity with other people and communities. The study by Viola et al. (2023) also included social capital as one of the indicators for community development in their survey. For the informal dimension of social capital and social inclusion, the extent to which people attend local neighbourhood initiatives and the frequency of their attendance were surveyed. For the formal dimension of social capital, respondents were asked whether or not they were members of a local association or group. Audience development and cultural capital were also included as additional indicators of community development. These were measured by asking about the reasons for participating and how often people visit the theatre, respectively.

There is also research that combines both qualitative and quantitative measurements. Qu and Cheer (2021), for example, raise topics related to the contribution of the art festival under study to local sustainable revitalisation during the interviews they conducted. In their questionnaire, they ask questions that focus, among other things, on the audience's feelings about sustainable community revitalisation and assess this audience's attitudes towards the art festival and cultural revival using a 5-point Likert scale.

8. References

Abah, O. S. (2007). Vignettes of communities in action: an exploration of participatory methodologies in promoting community development in Nigeria. *Community Development Journal, 42*(4), 435 -448.

Agnihotri, S., Gray, J., Colantonio, A., Polatajko, H., Cameron, D., Wiseman-Hakes, C., Rumney, P. & Keightley, M. (2012). Two case study evaluations of an arts-based social skills intervention for adolescents with childhood brain disorder. *Developmental neurorehabilitation*, *15*(4), 284-297.

Agnihotri, S., Gray, J., Colantonio, A., Polatajko, H., Cameron, D., Wiseman-Hakes, C., Rumney, P. & Keightley, M. (2014). Arts-based social skills interventions for adolescents with acquired brain injuries: Five case reports. *Developmental neurorehabilitation*, *17*(1), 44-63.

Albertson, K. (2015). Creativity, self-exploration and change: creative arts-based activities' contribution to desistance narratives. *The Howard Journal of Criminal Justice*, *54*(3), 277-291.

American Psychiatric Association. (2014). *Handboek voor de classificatie van psychische stoornissen DSM-5*: Nederlandse vertaling van Diagnostic and Statistical Manual of Mental Disorders (5e ed.). Uitgeverij Boom.

Angeles, P. M. H. (2012). Teaching efficacy, interpersonal, intrapersonal skills and teaching performance in the tertiary school. IAMURE *International Journal of Social Sciences, 2*, 17-25.

Arapovics, M. (2018). Cultural community development and the role of museums in community development. *Civil Szemle, 15*(4), 95-116.

Archbell, K. A., Coplan, R. J., Nocita, G., & Rose-Krasnor, L. (2019). Participation in structured performing arts activities in early to middle childhood: Psychological engagement, stress, and links with socioemotional functioning. *Merrill-Palmer Quarterly*, *65*(3), 329-355.

Attanasi, G., Casoria, F., Centorrino, S., & Urso, G. (2013). Cultural investment, local development and instantaneous social capital: A case study of a gathering festival in the South of Italy. *The Journal of Socio-Economics*, *47*, 228-247.

Azmat, F., Fujimoto, Y., & Rentschler, R. (2015). Exploring cultural inclusion: Perspectives from a community arts organisation. *Australian Journal of Management, 40*(2), 375-396.

Bailey, B. A., & Davidson, J. W. (2002). Adaptive characteristics of group singing: Perceptions from members of a choir for homeless men. *Musicae Scientiae, 6*(2), 221-256.

Bailey, B. A., & Davidson, J. W. (2005). Effects of group singing and performance for marginalized and middle-class singers. *Psychology of Music, 33*(3), 269-303.

Barndt, D. (2008). Touching minds and hearts: Community arts as collaborative research. In J. Knowles & A. Cole (Eds.), *Handbook of the arts in qualitative research* (pp. 351-362). Sage.

Baron-Cohen, S. (1995). Minblindness: an essay on autism and theory of mind. MIT Press.

Baron-Cohen, S., Wheelwright, S., Hill, J., Raste, Y., & Plumb, I. (2001). The "Reading the Mind in the Eyes" Test revised version: a study with normal adults, and adults with Asperger syndrome or high-functioning autism. *The Journal of Child Psychology and Psychiatry and Allied Disciplines, 42*(2), 241-251.

Barraket, J. (2005). *Putting people in the picture? The role of the arts in social inclusion [Working paper]*. Brotherhood of St Laurence & University of Melbourne Centre for Public Policy.

Baumann, S. E., Merante, M. M., Sylvain-Holmgren, M. A., & Burke, J. G. (2021). Exploring community art and its role in promoting health, social cohesion, and community resilience in the aftermath of the 2015 Nepal earthquake. *Health Promotion Practice, 22*(Suppl 1), 111S-121S.

Beauregard, C., Tremblay, J., Pomerleau, J., Simard, M., Bourgeois-Guérin, E., Lyke, C., & Rousseau, C. (2020). Building communities in tense times: Fostering connectedness between cultures and generations through community arts. *American Journal of Community Psychology, 65*(3-4), 437-454.

Beel, D. E., Wallace, C. D., Webster, G., Nguyen, H., Tait, E., Macleod, M., & Mellish, C. (2017). Cultural resilience: The production of rural community heritage, digital archives and the role of volunteers. *Journal of Rural Studies*, *54*, 459-468.

Belfiore, E. (2002). Art as a means of alleviating social exclusion: Does it really work? A critique of instrumental cultural policies and social impact studies in the UK. *International Journal of Cultural Policy, 8*(1), 91-106.

Belfiore, E., & Bennett, O. (2007). Rethinking the social impacts of the arts. *International Journal of Cultural Policy, 13*(2), 135-151.

Belfiore, E., & Bennett, O. (2010). Beyond the toolkit approach: Arts impact evaluation research and the realities of cultural policy-making. *Journal for Cultural Research, 14*(20), 121-142.

Bentley, I. (1999). Urban Transformations: Power, people and urban design. Routledge.

Berry, J. W. (1999). Aboriginal cultural identity. *Canadian Journal of Native Studies, 19*(1), 1-36.

Betiang, L. (2010). Theatre of rural empowerment: The example of living earth Nigeria Foundation's community theatre initiative in Cross River State, Nigeria. *Research in Drama Education: The Journal of Applied Theatre and Performance*, *15*(1), 59-78.

Bi, W., Wu, J., & Lin, R. (2018). Research on the case of art therapy and cognition of autistic children. *World Journal of Social Science Research, 5*, 172-180.

Binns, V. (1991). Community and the arts: History, theory and practice. Pluto Press.

Boer, D., & Abubakar, A. (2014). Music listening in families and peer groups: benefits for young people's social cohesion and emotional well-being across four cultures. *Frontiers in Psychology, 5*.

Boer, D., Fischer, R., González Atilano, M. L., de Garay Hernández, J., Moreno García, L. I., Mendoza, S., Gouveia, V. V., & Lo, E. (2013). Music, identity, and musical ethnocentrism of young people in six Asian, Latin American, and Western cultures. *Journal of Applied Social Psychology*, *43*(12), 2360-2376.

Boer, D., Fischer, R., Strack, M., Bond, M. H., Lo, E., & Lam, J. (2011). How shared preferences in music create bonds between people: Values as the missing link. *Personality and Social Psychology Bulletin, 37*(9), 1159-1171.

Boer, D., Fischer, R., Tekman, H. G., Abubakar, A., Njenga, J., & Zenger, M. (2012). Young people's topography of musical functions: Personal, social and cultural experiences with music across genders and six societies. *International Journal of Psychology, 47*(5), 355-369.

Boffi, M., Rainisio, N., & Inghilleri, P. (2023). Nurturing Cultural Heritages and Place Attachment through Street Art - A Longitudinal Psycho-Social Analysis of a Neighborhood Renewal Process. *Sustainability*, *15*(13), 10437.

Bornioli, A., Parkhurst, G., & Morgan, P. L. (2018). The psychological wellbeing benefits of place engagement during walking in urban environments: A qualitative photo-elicitation study. *Health & Place*, *53*, 228-236.

Boster, J. B., McCarthy, J. W., Benigno, J. P.,Ottley, J., Spitzley, A. M., & Montgomery, J. (2022). Increasing reciprocal social interactions using collaborative art activities: An intervention for children with complex communication needs and their peers. *International Journal of Speech-Language Pathology, 24*(2), 145-155.

Bourdieu, P. (1986). The forms of capital. In A. H. Halsey, H. Lauder, P. Brown, & A. Stuart Wells (Eds.), *Education: Culture, economy, and society (2nd ed.)*. Oxford University Press.

Bourdieu, P. (1997). The forms of capital. In A. H. Halsey, H. Lauder, P. Brown, & A. Stuart Wells (Eds.), *Education: Culture, economy, society* (pp. 46-58). Oxford University Press.

Brecht, B. (2004). *Escritos sobre teatro*. Alba Editorial.

Broupi, A. E., Kokaridas, D., Tsimaras, V., & Varsamis, P. (2023). The effect of a visual arts and exercise program on communication and social skills of students with autism spectrum disorders. *Advances in Autism*, *9*(4), 388-401.

Buckingham, S. L., Brodsky, A. E., Rochira, A., Fedi, A., Mannarini, T., Emery, L., Godsay, S., Miglietta, A., & Gattino, S. (2018). Shared communities: A multinational qualitative study of immigrant and receiving community members. *American Journal of Community Psychology, 62*, 23-40.

Bungay, H., & Clift, S. (2010). Arts on prescription: A review of the practice in the UK. *Perspective in Public Health, 130*(6), 277-288.

Burnell, J. (2013). Small Change: understanding cultural action as a resource for unlocking assets and building resilience in communities. *Community Development Journal*, *48*(1), 134-150.

Burt, R. S. (1992). Structural Holes: The Social Structure of Competition. Harvard University Press.

Caldarella, P., & Merrell, K. W. (1997). Common dimensions of social skills of children and adolescents: A taxonomy of positive behaviors. *School psychology review, 26*(2), 264-278.

Carroll, N. (2001). *Beyond aesthetics. Philosophical essays*. Cambridge University Press.

Castel, R. (1997). La metamorfosis de la cuestión social. Una crónica del asalariado. Paidós.

Castles, S., & Davidson, A. (2000). Citizenship and migration: Globalization and the politics of belonging. Routledge.

Cebula, M. (2024). The Structure of Social Capital and Cultural Participation: A Cross-sectional Study. *Sociological Perspectives, 67*(1-3), 173-195.

Cerquetti, M., & Cutrini, E. (2021). The role of social ties for culture-led development in inner areas - The case of the 2016–2017 Central Italy earthquake. *European Planning Studies*, *29*(3), 556-579.

Chavez C. I., & Weisinger, J. Y. (2008). Beyond diversity training: A social infusion for cultural inclusion. *Human Resource Management, 47*(2), 331-350.

Chevallier, C., Kohls, G., Troiani, V., Brodkin, E. S., & Schultz, R. T. (2012). The social motivation theory of autism. *Trends in cognitive sciences, 16*(4), 231-239.

Chou, W. C., Lee, G. T. & Feng, H. (2016). Use of a Behavioral Art Program to Improve Social Skills of Two Children with Autism Spectrum Disorders. *Education and Training in Autism and Developmental Disabilities, 51*(2), 195-210.

Chung, Y., Carter, E., & Sisco, L. (2012). A systematic review of interventions to increase peer interactions for students with complex communication challenges. *Research and Practice for Persons with Severe Disabilities, 37*, 271-287.

Claeys, J., Elchardus, M., & Vandebroeck, D. (2005). De smalle toegang tot cultuur. Een empirische analyse van cultuurparticipatie en van de samenhang tussen sociale participatie en cultuurparticipatie. In *Vlaamse overheid en burgeronderzoek, Ministerie van de Vlaamse Gemeenschap* (pp. 7-35).

Claridge, T. (2018). Functions of social capital-bonding, bridging, linking. *Social capital research, 20*, 1-7.

Clift, S., Hancox, G., Staricoff, R., & Whitmore, C. (2008). *Singing and Health: Summary of a Systematic Mapping and Review of Non-Clinical Research*. Sidney De Haan Research Centre for Arts and Health.

Conrad, D. (2004). Popular theatre empowering pedagogy for youth. *Youth Theatre Journal, 18*(1), 87-106.

Cordero-Ramos, N., & Muñoz-Bellerin, M. (2019). Social work and applied theatre: creative experiences with a group of homeless people in the city of Seville. *European Journal of Social Work*, *22*(3), 485-498.

Corrigan, P. W. (2000). Mental health stigma as social attribution: Implications for research methods and attitude change. *Clinical psychology: science and practice*, *7*, 48-67.

Corrigan, P. W., Markowitz, F. E., Watson, A., Rowan, D., & Kubiak, M. A. (2003). An attribution model of public discrimination towards persons with mental illness. *Journal of Health and Social Behavior*, *44*(2), 162-179.

Constantino J, Gruber C. (2005). *Social responsiveness scale*. Western Psychological Services.

Constantino, J. N., & Gruber, C. P. (2012). *The Social Responsiveness Scale Manual, Second Edition (SRS-2)*. Western Psychological Services.

Corbett, B. A., Key, A. P., Klemencic, M. E., Muscatello, R. A., Jones, D., Pilkington, J., ... & Vandekar, S. (2023). Investigating Social Competence in a Pilot Randomized Clinical Trial of a Theatre-Based Intervention Enhanced for Adults with Autism Spectrum Disorder. *Journal of Autism and Developmental Disorders*, 1-17.

Corbett, B. A., Key, A. P., Qualls, L., Fecteau, S., Newsom, C., Coke, C., & Yoder, P. (2016). Improvement in social competence using a randomized trial of a theatre intervention for children with autism spectrum disorder. *Journal of autism and developmental disorders*, *46*(2), 658-672.

Corbett, B. A., Swain, D. M., Coke, C., Simon, D., Newsom, C., Houchins-Juarez, N., Jenson, A., Wang, L. & Song, Y. (2014). Improvement in social deficits in autism spectrum disorders using a theatre-based, peer-mediated intervention. *Autism Research*, *7*(1), 4-16.

Davis, M. H. (1983). Measuring individual differences in empathy: Evidence for a multidimensional approach. *Journal of Personality and Social Psychology, 44*(1), 113–126.

Deaton, A. (1994). Changing behaviors of students with acquired brain injuries. In R. C. Savage & G. F. Wolcott (Eds.), *Educational dimensions of acquired brain injury* (pp. 257–274). PRO-ED.

Dicker, S. (2017). Solidarity in the City: Platforms for Refugee Self-Support in Thessaloniki. In J. Fiori & A. Rigon (Eds.), *Making Lives: Refugee Self-Reliance and Humanitarian Action in Cities* (pp. 73-103). Save the Children.

Dissanayake, E. (2006). Ritual and ritualization: musical means of conveying and shaping emotions in animals and humans. In S. Brown & U. Voglsten (Eds.), *Music and Manipulation: On the Social Uses and Social Control of Music* (pp. 31-56). Berghahn Books.

Domański, H., Sawiński, Z. & Słomczyński, K. M. (2009). *Sociological Tools Measuring Occupations: New Classifications and Scales*. IFiS Publishers.

Domšić, L. (2021). Participatory Museum Projects with Young People: Measuring the Social Value of Participation. *International Journal of the Inclusive Museum, 14*(2), 149-165.

Dóri, É. (2018). The role of community culture institutions in municipal community development processes. *Civil Szemle, 15*(4), 117-125.

Duxbury, N., & Campbell, H. (2009). Developing and revitalising rural communities through arts and creativity: A literature review. developing and revitalising rural communities through arts and creativity: An international literature review and inventory of resources. Creative City Network of Canada. Geraadpleegd op 18 februari 2025, van https://www.creativecity.ca/wp-content/uploads/2020/12/rural_communities_arts_2009.pdf.

Elsorady, D. A. (2012). Heritage conservation in Rosetta (Rashid): A tool for community improvement and development. *Cities*, *29*(6), 379-388.

Emunah, R. (1990). Expression and expansion in adolescence: The significance of creative arts therapy. *The arts in psychotherapy, 17*, 101-107.

Epp, K. M. (2008). Outcome-based evaluation of a social skills program using art therapy and group therapy for children on the autism spectrum. *Children and Schools, 30*(1), 27-36.

Erol, A. (2012). Identity, migration and transnationalism: Expressive cultural practices of the Toronto Alevi community. *Journal of Ethnic and Migration Studies, 38*(5), 833-849.

Evans, G., & Shaw, P. (2004). *The contribution of culture to regeneration in the UK: A review of the evidence*. London Metropolitan University. Geraadpleegd op 5 februari 2025, van https://repository.londonmet.ac.uk/6109/.

Evans, M. & Syrett, S. (2007). Generating Social Capital? : The Social Economy and Local Economic Development. *European Urban and Regional Studies, 14*(1), 55-74.

Fahmi, F. Z., Krismiyaningsih, E., Sagala, S. A. H., & Rustiadi, S. (2023). Creative industries and disaster resilience: A focus on arts- and culture-based industries in Indonesia. *International Journal of Disaster Risk Reduction, 99*, 104136.

Falanga, R., & Nunes, M. C. (2021). Tackling urban disparities through participatory culture-led urban regeneration. Insights from Lisbon. *Land Use Policy*, *108*, 105478.

Fazeli, N., Babaei, S., & Ghasemzadeh, B. (2012). Cultural spaces in urban identity. *Life Science Journal*, *9*(4), 319-324.

Ferguson, K. M. (2006). Social capital and children's wellbeing: A critical synthesis of the international social capital literature. *International Journal of Social Welfare, 15*(1), 2-18.

Ferilli, G., Sacco, P. L., Tavano Blessi, G., & Forbici, S. (2017). Power to the people: when culture works as a social catalyst in urban regeneration processes (and when it does not). *European Planning Studies*, *25*(2), 241-258.

Filia, K. M., Jackson, H. J., Cotton, S. M., Gardner, A., & Killackey, E. J. (2018). What is social inclusion? A thematic analysis of professional opinion. *Psychiatric Rehabilitation Journal, 41*(3), 183-195.

Fonseca, X. , Lukosch, S. & Brazier, F. (2019). Social Cohesion Revisited: A New Definition and How to Characterize It. *Innovation: The European Journal of Social Science Research, 32*(2), 231-253.

Fornara, F., Bonaiuto, M., & Bonnes, M. (2010). Cross-validation of abbreviated perceived residential environment quality (PREQ) and neighborhood attachment (NA) indicators. *Environment and Behavior*, *42*(2), 171-196.

Forrest, R., & Kearns, A. (2001). Social Cohesion, Social Capital and the Neighbourhood. *Urban Studies, 38*(12), 2125-2143.

Francourt, D. (2017). Arts in health : Designing and researching interventions. Oxford University Press.

Fraser, K.D., & al Sayah, F. (2012). Arts-based methods in health research: A systematic review of the literature. *Arts & Health, 3*(2), 110- 145.

Fritz, E., Veldsman, T., & Lemont, S. E. (2013). Forging collaborative relationships through creative expressive arts therapy as school community intervention. *Education as Change, 17*(1), 77-88.

Galloway, S. (2009). Theory-based evaluation and the social impact of the arts. *Cultural Trends, 18*(2), 125-148.

Gauthier, I., & Nelson, C. A. (2001). The development of face expertise. *Current opinion in neurobiology, 11*(2), 219-224.

Giguere, M. (2011). Dancing thoughts: An examination of children's cognition and creative process in dance. *Research in Dance Education, 12*, 5-28.

Giovanangeli, A. (2015). Marseille, European Capital of Culture 2013 *Ins* and *Offs*: A case for rethinking the effects of large-scale cultural initiatives. *French Cultural Studies*, *26*(3), 302-316.

Glang, A., Todis, B., Cooley, E., Wells, J., & Voss, J. (1997). Building social networks for children and adolescents with traumatic brain injury: A school-based intervention. *The Journal of Head Trauma Rehabilitation, 12*(2), 32-47.

Glăveanu, V. P. (2010). Paradigms in the study of creativity: Introducing the perspective of cultural psychology. *New ideas in psychology, 28*, 79-93.

Goldstein, T. R. (2011). Correlations among social-cognitive skills in adolescents involved in acting or arts classes. *Mind, Brain, and Education*, *5*(2), 97-103.

Gomez-Zapata, J. D., & Barrio-Tellado, M. J. D. (2023). Social impact and return on investment from cultural heritage institutions: An application to public libraries in Colombia. *Journal of Cultural Heritage*, *64*, 102-112.

Good, A., Sims, L., Clarke, K., & Russo, F. A. (2021). Indigenous youth reconnect with cultural identity: The evaluation of a community-and school-based traditional music program. *Journal of Community Psychology*, *49*(2), 588-604.

Goulding, A. (2013). How Can Contemporary Art Contribute Toward the Development of Social and Cultural Capital for People Aged 64 and Older. *Gerontologist, 53*(6), 1009-1019.

Granovetter, M. (1985). Economic Action and Social Structure: The Problem of Embeddedness. *American Journal of Sociology, 91*(3), 481-510.

Granovetter, M. (1983). The strength of weak ties: A network theory revisited. *Sociological theory*, *1,* 201-233.

Greaves, C., & Farbus, G. (2006). Effects of creative and social activity on older people. *The Journal of the Royal Society for the Promotion of Health, 26*(3), 134-142.

Green, A., & Janmaat, J. G. (2011). Regimes of social cohesion. Societies and the crisis of globalization. Pallgrave Macmillian.

Greene, M. (1995). Releasing the imagination: Essays on education, the arts, and social change. Jossey-Bass Publishers.

Gresham, F. M., & Reschly, D. J. (1987). Dimensions of social competence: Method factors in the assessment of adaptive behavior, social skills, and peer acceptance. *Journal of school Psychology, 25*(4), 367-381.

Grodach, C. (2010). Art spaces, public space, and the link to community development. *Community Development Journal, 45*(4), 474-493.

Grodach, C., Foster, N., & Murdoch III, J. (2014). Gentrification and the artistic dividend: The role of the arts in neighborhood change. *Journal of the American Planning Association*, *80*(1), 21-35.

Hacking, S., Secker, J., Spandler, H., Kent, L., & Shenton, J. (2008). Evaluating the impact of participatory art projects for people with mental health needs. *Health and Social Care in the Community, 16*(6), 638-648.

Hakki, B. (2018). Using art Tools with Older Syrian Refugee Women to Explore Activated Development. *Intervention, 16*(2), 187-194.

Hampshire, K. R. & Matthijsse, M. (2010). Can arts projects improve young people's wellbeing? A social capital approach. *Social Science & Medicine, 71*(4), 708-716.

Hansen, D. M., Larson, R. W., & Dworkin, J. B. (2003). What adolescents learn in organized youth activities: A survey of self-reported developmental experiences. *Journal of Research on Adolescence, 13*, 25-55.

Harb, C., & Smith, P. B. (2008). Self-construals across cultures: Beyond independence-interdependence. *Journal of Cross-Cultural Psychology, 39*(2), 178-197.

Hargreaves, D. J., & North, A. C. (1999). The functions of music in everyday life: Redefining the social in music psychology. *Psychology of Music*, 27, 71-83.

Harrison, P. L., & Oakland, T. (2000). *Adaptive Behavior Assessment System*. Psychological Corporation.

Harrison P. L. & Oakland T. (2003). *Adaptive Behavior Assessment System II: Manual, 2nd edn*. Psychological Corporation.

Harrison, P. L., & Oakland, T. (2015). *Adaptive Behavior Assessment System, Third Edition (Manual)*. Western Psychological Services.

Harvey, D. (1989). From managerialism to entrepreneurialism: the transformation in urban governance in late capitalism. *Geografiska Annaler: Series B, Human Geography*, *71*(1), 3-17.

Hawkins, G. (1993). From Nimbin to Mardi Gras: Constructing community arts. Allen & Unwin.

Helliwell, J., & Putnam, R. D. (2004). The social context of well-being. *Philosophical Transactions of the Royal Society Series B, 359*, 1435–1446.

Hidalgo, M. C., & Hernandez, B. (2001). Place attachment: Conceptual and empirical questions. *Journal of Environmental Psychology*, *21*(3), 273-281.

Hughes, J. (2005). *Doing the Arts Justice: A Review of Research Literature, Practice and Theory*. London: Department for Culture, Media and Sport.

Hughes, M., Whitaker, L., & Rugendyke, B. (2021). "Yesterday I Couldn't See. Tomorrow's Sun Shines Now": Sharing Migrant Stories Through Creative Arts to Foster Community Connections and Wellbeing. *Journal of Intercultural Studies*, *42*(5), 541-560.

Hunt, L. (2023). Creative (en)counterspaces: Engineering valuable contact for young refugees via solidarity arts workshops in Thessaloniki, Greece. *Migration Studies*, *12*(2).

Huss, E., Kaufman, R., Avgar, A., & Shuker, E. (2016). Arts as a vehicle for community building and post-disaster development. *Disasters, 40*(2), 284-303.

Husu, H. M., & Kumpulainen, K. (2021). Workers' and volunteers' ideas about the benefits of young people's cultural participation: a critical capital-based approach. *International Journal of Cultural Policy*, *27*(6), 815-829.

Ilari, B. (2016). Music in the early years: Pathways into the social world. *Research Studies in Music Education, 38*, 23-39.

Ivanc, T., & Gomes, J. C. (2015). Valuing Immovable Cultural Heritage as a Generator of Opportunities for the Revival of Local Identity. *Lex Localis - Journal of Local Self-Government*, *13*(3), 719-740.

Jeannotte, S. (2003). Singing alone? The contribution of cultural capital to social cohesion and sustainable communities. *International Journal of Cultural Policy, 9*(1), 35-49.

Jorgensen, B. S., & Stedman, R. C. (2001). Sense of place as an attitude: Lakeshore owners attitudes toward their properties. *Journal of Environmental Psychology*, *21*(3), 233-248.

Kanu, Y. (2008). Educational Needs and Barriers for African Refugee Students in Manitoba. *Canadian Journal of Education, 31*(4), 915-40.

Karff, J. (1969). Dance in the urban school. *Journal of Health, Physical Education, Recreation, 50*, 43-44.

Kay, A. (2000). Art and community development: the role the arts have in regenerating communities. *Community Development Journal, 35*(4), 414-424.

Kennedy, M. R., & Turkstra, L. (2006). Group intervention studies in the cognitive rehabilitation of individuals with traumatic brain injury: Challenges faced by researchers. *Neuropsychology Review, 16*, 151-159.

Kia-Keating, M., & Ellis, B. H. (2007). Belonging and Connection to School in Resettlement: Young Refugees, School Belonging, and Psychosocial Adjustment. *Clinical Child Psychology and Psychiatry, 12*(1), 29-43.

Kihlstrom, J. F., & Cantor, N. (2000). Social intelligence. In R. J. Sternberg & S. B. Kaufman (eds.), *The Cambridge Handbook of Intelligence* (pp. 359-379). Cambrigde University Press.

Kim, C., & Miyamoto, N. (2013). We're still here: Community-based art, the scene of education and the formation of scene. *Harvard Educational Review, 83*(1), 153-164.

Kivijärvi, S. & Poutiainen, A. (2020). Supplying social capital through music education: A study on interaction in special educational needs students' concerts. *Research Studies in Music Education, 42*(3), 347-367.

Koizumi, M. (2016). Creativity in a shrinking society: A case study of the Water and Land Niigata Art Festival. *Cities, 56*, 141-147.

Korkman, M., Kirk, U., & Kemp, S. (2007). *NEPSY 2nd Edition*. Harcourt Assessment.

Kovács, Z., Wiessner, R., & Zischner, R. (2013). Urban renewal in the inner city of Budapest: Gentrification from a post-socialist perspective. *Urban Studies*, *50*(1), 22-38.

Langston, T. W., & Barrett, M. S. (2008). Capitalizing on community music: A case study of the manifestation of social capital in a community choir. *Research Studies in Music Education, 30*(2), 118-138.

Lazzari, M. M., Amundson, K. A., & Jackson, R. L. (2005). “We are more than jailbirds”: An arts program for incarcerated young women. *Affilia*, *20*(2), 169-185.

Lazzeretti, L., & Capone, F. (2015). Museums as societal engines for urban renewal. The event strategy of the museum of natural history in Florence. *European Planning Studies*, *23*(8), 1548-1567.

Leamy, M., Bird, V., Le Boutillier, C., Williams, J., & Slade, M. (2011). Conceptual framework for personal recovery in mental health: systematic review and narrative synthesis. *The British Journal of Psychiatry*, *199*, 445-452.

Lee, D. (2013). How the Arts Generate Social Capital to Foster Intergroup Social Cohesion. *The Journal of Arts Management, Law, and Society, 43*, 4-17.

Leichner, P., Lagarde, E., & Lemaire, C. (2014). Windows to Discover: A socially engaged arts project addressing isolation. *Arts & Health*, *6*(1), 90-97.

Lewandowska, K., & Węziak-Białowolska, D. (2023). The impact of theatre on social competencies: a meta-analytic evaluation. *Arts & Health*, *15*(3), 306-337.

Light, J., & McNaughton, D. (2014). Communicative competence for individuals who require augmentative and alternative communication: A new definition for a new era of communication? *Augmentative and Alternative Communication,30*, 1-18.

Lin, N. (1999). Social networks and status attainment. *Annual Review Sociology, 25*, 467-487.

Lin, N., 2000. Inequality in social capital. *Contemporary Sociology, 29*(6), 785-795.

Lin, N. (2001a). Building a network theory of social capital. In: N., Lin, K. S., Cook, (Eds.), *Social Capital: Theory and Research* (pp. 3-30). Aldine de Gruyte.

Lin, N. (2001b). Social Capital: A Theory of Social Structure and Action. Cambridge University Press.

Lin, N. & Dumin, M. (1986). Access to occupations through social ties. *Social Networks 8*, 365-385.

Lin, N., Ensel, W. M., Vaughn, J. C. (1981a). Social resources and strength of ties: structural factors in occupational status attainment. *American Sociological Review, 46*(4), 393-405.

Lin, N. & Erickson, B. H. (2008). Theory, Measurement, and the Research Enterprise on Social Capital. In N. Lin & B. H. Erickson (Eds.), *Social Capital: An International Research Program* (pp. 1-24). Oxford University Press.

Lin, N., Vaughn, J. C., Ensel, W. M. (1981b). Social resources and occupational status attainment. *Social Forces 59*(4), 1163-1181.

Littman, D. M., & Sliva, S. M. (2020). Prison Arts Program Outcomes. *Journal of Correctional Education (1974-), 71*(3), 54-82.

Liu, Y. D. (2014). Socio-cultural impacts of major event: evidence from the 2008 European Capital of Culture, Liverpool. *Social Indicators Research*, *115*, 983-998.

Lizardo, O. (2013). Variety in cultural choice and the activation of social ties. *Social Science Research, 42*(2), 321-330.

Low, S.M., & Altman, I. Place attachment: A conceptual inquiry. In I. Altman, & S. M. Low (Eds.), *Place Attachment. Human Behavior Environment: Advances in Theory and Research* (pp. 1-12). Plenum Press.

Luke, J. J., Brenkert, S. & Rivera, N. (2022). Preschoolers' social emotional learning in children's museums and community playgrounds. *Journal of Early Childhood Research, 20*(2), 229-241.

Mackay, S., Klaebe, H., Hancox, D., & Gattenhof, S. (2021). Understanding the value of the creative arts: place-based perspectives from regional Australia. *Cultural Trends*, *30*(5), 391-408.

MacLeod, A., Skinner, M. W., Wilkinson, F., & Reid, H. (2016). Connecting socially isolated older rural adults with older volunteers through expressive arts. *Canadian Journal on Aging, 35*(1), 14-27.

Madyaningrum, M. E., & Sonn, C. (2011). Exploring the meaning of participation in a community art project: A case study on the Seeming project. *Journal of Community & Applied Social Psychology, 21*(4), 358-370.

Magis, K. (2010). Community resilience: An indicator of social sustainability. *Society & Natural Resources*, *23*(5), 401-416.

Mahon, M., & Hyyryläinen, T. (2019). Rural arts festivals as contributors to rural development and resilience. *Sociologia Ruralis*, *59*(4), 612-635.

Marceau, J., & Davison, K. (2005). Stage two report, social impacts of participation in the arts and cultural activities: Evidence, issues and recommendations (Aegis). Cultural Ministers Council's Statistics Working Group.

Maruna, S. (2005). *Making Good: How Ex-convicts Reform and Rebuild Their Lives*. American Psychological Association.

Matarosso, F. (1997). Use or Ornament? The Social Impact of Participation in the Arts. Comedia Publishing.

Mathews, V. (2010). Aestheticizing space: Art, gentrification and the city. *Geography Compass, 4*(6), 660-675.

Mattern, M. (2001). Art and community development in Santa Ana, California: the promise and the reality. *The Journal of Arts Management, Law and Society, 30*(4), 301-315.

Matthews, T., & Gadaloff, S. (2022). Public art for placemaking and urban renewal: Insights from three regional Australian cities. *Cities*, *127*, 103747.

McBrien, J. L. (2005). Educational Needs and Barriers for Refugee Students in the United States: A Review of the Literature. *Review of Educational Research, 75*(3), 329-64.

McCarthy, K. F., Ondaatje, E. H., Zakaras, L., & Brooks, A. (2004). *Gifts of the muse: Reframing the debate about the benefits of the arts*. RAND Corporation.

McHenry, J. A. (2011). Rural empowerment through the arts: The role of the arts in civic and social participation in the Mid West region of Western Australia. *Journal of Rural Studies, 27*(3), 245-253.

McNiff, S. (1988). The shaman within. *The Arts in Psychotherapy, 15*, 285–291.

Menning, N. (2010). Singing with conviction: New Zealand prisons and Maori populations. *International Journal of Community Music*, *3*(1), 111-120.

Merli, P. (2002). Evaluating the social impact of participation in arts activities. *International Journal of Cultural Policy, 8*(1), 107-118.

Merrell, K.W., & Gimpel, G. (1998). Social Skills of Children and Adolescents: Conceptualization, Assessment, Treatment (1st ed.). Psychology Press.

Merriam, A. P. (1964). *The Anthropology of Music*. Northwestern University Press.

Meuleman, R. (2021). Cultural connections: the relation between cultural tastes and socioeconomic network resources. *Poetics, 86*, 101540.

Michalos, A. C., & Kahlke, P. M. (2010). Arts and the perceived quality of life in British Columbia. *Social Indicators Research, 96*, 1-39.

Michelson, L. , Sugai, D. , Wood, R. , & Kazdin, A. E. (1983). Social skills assessment and training with children: An empirical handbook. Plenum.

Middleton, J.A. (2001). Brain injury in children and adolescents. *Advances in Psychiatric Treatment, 7*, 257–265.

Mitchell, G. J., Dupuis, S., & Jonas-Simpson, C. (2011). Countering stigma with understanding: The role of theatre in social change and transformation. *Canadian Theatre Review*, *146*, 22-27.

Mogro-Wilson, C., & Tredinnick, L. (2020). Influencing social and emotional awareness and empathy with a visual arts and music intervention for adolescents. *Children & Schools*, *42*(2), 111-119.

Moody, E., & Phinney, A. (2012). A community-engaged art program for older people: Fostering social inclusion. *Canadian Journal on Aging*, *31*(1), 55-64.

Mouw, T. (2003). Social capital and finding a job: do contacts matter? *American Sociological Review, 68*, 868-898.

Müller, E., Naples, L. H., Cannon, L., Haffner, B., & Mullins, A. (2024). How an integrated arts program facilitated social and emotional learning. *International Journal of Early Years Education, 32*(1), 204-219.

Muñoz-Bellerín, M., & Cordero-Ramos, N. (2020). The role of applied theatre in social work: Creative interventions with homeless individuals. *The British Journal of Social Work*, *50*(5), 1611-1629.

Murray, M., & Crummett, A. (2010). 'I Don't Think They Knew We Could Do These Sorts of Things' Social Representations of Community and Participation in Community Arts by Older People. *Journal of Health Psychology*, *15*(5), 777-785.

Nakagawa, S. (2010). Socially inclusive cultural policy and arts-based urban community regeneration. *Cities*, *27*, S16-S24.

Nelson, C. A. (2001). The development and neural bases of face recognition. *Infant and Child Development: An International Journal of Research and Practice, 10*(1-2), 3-18.

Nicholson, N.R. (2012). A review of social isolation: an important but underassessed condition in older adults. *Journal of Primary Prevention, 33*, 137-152.

Nitzan, A., & Orkibi, H. (2021). "We're All in the Same Boat" - The Experience of People With Mental Health Conditions and Non-clinical Community Members in Integrated Arts-Based Groups. *Frontiers in Psychology*, *12*, 661831.

Noble, J. (2001). Art as an instrument for creating social reciprocity: Social skills group for children with autism. In S. Riley (Ed.), *Group process made visible: Group art therapy* (pp. 82–114). Brunner-Routledge.

Nugent, B., & Loucks, N. (2011). The arts and prisoners: experiences of creative rehabilitation. *The Howard Journal of Criminal Justice, 50*(4), 356-370.

Nussbaum, M. (1997). Cultivating humanity. A classical defense of reform in liberal education. Harvard University Press.

Nussbaum, M. (2010). *Not for profit. Why democracy needs the humanities*. Princeton University Press.

Nussbaum, M. (2012). Crear capacidades. Propuesta para el desarrollo humano. Paidós.

Oliver, W., & Hearn, C. P. (2008). Dance is for all ages. *Journal of Physical Education, Recreation & Dance, 79*, 6-56.

Otte, H. (2019). Bonding or bridging? On art participation and social cohesion in a rural region of the Netherlands. *Poetics, 76*, 101355.

Pachucki, M.A. & Breiger, R.L. (2010). Cultural holes: beyond relationality in social networks and culture. *Annual Review of Sociology, 36*, 205-224.

Palmer, R. (2004). European cities and capitals of culture: Study prepared for the European commission, part 1. Palmer-Rae Associates.

Pan, C. Y. (2009). Age, social engagement, and physical activity in children with autism spectrum disorders. *Research in Autism Spectrum Disorders, 3*(1), 22-31.

Panelli, R., & Welch, R. (2005). Why community? Reading difference and singularity with community. *Environment and Planning A: Economy and Space*, *37*(9), 1589-1611.

Parry, J. (2015). Exploring the social connections in preschool settings between children labelled with special educational needs and their peers. *International Journal of Early Years Education, 23*(4), 352-364.

Pascale, L. (2013). The role of music in education: Forming cultural identity and making cross-cultural connections. *Harvard Educational Review*, *83*(1), 127-134.

Pasetto, R., & Malini, G. I. (2022). Promoting environmental justice in contaminated areas by combining environmental public health and community theatre practices. *Futures*, *142*, 103011.

Pastak, I., & Kährik, A. (2016). The Impacts of Culture-led Flagship Projects on Local Communities in the Context of Post-socialist Tallinn. *Czech Sociological Review*, *52*(6), 963-990.

Patel, S. S., Rogers, M. B., Amlôt, R., & Rubin, G. J. (2017). What do we mean by 'community resilience'? A systematic literature review of how it is defined in the literature. *PLoS Currents, 9*.

Phillipson, C. (2007). The 'elected'and the 'excluded': sociological perspectives on the experience of place and community in old age. *Ageing & Society*, *27*(3), 321-342.

Putland, C. (2008). Lost in translation: The question of evidence linking community-based arts and health promotion. *Journal of Health Psychology, 13*(2), 265-276.

Putnam, R. D. (2000). Bowling alone: The collapse and revival of American community. Simon & Schuster.

Qu, M., & Cheer, J. M. (2021). Community art festivals and sustainable rural revitalisation. *Journal of Sustainable Tourism, 29*(1), 1756-1775.

Ray, C. (1998). Culture, intellectual property and territorial rural development. *Sociologia Ruralis*, *38*(1), 3-20.

Rhodes, A. M. & Schechter, R. (2014). Fostering Resilience Among Youth in Inner City Community Arts Centers: The Case of the Artists Collective. *Education and Urban Society, 46*(7), 826-848.

Riger, S., & Lavrakas, P. J. (1981). Community ties: Patterns of attachment and social interaction in urban neighborhoods. *American Journal of Community Psychology, 9*(1), 55-65.

Rointan, P., Heidari, A., Eftekhar Saadi, Z., & Ehteshamzadeh, P. (2021). Comparing the effects of group play therapy and painting therapy on social adjustment and alienation among children with specific learning disabilities in Kermanshah, Iran. *International Journal of Pediatrics*, *9*(4), 11389-11399.

Rosenberg M. (1965). *Society and the adolescent self-image*. Princeton University Press.

Rouvali, A. & Riga, V. (2018). Redefining the Importance of Children's Voices in Personal Social and Emotional Development Curriculum Using the Mosaic Approach. *Education 3-13: International Journal of Primary, Elementary and Early Years Education*, 998-1013.

Rubin, C. L., Chomitz, V. R., Woo, C., Li, G., Koch-Weser, S. & Levine, P. (2021). Arts, culture, and creativity as a strategy for countering the negative social impacts of immigration stress and gentrification. *Health Promotion Practice*, *22*(Suppl 1), 131S-140S.

Ruokonen, I. (2018). 'I–from dreams to reality': A Case Study of Developing Youngsters' Self-Efficacy and Social Skills through an Arts Educational Project in Schools. *International Journal of Art & Design Education*, *37*(3), 480-492.

Russell, D., Peplau, L. A., & Cutrona, C. E. (1980). The revised UCLA Loneliness Scale: concurrent and discriminant validity evidence. *Journal of Personality and Social Psychology*, *39*(3), 472-480.

Sagan, I., & Grabkowska, M. (2012). Urban regeneration in Gdańsk, Poland: Local regimes and tensions between top-down strategies and endogenous renewal. *European Planning Studies*, *20*(7), 1135-1154.

Sakalauskas, L., Dulskis, V., Lauzikas, R., Miliauskas, A. & Plikynas, D. (2020). A probabilistic model of the impact of cultural participation on social capital. *Journal of Mathematical Sociology, 45*(2), 65-78.

Sandell, R. (1998). Museums as agents of social inclusion. *Museum management and curatorship*, *17*(4), 401-418.

Sardu, C., Mereu, A., Sotgiu, A., & Contu, P. (2012). A bottom-up art event gave birth to a process of community empowerment in an Italian village. *Global Health Promotion*, *19*(1), 5-13.

Sasaki, M. (2010). Urban regeneration through cultural creativity and social inclusion: Rethinking creative city theory through a Japanese case study. *Cities*, *27*, S3-S9.

Schaefer-McDaniel, N. J. (2004). Conceptualising Social capital among young people: towards a new theory. *Children, Youth and Environments, 14*(1), 153-172.

Scharf, T., Phillipson, C., & Smith, A. E. (2005). Social exclusion of older people in deprived urban communities of England. *European Journal of Ageing, 2*(2), 76-87.

Schnabel, P. (2000). Vergroting van maatschappelijke cohesie door versterking van de sociale infrastructuur. Probleemverkenning en aanzet tot beleid. In R. P. Hortulanus, & J. E. M. Machielse (eds.), *In de marge. Het sociaal debat, deel 1* (pp. 21–34). Elsevier.

Schweizer, C., Knorth, E. J., & Spreen, M. (2014). Art therapy with children with Autism Spectrum Disorders: A review of clinical case descriptions on 'what works'. *The Arts in Psychotherapy, 41*(5), 577-593.

Schultz, B. L., Richardson, R. C., Barber, C. R., & Wilcox, D. (2011). A preschool pilot study of connecting with others: Lessons for teaching social and emotional competence. *Early Childhood Education Journal, 39*, 143-148.

Scrivens, K., & Smith, C. (2013). Four interpretations of social capital: An agenda for measurement. *OECD Statistics Working Papers*, 2013/06.

Sharp, J., Pollock, V., & Paddison, R. (2005). Just art for a just city: Public art and social inclusion in urban regeneration. *Urban Studies, 42*(5/6), 1001-1023.

Secker, J., Hacking, S., Kent, L., Shenton, J., & Spandler, H. (2009). Development of a measure of social inclusion for arts and mental health project participants. *Journal of Mental Health, 18*, 65-72.

Sepe, M. (2018). Place Identity and Creative District Regeneration: The Case of 798 in Beijing and M50 in Shanghai Art Zones. *ODTÜ Mimarlık Fakültesi Dergisi*, *35*(2), 151-171.

Sevdalis, V., & Raab, M. (2014). Empathy in sports, exercise, and performing arts. *Psychology of Sport and Exercise, 15*, 173–179.

Silber, L. (2005). Bars behind bars: the impact of a women's prison choir on social harmony. *Music education research*, *7*(2), 251-271.

Silva, L. (2014). The two opposing impacts of heritage making on local communities: residents' perceptions: a Portuguese case. *International Journal of Heritage Studies, 20*(6), 616-633.

Silva, A. S., Santos, H., Ramalho, J., & Moreira, R. (2018). Theatre and sustainable territorial communities: A case study in Northern Portugal. *Journal of Rural Studies*, *63*, 251-258.

Sloane, J. A., & Wallin, D. (2013). Theatre of the commons: A theatrical inquiry into the democratic engagement of former refugee families in Canadian public high school communities. *Educational Research*, *55*(4), 454-472.

Sloman, A. (2012). Using participatory theatre in international community development. *Community Development Journal*, *47*(1), 42-57.

Snow, S. (1996). Focusing on mythic imagery in brief dramatherapy with psychotic individuals. In: A., Gersie (ed.), *Dramatic approaches to brief therapy* (pp. 216-235). Jessica Kingsley Publishers.

Snow, S., D'Amico, M., Tanguay, D. (2003). Therapeutic theatre and wellbeing. *The Arts in Psychotherapy, 30*(2):73-82.

Smith, L., DeMeo, B., & Widmann, S. (2011). Identity, migration, and the arts: Three case studies of translocal communities. *The Journal of Arts Management, Law, and Society, 41*(3), 186-197.

Spitzberg, B. H., & Cupach, W. R. (2011). Interpersonal skills. In M. L. Knapp & J. A. Daly (eds.), *The SAGE Handbook of Interpersonal Communication* (pp. 481-526). SAGE Publications.

Statistiek Vlaanderen. (2024). *Sociale contacten*. Geraadpleegd op 15 maart 2025, van: https://www.vlaanderen.be/statistiek-vlaanderen/sociale-samenhang/sociale-contacten.

Stein, C. H., & Faigin, D. A. (2015). Community-based arts initiatives: exploring the science of the arts. *American Journal of Community Psychology, 55*, 70-73.

Stephens, T. M. (1978). *Social skills in the classroom*. Cedars Press.

Tarrant, M., North, A. C., and Hargreaves, D. J. (2002). Youth identity and music. In R. A. R. MacDonald, D. J. Hargreaves, & D. Miell (Eds.), *Musical Identities* (pp. 134-150). Oxford University Press.

Taylor, K. V. (2020). Building school community through cross-grade collaborations in art. *International Journal of Education Through Art, 16*(3), 351-372.

Teater, B., & Baldwin, M. (2014). Singing for successful ageing: The perceived benefits of participating in the golden oldies community-arts programme. *British Journal of Social Work*, *44*(1), 81-99.

Tett, L., Anderson, K., McNeill, F., Overy, K., & Sparks, R. (2012). Learning, rehabilitation and the arts in prisons: a Scottish case study. *Studies in the Education of Adults*, *44*(2), 171-185.

Theodotou, E. (2017). Supporting Personal and Social Development Through Child-led Arts Projects in the Early Years Settings. *Early Child Development and Care,* 1889-1900.

Theodotou, E. (2019). Supporting personal and social development through child-led art projects in the early years settings. *Early Child Development and Care, 189*(11), 1889-1900.

Theodotou, E. (2020). An empirical study comparing different art forms to develop social and personal skills in early years education. *Education 3-13, 48*(4), 471-482.

Todd, C., Camic, P. M., Lockyer, B., Thomson, L. J., & Chatterjee, H. J. (2017). Museum-based programs for socially isolated older adults: Understanding what works. *Health & Place*, *48*, 47-55.

Trumbull, N. S. (2014). Culture-led development and conflict over urban space: reimag(in)ing St Petersburg, Russia. *Geografiska Annaler: Series B, Human Geography*, *96*(1), 1-22.

Turok, I. (1992). Property-led urban regeneration: panacea or placebo?. *Environment and Planning A*, *24*(3), 361-379.

United Nations. (2017). *Mental Health and Human Rights*. United Nations. https://digitallibrary.un.org/record/861008.

van de Vall, R. (2008). At the edges of vision. A phenomenological aesthetics of contemporary spectatorship. Ashgate Publishing Limited.

van den Hoogen, Q. L. (2010). Performing arts and the city: Dutch municipal cultural policy in the brave new world of evidence-based policy. [Thesis fully internal (DIV), Rijksuniversiteit Groningen]. s.n.

van der Hoeven, A. & Hitters, E. (2019). The social and cultural values of live music: Sustaining urban live music ecologies. *Cities, 90*, 263-271.

Van der Meulen, E., & Omstead, J. (2021). The limits of rehabilitation and recidivism reduction: Rethinking the evaluation of arts programming in prisons. *The Prison Journal*, *101*(1), 102-122.

van der Vaart, G., van Hoven, B., & Huigen, P. P. (2018). The value of participatory community arts for community resilience. In E.-M. Trell, B. Restemeyer, M. Bakema, & B. van Hoven (Eds.), *Governing for Resilience in Vulnerable Places* (pp. 186-204). Routledge.

van der Vaart, G., van Hoven, B., & Huigen, P. P. (2019). 'It is not only an artist village, it is much more than that'. The binding and dividing effects of the arts on a community. *Community Development Journal*, *54*(3), 446-462.

van Maanen, H. (2009). How to study art worlds, on the societal functioning of aesthetic values. Amsterdam University Press.

van Weeghel, J., van Zelst, C., Boertien, D., & Hasson-Ohayon, I. (2019). Conceptualizations, assessments, and implications of personal recovery in mental illness: A scoping review of systematic reviews and meta-analyses. *Psychiatric Rehabilitation Journal*, *42*, 169-181.

Verhoeven, J., Spruyt, M. & Siongers, J. (2024). *Value of Culture: The economic value of culture.* Centre for Cultural Research.

Vicario, L., & Martínez Monje, P. M. (2003). Another'Guggenheim effect'? The generation of a potentially gentrifiable neighbourhood in Bilbao. *Urban studies*, *40*(12), 2383-2400.

Viola, E., Fedi, A., Bosco, A. C., & De Piccoli, N. (2023). Community development via performing art: considering a community theatre intervention. *Community Development Journal, 59*(3), 553-571.

Von Rosseberg-Gempton, I., Dickinson, J., & Poole, G. (1998). Creative dance: Potentiality for enhancing social functioning in frail seniors and young children. *Arts in Psychotherapy, 26*, 313-327.

Wang, S. Y. (2012). From a living city to a World Heritage City: authorised heritage conservation and development and its impact on the local community. *International Development Planning Review*, *34*(1), 1-17.

Westerling, M., & Karvinen-Niinikoski, S. (2010). Theatre enriching social work with immigrants - the case of a Finnish multicultural theater group. *European Journal of Social Work, 13*(2), 261-270.

White, T. R., & Hede, A. (2008). Using narrative inquiry to explore the impact of art on individuals. *The Journal of Arts Management, Law and Society, 38*(1), 19-36.

Wilders, M. L. (2012). Theaterbeleving in het belevenistheater. De architectuur van het theatergebouw als context voor de theaterervaring. [Thesis, fully external, RUG Rijksuniversiteit Groningen]. Rijksuniversiteit Groningen.

Wilks, L. (2011). Bridging and bonding: social capital at music festivals. *Journal of Policy Research in Tourism, Leisure and Events, 3*(3), 281-297.

Willems-Braun, B. (1994). Situating cultural politics: Fringe festivals and the production of spaces of intersubjectivity. *Environment and Planning D: Society and Space, 12*(1), 75-104.

Williams, D. (1997). How the Arts Measure Up - Australian research into social impact [Working Paper]. Comedia.

Williams, K. E., Barrett, M. S., Welch, G. F., Abad, V. & Broughton, M. (2015). Associations between early shared music activities in the home and later child outcomes: Findings from the Longitudinal Study of Australian Children. *Early Childhood Research Quarterly, 31*, 113-124.

Wilson, C., Secker, J., Kent, L., & Keay, J. (2017). Promoting mental wellbeing and social inclusion through art: Six month follow-up results from Open Arts Essex. *International Journal of Mental Health Promotion*, *19*(5), 268-277.

Wiseman-Hakes, C., Stewart, M. L., Wassertnan, R., & Schuller, R. (1998). Peer group training of pragmatic skills in adolescents with acquired brain injury. *The Journal of head trauma rehabilitation, 13*(6), 23-38.

Wright, S. (2007). Graphic-narrative play: Young children's authoring through drawing and telling. *International Journal of Education & the Arts, 8*(8), 1-28.

Woolcock, M. (2001). Microenterprise and Social Capital: A Framework for Theory, Research, and Policy. *The Journal of Socio-Economics, 30*, 193-198.

World Health Organization. (2007). *Global age-friendly cities: A guide*. Geraadpleegd op 30 januari 2025, van: https://www.who.int/publications/i/item/9789241547307 .

Yakubovich, V. (2005). Weak ties, information, and influence. How workers find jobs in a local Russian labor market. *American Sociological Review, 70*, 408-421.

Yang, K. (2007). Individual social capital and its measurement in social surveys. *Survey Research Methods, 1*(1), 19-27.

Zazulak, J., Halgren, C., Tan, M., & Grierson, L. E. (2015). The impact of an arts-based programme on the affective and cognitive components of empathic development. *Medical humanities*, *41*(1), 69-74.

Zebracki, M. M. (2012). Public artopia: Art in public space in question. Pallas Publications.