



# ENCATC

The European network on cultural management and policy

## MAGAZINE

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### THE CHALLENGE OF MEASURING THE CULTURAL AND CREATIVE SECTOR

IGNASI GUARDANS

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# Editorial

Dear colleagues and friends of ENCATC,

Welcome back to another edition of our ENCATC Magazine, the bi-annual publication meant to inform, raise awareness and provide insight to all stakeholders in the field of cultural management and policy. This is the space where we take the opportunity for a closer look at specific trends and issues, giving a platform for voices to emerge and for ideas to circulate.

This edition is just as rich and varied in terms of contents as the previous ones. We begin with Ignasi Guardans' perspective on "The challenge of measuring the cultural and creative sector". Following a European Commission call to address evident challenges in the field, a specific Consortium and research project was born. The project responded to three main objectives: proposing a framework for statistics measuring the cultural and creative sectors, developing new quantification methods for online services in CCS, and providing updated economic figures in the CCS. Ignasi foregrounds the importance of these objectives for the sector.

We then turn to an in-depth piece related to the educational side of cultural management and policy, with an article on the mentoring model and "bridging the gap between academia and practice in the cultural management higher education". This article, by Kaari Kiitskak-Prikk, delves specifically into the Reinventing Mentoring in Arts Management (REMAM) project, the Erasmus+ funded project about mentorship as a framework for professional life-long learning. The project is really worth looking into, especially for those who are interested in experimenting with innovative teaching methods.

Maria Cerquetti and Eleonora Cutrini present the Rethinking Culture and Creativity programme with a focus on 'the role of cultural heritage in the green and digital transition'. They consider the role of the CCS in inclusivity, resilience and regeneration through a reflection on the wide-ranging and thought-provoking ideas discussed at the recent RCC workshop hosted by the University of Macerata (Italy).

A powerful contribution to this magazine's edition is made by Tetiana Biletska on "the role of culture in a time of war", presenting her perspective as a consultant on cultural and educational policies and practices from Ukraine. In her piece, Biletska confronts the impact of the ongoing conflict on the lives and roles of artists and cultural operators, among others, recounting the difficulties in bringing life forward and pointing out the enhanced need for support and unity at the same time. She shares a provocative reflection on the essential role that culture and cultural production play in this war and in contexts of conflict at large.

Our final featured article is by Bernd Fesel on EIT Culture & Creativity, the ninth Knowledge and Innovation Community, supported by the European Institute of Innovation and Technology. Here, we discover the premises and scope behind EIT Culture & Creativity and what the project is concretely going to do in the future once it starts becoming operational in February 2023.

To find out more about Bernd, turn to our "inside great minds" feature for an interview focusing on his take on his role, management style, and personality. A quick read with relevant insights, and a closer look at one of the most distinguished cultural leaders of our time.

We then interview Karin Drda-Kühn, posing a series of questions on the EU Heritage-Pro training scheme. This is an initiative by six European institutions to develop an interdisciplinary training scheme for professionals of different disciplines towards sustainable management

and preservation of cultural heritage. Thanks to her 20 years of professional experience in project management, Drda-Kühn has a lot to share in this respect. Turn to the interview to find her key insights and tips for effective collaboration in cultural projects.

The following feature by Tola Say illustrates the contents of the ENCATC Congress, focusing on the main theme of this year's conference - internationalization - and the ways to carry it forward. Here the various sessions of the Congress are reviewed and summarized in detail, in case you couldn't make it to the event and you are curious to know what happened. From the Global Conversation and the ENCATC Research Award to the Study Visits, Members Talks, and Policy Debate, Say gathers the key facts and some of the most relevant insights from speakers, serving as food for thought way beyond the Congress itself.

We present a report by the Asia-Europe Foundation (ASEF) on its roundtable "Recalibrating the Compass: Rethinking Cultural Diplomacy in Times of Global Crisis". This is a series of roundtables launched by ASEF on the occasion of its 25th anniversary, to examine current challenges and identify ways to develop new, more relevant and resilient forms of support for cultural collaboration between Asia and Europe. The article focuses on the fifth and final roundtable of the project, examining the availability of spaces for true cultural relations between the two continents. ASEF will now follow up with a public panel in early 2023, where findings and recommendations from all the series' sessions will be shared and discussed.

With the new EU Work Plan for Culture 2023-2026, the European Union sets its top cultural policy making priorities for the next four years. We share an outline of this ambitious and all-encompassing plan, whose priorities range from "Empowering the cultural and creative sectors" to "Enhancing cultural participation and the role of culture in society", "Unleashing the power of culture" and "Strengthening the cultural dimension of the EU external relations". For further details, we invite you to take a closer look at this section.

We then turn to an interesting contribution from UNESCO on the 1980 Recommendation concerning the Status of the Artist, a document first born 40 years ago, but whose premises and relevance are still valid today when it comes to the worldwide challenges in the area of social and economic rights and the impact of digital technology on the work of artists.

Rivta Mitchell, a leading figure in the Finnish and international cultural management and policy sector, sadly passed away in 2022. In memorium of Ritva, Isabelle Schwarz shares personal recollections of her life and career, and we invite you to join us in honouring her as "a visionary and a passionate European."

Finally, in the section "Our favourite things", Dea Vidović, vice-president of ENCATC, shares some of her personal picks with regards to ENCATC's articles, book series, events and memories, drawing the reader closer to key elements in the extensive production of ENCATC outputs, and giving a compass to orientate this work from her perspective.

We hope that you will be motivated to join us once again in engaging with these useful and relevant perspectives. We thank all the contributors for their valuable inputs, as well as each and every one of our followers for their continuous support and feedback. If ENCATC continues to thrive the way it does, it is because of all these constant, substantial, and enriching additions.

*Giannalia*

GiannaLia Cogliandro Beyens

ENCATC Secretary General



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**Dea Vidović shares some of her favourite things from ENCATC!**



# THE CHALLENGE OF MEASURING THE CULTURAL AND CREATIVE SECTOR



**IGNASI GUARDANS**

Co-founder, Chair and CEO of Culture & Media  
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"One cannot love what one does not know". This famous and most important quote from Thomas Aquinas applies to very different aspects of life, including, in a way, to public life and to policy making. One cannot apply good policy to what one does not know well. And, in the policy making environment, "knowing well" is, most often, tantamount to having good statistics. You "know" what you can measure. You know what you can translate into solid, respectable, undisputed figures. That's the essential ground for good policy making.

When it comes to the Cultural and Creative Sectors (CCS), there is of course a general assumption of their importance and of the role they play in Europe's economy and society. This allows us to affirm that the CCS are amongst Europe's most dynamic industries, and that they are an important asset to generate economic growth and employment, as well as to foster social cohesion and promote diversity. According to the Annual Single Market Report 2021, the economic contribution of the CCS is substantial and even greater than that of several other leading sectors such as telecommunications, high technology, pharmaceuticals, and the automotive industry.

**There is a huge amount of data out there ... But these data, these statistics, are profoundly imperfect**

However, this image is far too blurred. Sure, there is a huge amount of data on the CCS out there: from sources public and private; local, regional, national and European; horizontal and sectorial. But these data, these statistics, are profoundly imperfect, in particular if compared with statistics from most other sectors relevant to our economies and social life. There are a number of issues that deserve criticism or require solid improvement. These include, among others:

- a** There is a lack of uniformity and harmonization among Member States about what is to be included and what not in this measurement. In other words, not only the terminology to be used when referring to this matter, but even the content of the different statistical categories, is not harmonized. As a result, for example, Member States have and use different criteria when they decide which categories (the "NACE Codes", *Nomenclature des Activités Économiques dans la Communauté Européenne* or *Nomenclature of Economic Activities*) can be considered "cultural", "not cultural" or only "partly cultural";
- b** Member States use different methods and parameters for their own national statistics and when they provide official information to be aggregated as European statistics. Sometimes, even the replies to a survey have different content depending on its scope or target. No surprise: this produces different measurements at national and European scale for what is supposed to be the same reality.
- c** Member States have a large amount of information on the actors involved in the CCS, and on their activities, to be used in other administrative processes (registration of corporations and associations, taxation, etc...). But nothing from this is actually used for statistical purposes.
- d** Last but not least, a very large part of the activity of the CCS has moved online. As we all know, the COVID pandemic crisis accelerated major trends in digital, and pushed many actors to increase efforts to develop new content and new business models. But, in terms of statistics, that move into digital has often had the effect of crossing a border into the unknown. The online economy (an economy essentially, intrinsically, existentially, based in the use and management of data) does not feed data into the channels of official statistics. As a result, of course, a large part of the CCS reality is now flying completely outside the official statistics' radar screen.

This is the context that pushed the European Parliament to ask for the funding of a Pilot Project that would face these challenges. One that would propose a thorough revision of the existing framework of cultural statistics, both at EU level and across all Member States, and that could explore - in this area of the cultural and creative activities - potential bridges or pipelines connecting the regular and stable data sources of the online economy with the structures and the needs of reliable statistics.

Following this mandate, the Commission launched a Call for Proposals addressing these challenges. And it added a new one: to present an actual picture of the measuring parameters of the economic and social reality of the CCS in Europe. Having heard of this opportunity, we created an interdisciplinary Consortium combining the necessary (but diverse) expertise to approach those aspects in an efficient and coordinated way.

After having had the honor of receiving the trust of the European Commission, the Research Project "Measuring the Cultural and Creative Sectors in the EU" was born, and started its work. Its final results (which had been preceded by a number of interim papers and tables), together with a number of conclusions, have been delivered and made known after a public event at the end of November 2022.

The research was led by **Qmetrics, a consultancy based in Lisbon**, Portugal, who brought over their decades of experience in statistics, data management and research. This was combined with the solid expertise in online and digital economy, research and analysis provided by **NTT DATA**, joined by a team of cultural economy specialists from the **University of Valencia**, in collaboration with **Fundación Alternativas (Spain)**.

The team was completed by Culture & Media Agency Europe - **CUMEDIAE** (Belgium) and **Associação Cultural Gerador** (Portugal), who jointly provided a deep knowledge and understanding of the cultural and creative sector, and assumed both the implementation of strategic communication and the necessary engagement with stakeholders in support of the various research activities.

It would not be possible, and in fact not even fair, to try to summarize here the result of two years of work and its clear and detailed recommendations. As said before, the whole project had three main goals, and the Report has fully accomplished those objectives: (i) to propose a new framework for the scope of official statistics measuring the Cultural and Creative Sectors, including an updated definition for them, to better quantify the CCS and to better ensure comparability of all available data across the European Union; (ii) to develop new methods for capturing and quantifying online services in the CCS; and (iii) to provide updated economic figures on the CCS.

To meet these objectives, **the project was developed in three phases:**

**First**, the production of an inventory of main sources of data on cultural and creative sectors, including both official and non-official sources as well as the publications and information on the measurement of online services. **Second**, research leading to a proposal of an updated framework for CCS statistics, including a new methodology for capturing online services that would enable regular statistical production. **And third**, research leading to the production of an updated estimation for the main macroeconomic figures of the CCS and their contribution to the global economy with a European perspective, also exploring some options for establishing causal correlations



with variation in total productivity and with different dimensions of well-being.

The analysis leading to a proposal for a revised framework for CCS statistics is organized around the aim to achieve an **updated theoretical scope or definition** for the Cultural and Creative Sector Statistics. In other words, it proposes to include under the scope certain categories that were in part or totally out of it, at least in a number of Member States; and vice-versa, it calls for the exclusion of certain categories that currently are only accepted as cultural in a limited number of countries. The result, it must be said, enlarges the scope of the CCS in Europe, even if some specific exclusions (fully explained and technically justified) may perhaps not be palatable to everybody.



An essential contribution has been to propose a new methodology for "capturing" digital cultural services. This work strand mainly comprised two set of activities: (i) a revision of the current Cultural Statistics Framework, to allow for the onboarding of digital economy indicators across the CCS, and (ii) the exploration of innovative methodologies of data collection, namely a demonstrator of data analytics capabilities – applied specifically to the music and audio-visual sectors – and the elaboration of an alternative approach for a targeted survey, to collect tailored information from digital actors of the CCS.

The last part of the Report produces an updated estimation on the contribution and impact of the CCS to the EU main macroeconomic aggregates.

Now the intellectual work is done. Well documented and well justified proposals are on the table. The Research team, together with its partners, can properly say "Mission accomplished", and they know it was not easy. It is now the time of decision makers at Eurostat and at the National Institutes for Statistics to ensure that this is properly followed up. It is up to the Commission, eventually with stimulus and support from the European Parliament, to move this forward in an effective way. In the case of the official statistics, the simple implementation of the recommendations would automatically represent a very clear and solid progress. In relation to measuring the online services, the work has just begun. But this Report points to the direction that can be followed to properly measure that large part of the cultural and creative activity.

It is up to policy makers to take this forward.



## IGNASI GUARDANS

Ignasi Guardans PhD (Barcelona, 1964) is currently an independent consultant specialized in the Cultural and Creative Industries (CCIs) and Media. He is also involved in other EU policy & regulatory matters.

Ignasi started his career as an academic. After some years of legal practice, in 1996 he started a political career, serving successive elected mandates: first at the *Catalan Parliament*, then elected to the *Spanish Parliament*, and later as MEP at the *European Parliament*. During these 13 years he assumed different tasks and responsibilities. He combined Cultural Policy with other areas, including Foreign and EU affairs, International Trade, Telecoms & Digital, Audiovisual & Media.

In 2009 he was appointed *Director General for Cinema and Audiovisual Arts within the Spanish Ministry of Culture*. In 2011 he moved to Geneva as the first *Director for Public Affairs at the European Broadcasting Union (EBU- Eurovision)*. He later moved to Brussels, where he currently works as senior independent consultant, both in publicly funded projects and with private clients. A large part of his activity is linked with a non-profit consultancy he co-founded, *Culture & Media Agency Europe (CUMEDIAE)*, specialized in project management, analysis and communication in the field of the Cultural and Creative Industries. Since 2022, he has been *Adjunct Professor at the Sciences Po*, within the *Paris School of International Affairs*.

Ignasi is a regular media contributor as policy analyst in Spain. He is also very active in Spanish language social media, with more than 45,500 "followers".

Ignasi has been decorated by the Governments of Spain (*Orden del Mérito Civil*) and France (*Chevalier dans l'Ordre des Arts et des Lettres*).



Photo by James Bernstein

# BRIDGING THE GAP BETWEEN ACADEMIA AND PRACTICE IN CULTURAL MANAGEMENT HIGHER EDUCATION – TOWARDS A MENTORING MODEL



**KAARI KIITSAK-PRIKK**

Estonian Academy of Music and Theatre,  
Erasmus+ Strategic partnership project REMAM

Cultural management higher education programmes are witnessing rapidly increasing demands and expectations. The role of the arts and cultural manager has changed over the decades along with the enlarging range of skills, knowledge and competencies needed for professional work. University programmes face dualistic demands to bridge the gap between practical skills and capacity to be analytical, critical and openness to transformations. The range of practical skills vary and are incomparably larger than decades ago due to rapidly changing arts and cultural field turbulences. One should be able to manage hybrid and virtual arts events, lead co-creating teams of artists, IT and VR developers, mobilize 24/7 connected communities and advocate for the

field in political discussions. The specificities of practical organizational aspects of different art fields have transformed due to virtual teamwork and rapid knowledge transfer inside communities of practice. Cultural managers must be equipped with a range of tools and competencies to connect arts and the upcoming Z and Alpha generations with their changed worldviews and expectations. The labour market needs entrepreneurial specialists in the arts and culture field to fill the positions which were unheard of only a few years ago like YouTubers, UX designers or sustainable development managers. Higher education for cultural managers needs to meet the academic quality standards and contribute to the development of research, while the discipline embodies multidisciplinary elements and strives for innovative connections between art and medicine, technology, ecology, or astronomy. Is it even possible to provide higher education covering all this and have teachers to keep pace with the field developments? How can we respond to these needs in HEIs settings?

**Cultural managers must be equipped with a range of tools and competencies to connect arts and the upcoming Z and Alpha generations with their changed worldview and expectations**

### **To learn is to share is to learn**

In the context of these changes, it is not enough to follow up the current practices in professional and academic life of the field and formalize them into curricula. The knowledge which needs to be passed on might already be outdated while the syllabus is still being edited. New emerging professional arts and cultural

managers entering the work life crucially need highly functional networks and current field specific expertise besides their academic and transferable competencies. Most importantly, the mindset of a learner - the ability to maintain openness, curiosity and humbleness towards experience with "upskilling and reskilling the self and others with continuous learning in the workplace" ([StartXExL 2021](#)) - has become the central characteristic of the future cultural manager. Future professionals need to adopt a professional identity, building on the one of their predecessors ([Kiitsak-Prikk 2022](#)) and on the practice-related expertise of the specific art field community. At the same time, the communities of cultural and creative industry practitioners are looking for ways to collaborate with universities as this talent and knowledge-based sector is largely reliant on intellectual property. Academia is a great source of data, new knowledge, innovation and inspiration for the organizations and enterprises of the creative economy. Aside from engaging practitioners as guests in classes and internships as part of curricular studies, there is still an approach with a great potential not yet fully recognised and adopted.

### **Mentorship as a powerful interaction**

Mentorship is a powerful way to effectively co-create new knowledge and pass on experiences, skills, and competences while boosting the network of relationships. Learning from many other fields and contexts, mentorship has been proved to bridge the gaps between academic

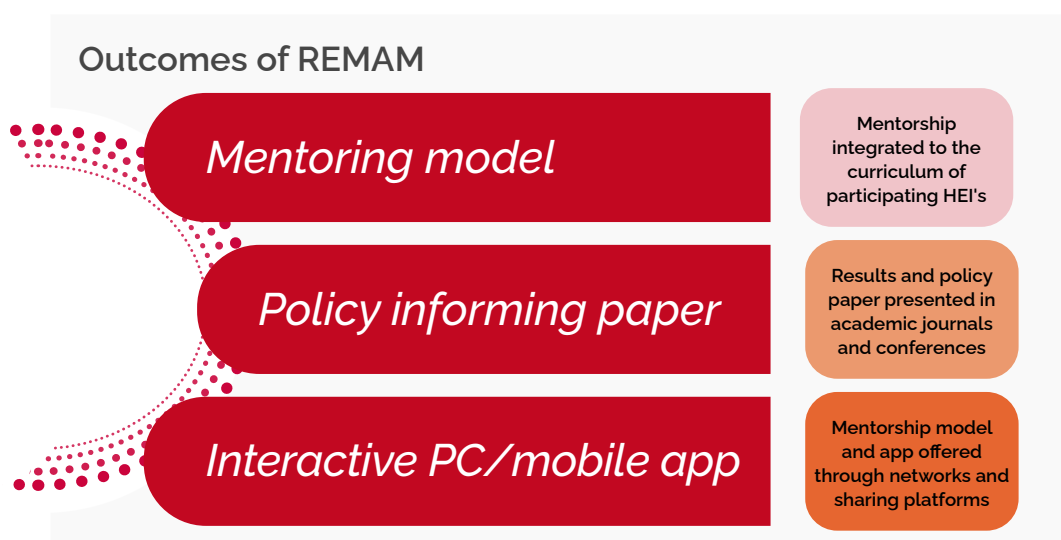
**The communities of cultural and creative industry practitioners are looking for ways to collaborate with universities as this talent and knowledge-based sector is largely reliant on intellectual property**

and practical fields as well as supporting the development of current and future professionals. Mentorship is a collaboration between two individuals, mentor and mentee, built on trust, exchange, support and learning. Although mentorship schemes are more and more popular worldwide with many formal and even more informal schemes, it has not yet been fully realized in arts management. Yet, mentoring in arts and cultural management is particularly relevant: being a leader as arts manager embraces aspects of mentorship as a guiding influence on artists, their career and general wellbeing, and passing managerial experience to the whole team around the artist. Being a mentor is a highly valued skill for future leaders, including leaders in the arts and culture. Being a mentee is a mindset beneficial not only to novices but to already established professionals, as *reversed mentorship* enables them to break already fixed patterns and open up to new ideas, fresh developments, and the most recent changes in the field. Recognising the enormous potential of mentorship to shape the current and future arts and cultural management professionals has led a group of enthusiasts to find a way to integrate mentorship with higher education as an essential part of studies.



### Mentorship model in development

A consortium of higher arts institutions and expert organizations have formed a strategic collaboration project, [REMAM](#), to reinvent a mentoring model in arts and cultural management. The partners from Estonia, Latvia, Belgium, Spain and Serbia have



been unleashing the potential, specificity and practicalities of mentorship as a method to bridge the gap between the practice and academia. The mentorship model under development tackles a variety of aspects and perspectives with a specific focus on its peculiarities in the context of cultural management MA studies and the cultural and creative industry. The academics and experts of the project team have also engaged students and local practitioners to create a learning model that captures the current state and tools of mentorship and highlights the importance of mentoring as an occupation. The consortium has been building a framework for mentoring as professional lifelong learning as well as part of academic education rooted in co-creation of knowledge. In addition to conceptual framework, the consortium has been working towards a policy paper to provide suggestions for decision-makers and stakeholders. The mobile app is under development to provide a practical tool for mentorship programme coordinators, and for potential mentors and mentees on their mentorship journey.



The model for mentorship in arts management MA programmes, which will be published in summer 2023, provides the basics of mentorship and outlines the specificities of the context of creative and cultural industries. There are a variety of aspects one needs to keep in mind. For example, the role of a mentorship cannot be underestimated in development of a professional identity, especially at the entry and exit points for students in university or as employees in cultural organizational contexts. Another aspect is acknowledging mentorship to facilitate knowledge sharing and creating, which requires establishing organizational structures and systems inside academia and in cultural organizations. This could manifest from creating events, networks, and processes to cultivating an organizational culture that supports knowledge sharing and creating. There are also a variety of ethical dilemmas related to mentorship within HEIs and in the cultural sector. Due to long-term trust-based and rather personal relationships there could be issues

**The role of a mentorship cannot be underestimated in development of a professional identity, especially at the entry and exit points for students in university or as employees in cultural organizational contexts**

around intimacy, confidentiality, multiple roles, etc. One should consider the power the mentor holds over the mentee, but also tensions emerging from competition, online communication, cross-race, cross-ethnicity, cross-gender, cross-sexual orientation relationships. The reinvented model provides insights on multiple aspects and offers managerial suggestions. The consortium has been gathering and analysing over 10 cases of mentorship programmes in various cultural and national contexts, and has piloted mentorship in cultural management MA programmes. The preliminary learnings suggest a wide range of adjustments to the curricula, administrative developments, organizational cultures, and networking practices.



### **I have a dream...**

The Estonian pilot programme of mentorship in three different ways - with each cultural management MA student having first academics as mentors, then practitioners and finally international peers as mentees on consecutive semesters - has revealed how demanding yet rewarding managing these formal mentorship programmes really is. In reality, running a programme means at least redesign of the modules involving allocation of credit points, developing assessment criteria, establishing the network and encouraging individual mentors to contribute, providing preparatory guidelines and a code of conduct for mentors and mentees but also for the other teachers and supervisors of the programme, matchmaking, coordinating the processes, feedback gathering, troubleshooting, etc. We have come to the conclusion that the acknowledgement and recognition of mentorship as a mutual learning experience is the key to successful engagement of people and an argument for curricular changes. The students who have experience of mentorship will be the next generation of managers and leaders, who understand that mentoring can be a useful tool for the societal engagement of a cultural and creative organization. Mentorship programmes would flourish from legitimizing mentorship in HEIs and

**The students who have experience of mentorship will be the next generation of managers and leaders, who understand that mentoring can be a useful tool for the societal engagement of a cultural and creative organization**

the creative sector as a supportive measure for educational activities as well as a tool for building better professionals for CCS. The sustainability of mentorship programmes in HEIs relies on the stable and great network of contributing mentors. For true international knowledge co-creation in the CCI field and arts management education, cross-sectorial and cross-border collaborations for mentorship in education would be perfect. One day, there could be an international pool of mentors willing to contribute to arts and cultural management students' professional development, coordinated and supported by the international professional network of cultural management. Wouldn't it be great?

## Reinventing Mentoring in Arts Management (REMAM)

REMAM is an Erasmus+ strategic partnership project that aims to co-create a new comprehensive understanding of cultural management mentorship as a framework for professional life-long learning. Its focus is on establishing and maintaining a sustainable interaction between students, potential employers and field practitioners, simultaneously renewing the understanding of mentoring and creating a novel way for "mentorage" that allows co-creation of knowledge. The partners of the programme are Estonian Academy of Music and Theatre (Tallinn, coordinator), Universiteit Antwerpen (Belgium); Universidad del Pais Vasco/Euskal Herriko Unibertsitatea (Bilbao, Spain), Creative Mentorship (Belgrad, Serbia), Estonian Theatre for Young Audiences (Tallinn), Latvian Academy of Culture (Riga).

**Read more:** [remam.eu](http://remam.eu)

Next admission to the EAMT Cultural Management MA programme which integrates the mentoring model is on 15.01-6.06.2023.

**Read more:** <https://eamt.ee/en/departments/musicology/cultural-management>



## KAARI KIITSAK-PRIKK

Kaari is a senior lecturer and head of studies at cultural management MA programme at the Estonian Academy of Music and Theatre. She mainly teaches project management, career planning, creative entrepreneurship and leadership. Her research focuses on governance and institutional setting of culture; societal impact of the arts; societal engagement of HEIs; entrepreneurial training; and mentorship in the cultural sector.





# RETHINKING CULTURE AND CREATIVITY. THE ROLE OF CULTURAL HERITAGE IN THE GREEN AND DIGITAL TRANSITION



 **MARA CERQUETTI** and **ELEONORA CUTRINI**

Online International Workshop  
(University of Macerata, 10–11 November 2022)

*Rethinking Culture and Creativity* is a pluriennial programme launched in 2020 by Professor Luciana Lazzeretti (University of Florence) in cooperation with Tiziana Cuccia (University of Catania), Pier Luigi Sacco ('Gabriele D'Annunzio' University of Chieti-Pescara) and Ludovico Solima ('Luigi Vanvitelli' University of Campania). The series of annual international workshops aims to create a network of scholars in topics related to the economics and management of culture and creativity and to contribute to the current debate and emerging issues on the cultural and creative economy.

The second edition of the *Rethinking Culture and Creativity* (RCC 2022) workshop was held online on 10 and 11 November 2022. The event was hosted by the Department of Education, Cultural Heritage and Tourism of the University of Macerata (Italy) and jointly organised with the University of Catania, the University of Florence, and 'Luigi Vanvitelli' University of Campania. RCC 2022 focused on *The Role of Cultural Heritage in the Green and Digital Transition* and aimed to be a space for discussing the role of cultural heritage in sustainable territorial development in the digital era.

## Cultural and creative sectors for a resilient recovery

In European, national and local policies, culture and creativity are often associated with building more inclusive societies. Indeed, in Italy, the National Research Plan (PNR) 2021-2027 has devoted one of the six research and innovation areas to Humanities, Creativity, Social Transformation and Inclusive Society. Moreover, decision-makers at various institutional levels, including urban and regional, are increasingly putting culture and creativity at the centre of local development and community welfare strategies.



Back in 1993, in his *Crescita Economica: le insidie delle cifre* [Economic Growth: the pitfalls of numbers], Giorgio Fuà invited economists to reflect on the importance of the environment, landscape and culture as essential features of a broader value system on which to base new metrics of a country's well-being in addition to GDP. In today's society, the cultural and creative sectors (CCSs) are important not only as sources of job creation and income generation, but also for their contribution to the quality of life of the resident population.

The 2022 OECD report *The Culture Fix: Creative people, places and industries* recently suggested that CCSs can be a driver of a resilient recovery for cities and regions, despite workers, firms and organisations in these sectors being among the worst hit by the Covid-19 crisis and despite the fact that the recovery will be uneven across cultural

and creative sub-sectors. The report provides evidence on how cultural and creative industries (CCIs) can generate skilled and qualified jobs along with the knock-on effect of creating additional jobs in other traditional business sectors.

Even though CCSs tend to be concentrated in cities and capital regions, where they stimulate processes of urban regeneration, they are even more important in industrial cities that are in decline and in inland or peripheral areas. In these areas, the development of linkages between the CCSs and other economic sectors is fundamental to promoting sustainable growth and innovation. Universities can play a crucial role in this process by facilitating and enabling such networks.

In the broader context of the current great transformations, such as the so-called Twin Transition (Green and Digital Transition), the RCC 2022 workshop organised at the University of Macerata aimed to reflect on the specific role of cultural heritage and the innovation paths it can trigger for territorial development. These transformations are even more important when placed in the context of the succession of crises and events that have punctuated the history of the last thirty years, from the fall of the Berlin Wall to the acceleration of globalisation, from the explosion of international terrorism to the 2008 financial crisis, and from the Covid-19 pandemic to the Russian invasion of Ukraine, which has caused new problems related to energy supply and has aggravated the climate emergency.

In the last thirty years we have become accustomed to permanent instability and, as argued by Luciana Lazzeretti (2021), we agree that culture and creativity can be powerful antidotes to such uncertainty.

## **The economic literature on cultural heritage**

Over the last decades, the economic literature on cultural heritage has been devoted to investigating its role in local development, economic growth and innovation. Tangible and intangible cultural heritage has been studied as a source for the regeneration of products, sectors and places and a fundamental ingredient for the transformation of the economic structure of cities and regions.

However, the relationship between culture and the economy is approaching a new phase, one that is based on closer ties between culture, creativity and technological innovation. We are beginning a new era in which cultural institutions and organisations should address the challenges that have emerged from the spread of digital technology and the need to adopt practices for environmental, economic and social sustainability. This rapid revolution has led cultural institutions to rethink their role in the contemporary economic context. Production systems have changed, and new intangible added value is generated from a symbolic value and identity, of which creativity, technology transfer, and tangible and intangible heritage are crucial components. The combination of cultural heritage and new technologies stimulates a new ecosystem for innovation that is capable of creating value and different types of entrepreneurship in different sectors, such as tourism. The Twin Transition calls for a response to a new demand for cultural content from local and digital communities and social networks. Cultural institutions like museums have to meet this demand.

In light of these considerations, the RCC 2022 workshop animated the discussion around two main questions: how might the green and digital transition affect the management of tangible and intangible heritage? What are the new challenges for cultural industries after the shock caused by the Covid-19 pandemic?

## An open debate

To answer the questions targeted by the call for papers launched at the beginning of 2022, the RCC 2022 workshop accepted theoretical and empirical papers from academics and young scholars in various disciplines, e.g. economics, management, law, museum studies, archaeology, etc. A total of 70 speakers from six countries (Italy, Austria, Greece, Hungary, Israel and Portugal) actively participated in the two-day workshop, including presenters, chairs, and organisers, and almost 100 people attended the event.

A total amount of 43 presentations organised into nine sessions (three slots of three parallel sessions) tackled the following topics: cultural policies, governance and sustainable development; cultural heritage and heritage communities; cultural tourism in an era of uncertainty; cultural and creative industries, green transition and digital transformation; the role of universities and public authorities; museums and digital innovations; food systems, heritage marketing and local development; digitalisation of cultural heritage; culture-led urban regeneration.



A book session (in Italian) was also hosted during the workshop to present two recent books on creative economy and cultural management: *L'ascesa della società algoritmica ed il ruolo strategico della cultura* [The rise of the algorithmic society and the strategic role of culture] (FrancoAngeli, 2021) by Luciana Lazzeretti, and *Le parole del museo. Un*

*percorso tra management, tecnologie digitali e sostenibilità* [The words of the museum. A journey between management, digital technologies and sustainability] (Carocci, 2022) by Ludovico Solima. Professor Ilde Rizzo (University of Catania) led the debate by inviting the authors to discuss whether the digital revolution is a useful tool for sustainability and how culture can help us face the digital transformation. Specifically, Professor Izzo asked about the necessary 'side conditions' that public policies should include.

## Future developments

A selection of papers presented during the workshop will be published in the scientific journal *Il capitale culturale. Studies on the Value of Cultural Heritage* (<https://riviste.unimc.it/index.php/cap-cult/index>) in 2023. It will be a great opportunity for disseminating the best papers in the field of cultural economics and management presented during the workshop and for spreading the journal's activity to a wide international community.



Over the years, the journal has embarked on many initiatives to improve its visibility and positioning among scholars in different fields internationally. Its indexing in several well-known international scientific databases (Web of Science – Emerging Sources Citation Index by Thomson Reuters since 2015 and Scopus by Elsevier since 2018) was just the beginning. The cooperation with the *Rethinking Culture and Creativity* international workshop, which began in 2020, is another step that adds a valuable piece to this process, by providing a fruitful field of discussion between scholars in cultural economics and management, maybe the first initiative of this kind in Italy.

The third edition of the *Rethinking Culture and Creativity* international workshop will be held in Turin on 19 and 20 October 2023, on the 10th anniversary of the death of Walter Santagata, former Professor of Economics of Culture at the 'Salvatore Cagnetti de Martiis' Department of Economics and Statistics. The workshop will be hosted by the University

of Turin, in collaboration with Fondazione Santagata per l'Economia della Cultura.

Further details on the recently closed event are available on the Rethinking Culture and Creativity 2022 website: <https://sites.google.com/view/cultureandcreativity2022>.



## MARA CERQUETTI

Associate Professor in Management at the Department of Education, Cultural Heritage and Tourism of the University of Macerata (UniMC). Member of the Editorial Board of *Il capitale culturale. Studies on the Value of Cultural Heritage* Journal. Coordinator of the UniMC team in the EU project "DICO – Digital Career Stories – Opening new career paths for arts and culture students" (Erasmus+ KA226). She spent a period as visiting scholar at the Institute for Creative and Cultural Entrepreneurship (ICCE), Goldsmiths, University of London, the Universitat Internacional de Catalunya and the University of Pannonia. Her research and publications focus on: cultural management and policy; cultural heritage value; museum management and marketing; sustainable tourism. Her work has been published in national and international scientific journals, including *Land Use Policy*, *European Planning Studies*, *Nonprofit and Voluntary Sector Quarterly*, *Museum Management and Curatorship*, *Journal of Cultural Management and Policy*, *Sinergie*.



## ELEONORA CUTRINI

Associate Professor of Applied Economics at the University of Macerata (UniMC). She has been a Marie Curie Fellow at the Sussex European Institute in Brighton and a visiting research scholar at the Kiel Institute for the World Economy. Her main area of research is regional and urban economics, with a special focus on spatial inequalities and the geography of economic activity in Europe, the role of structural change and institutional quality, economic development, SMEs and industrial districts, social capital and culture-led development in inner areas. Her work has been published in several international journals, including *Economic Modelling*, *Environment and Planning A – Economy and Space*, *European Planning Studies*, *Journal of Regional Science*, *Regional Science Policy and Practice*, *Regional Studies*, *Regional Science and Urban Economics*, *Social Indicators Research*, *Structural Change and Economic Dynamics*, *The Annals of Regional Science*, *The World Economy*.



# THE ROLE OF CULTURE IN A TIME OF WAR: REFLECTIONS ON UKRAINE



**TETIANA BILETSKA**

Freelance consultant on cultural and educational policies and practices from Ukraine



“

*“Such problematic, such frightful poems, full of anger,  
so politically incorrect.*

*No beauty in these poems, no aesthetic at all.*

*The metaphors withered and fell to pieces before they could bloom.*

*The metaphors buried in children's playgrounds under hastily raised crosses,  
dead in unnatural poses by the gates of houses covered in dust.*

*They prepared meals over an open fire.*

*They did try to survive.*

*It was a dehydration that they perished under the rubble.*

*Shot in a car under a white flag*

*made from a sheet with colourful backpacks under their shoulder.*

*They lie on the asphalt face down next to the cats and dogs.*

*I am sorry to say so, but such verses are all we have for you today,  
dear ladies and gentlemen, spectators of the theatre of war.”*

”

IRON. Yuliya Musakovska.

Collection of poetry, March 2022 (quoted by 16)

Meetings and conversations with colleagues, general discussions, presentations and exchange of thoughts and experiences during the 30th ENCATC Congress held October 2022 in Brussels stimulated me to express some thoughts. I am very grateful to the ENCATC Secretariate and particularly GiannaLia Cogliadnro-Beyens, ENCATC Secretary General for the opportunity to write about Ukraine, war, and culture in the magazine\*.

To think about socio-cultural effects of war on culture and society, I have been regularly browsing through publications in electronic media, posts in social networks and analysing cultural and artistic projects implemented online and offline in Ukraine and countries hosting Ukrainians fleeing the war. That browsing led me to the two main conclusions regarding the challenges of nowadays international cultural relations and the impacts of the war happening now in Ukraine, in Europe and in the world.

The first concerns the interdependence and joint effects of everything that happens in any country on the common destiny of humanity. In today's globalized world, it is impossible to create artificial barriers and live in the isolated family, institution, community, country dealing only with its own problems. The aggression, that Russia Federation began with the annexation of Crimea and partial occupation of Luhansk and Donetsk regions of the Eastern Ukraine in 2014, logically turned into a full-scale war with

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\* The opinions expressed in this article are those of the author. They do not purport to reflect the opinions or views of ENCATC or its members

the potential, unfortunately, of war at a European level and even a world war. Living in the countries of Western Europe, it is still possible to pretend that this is someone else's war, "Russian-Ukrainian conflict" or "Ukrainian crisis". At the same time, residents of Finland, Estonia, Latvia, Lithuania, Poland, Czech Republic, Slovakia, or the Balkan countries say to Ukrainians: "We don't just sympathize with you. We know that our countries are next in line."

The second is about the relationship between culture and society, professionals of creative sectors and life outside the boundaries of projects and offices. It is very difficult and sometimes almost impossible for creative professionals to remain completely neutral and not express their own position on this war. In the same way, cultural activity cannot remain outside the influence of politics and reality. There is no place for "art for art's sake" in wartime. The war in Ukraine has an impact not only on the cultural practices of Ukrainians, the life of Ukrainian cities and creators. This war also changes the cities providing asylum to refugees from Ukraine in Europe and all over the globe and affects the formats of international cultural relations. Even more, the war affects the culture and art of the inhabitants of Russia and cultural professionals who have now or much earlier left this country.

## **What happened on 24 February 2022? What has been going on in Ukraine, Europe and in the world since then?**

Answering these questions is not a political statement, but rather a prism for interpreting events or a point of view for considering and understanding the situation.

People, nations, and countries that escaped from the captivity of the Russian-Soviet Empire after the fall of the metaphorical Iron Curtain of the Soviet Union in parallel to the fall of the real Berlin Wall between the parts of divided Germany had the opportunity to choose their identity, values, and the path of civilizational development. Now we deal with the confrontation between the two choices which represent the opposite visions of societal organisation and development. From this perspective, the first choice may be seen as a paternalistic hierarchic society with limited freedoms and lack of personal responsibility of citizens. It is represented by Putin's version of Russia or Lukashenko's version of Belarus. The other choice can be described as a developmental path based on independence of the nation combined with freedoms and personal responsibility of citizens. This one is represented, for example, by Ukraine, Georgia or Moldova.

Timothy Snyder, a renowned historian who specializes in the history of Central and Eastern Europe, the Richard C. Levin Professor of History at Yale University and a permanent fellow at the Institute for Human Sciences in Vienna, provides a well-argued explanation on imperialistic character of this war in his series of lectures "The Making of Modern Ukraine" (17). "It is a fairly straightforward imperial war in its rhetoric and in its goals," says Professor Snyder (13).

For artists and cultural professionals, this is a war against aggression and for the possibility of any country freely choosing its own path of civilizational development. Without doubt, security and peace must be the focus of international cultural relations and societal development, as without these humanity is coming too close to planetary disaster and self-destruction. In this respect, security is understood as the guarantee of non-violent and diplomatic solving of any international disputes and prevention of any kind of military escalations.

## The culture of resistance, reflection, recovery, and envisioning the future



*Kyiv downtown on 10 October 2022 after the 1st missile attack of the series targeting civilian and energy infrastructure of Ukraine. Photo from social networks*

In 2022, Ukrainian cityscapes were drastically impacted by the full-scale Russian aggression. Ukrainians have been through the horrors of war and keep living, defending, and even thinking of future – some on the front line of the war; others under tough conditions of blackouts due to the regular attacks by kamikaze drones and missiles; and some in exile cordially sheltered by the citizens of European cities. My colleagues from Kyiv often must work in supermarkets, shopping malls, pharmacies, schools or post offices. There are Points of Invincibility arranged in Ukrainian cities to provide an



*Monuments to prominent cultural figures protected from being destroyed by Russian attacks. Kyiv. Photos of the author*

opportunity to recharge gadgets, connect to the Internet, eat and drink something hot during the absence of electricity, water supply and heating.

In the difficult conditions of war, the need for support and unity of society becomes more urgent. Cultural practices related to co-creation are actively developing and spreading, including in virtual space and social networks. Videos of musicians playing on the streets of cities accompanied by the sounds of air raid sirens, dancing Ukrainian soldiers, challenges to perform traditional Ukrainian songs of a patriotic nature in the modern context are becoming viral. Public diplomacy projects telling the story of Ukraine and explaining its position disseminated in social networks. Documentaries and videos depicting Ukrainian cities and towns before and after Russian aggression are very frequent today (14). Social networks are full of pictures of people finding shelter in the underground and singing during the missile attacks (6 and 9) or Kyiv women coming to the Points of Invincibility to use a hair dryer or get a manicure during the blackouts lasting from 2 hours to 2 days.

"It's not just the war [that] is going on, the culture is going on the entire time," says Snyder, confirming my own observations. The fact that the resistance is also "carried out by the people who would ordinarily be creating the culture" (12) is very symbolic. When we analyse the impact of this war on the arts and culture, for sure we will notice the active production of culture within this war. Many people have noted that "this is the most recorded war of all time" (15). I would agree with Professor Snyder that "act of recording by a journalist is also an act of culture, which requires corporeal risk-taking



*Ukrainian flags are everywhere in Brussels. Photos by the author*

as well as intellect" (15). Cultural activities and artistic production are going on and happening literally in the trenches. "Ukrainian university professors are still giving their lectures from where they are in the trenches, and the production of poetry and other forms of culture goes on" (15).

The presence of Ukrainians and Ukraine in the cities of Europe and many other parts



*Flash mob of Ukrainians in Dresden. Photos by I. Guziy*

of the world is getting more and more visible. Ukrainian flags are nearly everywhere – on government buildings, apartments, museums, bicycles, cars, restaurants, etc. They symbolise resistance and striving for freedom.

Internationalisation of Ukrainian arts and culture manifests itself in various aspects: the boundaries between Ukrainian migrant (diaspora or refugees) creators and those residing in the country are disappearing faster and faster; collaboration projects of Ukrainian and international artists, particularly musicians, as well as art projects of international creators about Ukraine or on Ukrainian territory are growing in number.



Many Ukrainians, especially of young generations, are impressed by the series of seven murals recently created by the British street artist Banksy in various locations in Ukraine hit by Russian bombardments, including Kyiv, Irpin and Borodyanka (1).



*Murals by Banksy in Ukrainian cities and towns affected by Russian attacks.  
Photos from social networks*

The assertion that the war is happening not so much between Ukrainians and Russians as between people with different visions of desired models of human development can be well supported by international collaborations of musicians, curators, artists who join the metaphoric "culture front", including participation of Ukrainian and Russian creators.

"Hey Hey Rise Up" released on 7 April 2022 in support of the people of Ukraine by Pink Floyd has reached 11,303,662 hits on YouTube as of 06 December 2022 (5). The track uses vocal by Andriy Khlyvnyuk of Ukrainian band Boombox, taken from his Instagram post of him in Kyiv's Sofiyskaya Square singing "The Red Viburnum In The Meadow" ("Oy u Luzi Chervona Kalyna" in Ukrainian), a rousing Ukrainian protest song written during the first world war. All proceeds go to Ukrainian Humanitarian Relief.

The total impacting of the war is obviously reaching Russia and Russian culture. After the beginning of the full-scale war, it is forbidden at the legislative level to call the war "a war" in Russia. Any cultural and artistic projects and initiatives even slightly looking like anti-war protest and cultural actors related to them are repressed. Most creators understand that they can openly express an anti-war stance or support for Ukraine when outside their own country or under the threat of fines, imprisonment, or other forms of oppression from the Putin regime. Bright and honest artistic expressions of individual creators are highly appreciated under such circumstances.



*The Meat – anti-war song by Zemfira released in May 2022. Print screen of the video*

An impressive anti-war statement was provided by Zemfira (Zemfira Ramazanova), a Russian rock musician currently residing in France. She has been popular in Russia and other post-Soviet countries including Ukraine since the late 1990s. After the beginning of Russian invasion of Ukraine on 21 March 2022, she released an anti-war music video to her 2017 song "Don't Shoot" (3), while also removing all other songs from her YouTube channel which for some time contained only one statement "No war". The video includes footage of Russia's military assault on Ukraine and of anti-war protests in Moscow. On 19 May 2022 another protesting song was released – "The Meat" (13), unambiguously referring to the war in Ukraine: "Spring is on the calendar, but in reality, there are trenches

and high-precision long-range missiles. Midnight in Mariupol" (13). The video clip for the composition consists of drawings on a military theme, created by Renata Litvinova, Russian actress, film director, and screenwriter.

### **Is the dialogue between Ukrainian and Russian artists and cultural professionals possible or reasonable today?**

A very relevant and sensitive issue today is the approach taken to Russian culture and its creators. I would propose to distinguish between two fundamentally different situations. It is not acceptable to support the "official" culture of the aggressor country, e.g. inviting official representatives of the Russian Federation, who actually share the position of the government of their country, to festivals, conferences, educational and other cultural and artistic events. Such actions mean indirect or explicit support for aggression and war. This also applies to cultural professionals of Russian origin, who live outside their country of origin, but express support for the aggressive course of the Putin regime. The situation is quite different in the case of the support of Russian / Russian-born artists, curators, producers, managers, cultural experts, etc., who openly express their disagreement with the aggressive politics and attitudes of the Russian Federation against Ukraine or any other country.

Furthermore, I invite the international community to maintain contact with the cultural community and civil society of Russia as much as possible under conditions of war and repressive regime in the Russian Federation. According to my personal observations, citizens of Russia and people coming from this country, who do not support Putin's war, very painfully experience the fact of Russia's transformation into an aggressor country. Most of such people also feel guilty for the inability to stop the madness of war. Therefore, one can only welcome cooperation projects that provide an opportunity to express the solidarity with the people of Ukraine and go together through the traumatic experience of both those who became victims of aggression and those who suffer because of the impossibility of stopping the bloodshed.



*A Ukrainian soldier carries a small girl to safety from Irpin, she is one of the few lucky ones to be evacuated from the city as Russian aggression continues. Photo: Aris Messinis*



In my opinion, at the stage of an active war, projects of reconciliation between the representatives of the aggressor country and the country that is forced to repel the attack are unacceptable. It makes no sense to offer a cultural and artistic field for dialogue while Russian missiles hit schools, kindergartens, museums, hospitals, and homes of residents of Ukrainian cities, towns and villages, well planned attacks deliberately destroy Ukraine's energy system. Civilians who regularly experience blackouts and bury friends and relatives who have died in the war, women artists with children who were forced to flee the territory of hostilities to seek shelter abroad – all these people are not ready for reconciliation now. They need time to forgive.

However, other types of interaction are quite possible, and could provide opportunities for expressing solidarity or co-experiencing a traumatic experience. Precisely in such projects the artists from Ukraine and Russia can potentially participate together.

"Face to Face", an original song for Ukraine, would serve as an example of such collaboration. It was recently written and released by Dave Stewart, English musician, songwriter, and record producer, best known for Eurythmics, Boris Grebenshikov, one of the "founding fathers" of Russian rock music and the founder and lead singer of Aquarium, and Serhii Babkin, Ukrainian artist, musician, actor, composer, author and performer of his own songs, a member of the 5'Nizza group from Ukraine, with harmonies by Stevie Nicks from USA. This way they launched the "Collaborate for Peace" initiative to raise awareness and funds for the President of Ukraine Volodymyr Zelenskyy's global UNITED24 initiative (4).



*Print screen of the documentary "Just before Sunrise. Anna" by Elena Pagel  
"In Irpin, those who died during the shelling of the invaders are buried right in the courtyard of a residential building. We will never forgive you for this. Mother Marina born on 14.02.1980 and son Ivan born on 04.12.2009"*

Another example would be a documentary project "Just before Sunrise" ("Kurz vor dem Sonnenaufgang") by Elena Pagel. This artist of Russian origin currently residing and working in Dresden, Germany presents a series of interviews with war refugees from

Ukraine currently living in Germany. In one of these touching life stories a Ukrainian young woman, Anna Anikeieva, who left her homeland soon after 24 February 2022, tells us her story of the war and evacuation. Since that day "the time just before sunrise" for millions of Ukrainians began to be associated with the horror of anticipation of missile attacks. The background video sequence consists of shots of news releases and videos of eyewitnesses who captured pictures of the first days of a full-scale Russian invasion – missile attacks, powerful explosions, people hiding in basements and underground stations. Trains, refugee reception centres in gyms and schools, temporary shelter in the apartments and houses of caring residents of European cities is a new reality for Ukrainians fleeing the war.

Anna's words help us understand why "simple dialogue and reconciliation" are not an option for the representatives of the aggressor country and defending country for the moment: "In Irpin, those who died during the shelling of the invaders are buried right in the courtyard of a residential building. We will never forgive you for this. Mother Marina born on 14.02.1980 and son Ivan born on 04.12.2009" Then Anna continues addressing people in Russia: "Russians came to my country with a war. I don't know how it happened, who provoked whom, what political things are happening there. But I know for sure that the Russian occupiers are walking on my land and shooting at people. I saw it, I was there. It's them. [Russian] Propaganda will, of course, say something else, but I am a living witness of what is happening ... There are those who attack, and those to whom the attackers came... So, not Americans, not NATO, but Russians, Putin's regime came to Ukraine. Exactly as that!"



*Print screen of the documentary "Just before Sunrise. Anna" by Elena Pagel  
"In Irpin, those who died during the shelling of the invaders are buried right in the courtyard of a residential building. We will never forgive you for this. Mother Marina born on 14.02.1980 and son Ivan born on 04.12.2009"*

At the same time, Anna clearly distinguishes people from the aggressor country who are deeply sorry about what's happening in Ukraine and obviously disagree with militaristic position of their government: "My friends in Moscow are going to demonstrations to oppose the war of the Putin's regime in Ukraine... I am amazed at the courage of those who are coming to demonstrations. I am very grateful to you. Maybe this will be impetus for other people to see that there are caring citizens in Russia, there are people not afraid to express their position despite Putin's gulag methods used against "his" people who dared to express their own opinion."

Anna's thoughts resonate with the statements of Ukrainian art managers, curators, and producers, expressed in the introduction to the ArtsLink Assembly 2022 named "Bravery of thinking, bravery of imagination, bravery of culture" (2). Instead of supporting Russian cultural actors in their attempts to recover their feelings within a dialogue with Ukrainian actors, we should let them do "their job" of reimagining their own country. Nobody can do that instead of them. Without the artistic reflection on the past, present and projecting of the future of Russia, the perspective of the country looks gloomy, uncertain and hopeless.

## Open questions

Participants of the 30th ENCATC Congress discussed the most pressing challenges in current International Cultural Relations. Today, the issues of security and survival of the whole of humanity certainly belong to these challenges. The influence of the war in Europe on ICR is comparable to the impacts of the COVID pandemic and climate change. How can the arts and creative and cultural industries contribute overcoming the challenges of preventing Europe and the world from sliding into the abyss of a new world war?

Further, what is the cultural impact of the number of refugees fleeing Ukraine? The unprecedentedly intensive wave of Ukrainian migrants in Europe now is causing a humanitarian crisis unique in its scope, but also provides opportunities and benefits. These over 7 million individual refugees from Ukraine recorded across Europe are mostly highly educated women, children, and youth. The information currently available on the level of education of Ukrainian refugees suggests not only that a higher share of them is tertiary educated than among other refugee groups, but that they are also more highly educated than the general Ukrainian active population (8, 10). Ukrainians in Europe should be considered more as a human resource than a reason for economic and demographic problems. According to estimates of the Migration Research Centre of the University of Warsaw, since the beginning of the war, refugees from Ukraine have paid €2 billion taxes in Poland which is three times more than the country has spent on costs associated with displaced Ukrainians (17).

These people came from a country of immensely growing civil society. Ukrainians are capable of learning, mastering, fine-tuning and quickly developing existing approaches and technologies. Many residents of EU countries who visited Ukraine in the last year or two before the war were astonished to see how quickly e-services have been developing in the country and becoming a regular part of everyday life. Ukrainians are people with a strong European identity ready to fight and – many of them – even die for it. There are many arts and culture professionals among the Ukrainians in Europe today. They are the people who can help cultural actors from all over Europe and the world to rethink the

role and potential of culture and art in preventing wars and preserving peace.

Slava Ukraini – Heroyam Slava (Glory to Ukraine – Glory to Heroes)! Nowadays, this slogan of Ukrainians has become a symbol of the freedom, the right to choose one's own development trajectories, and the ability to realise the vision of the future despite the threats coming from the neighbouring aggressor.

In the end, I would recommend listening to the "The Making of Modern Ukraine" lectures by Professor Snyder to those interested in knowing more about the history of the country most touched by Soviet and Nazi terror, how the self-understanding of other nations depends upon experiences of / in Ukraine, and what promises post-colonial, multilingual Ukrainian nation holds for the future of Europe and the world.

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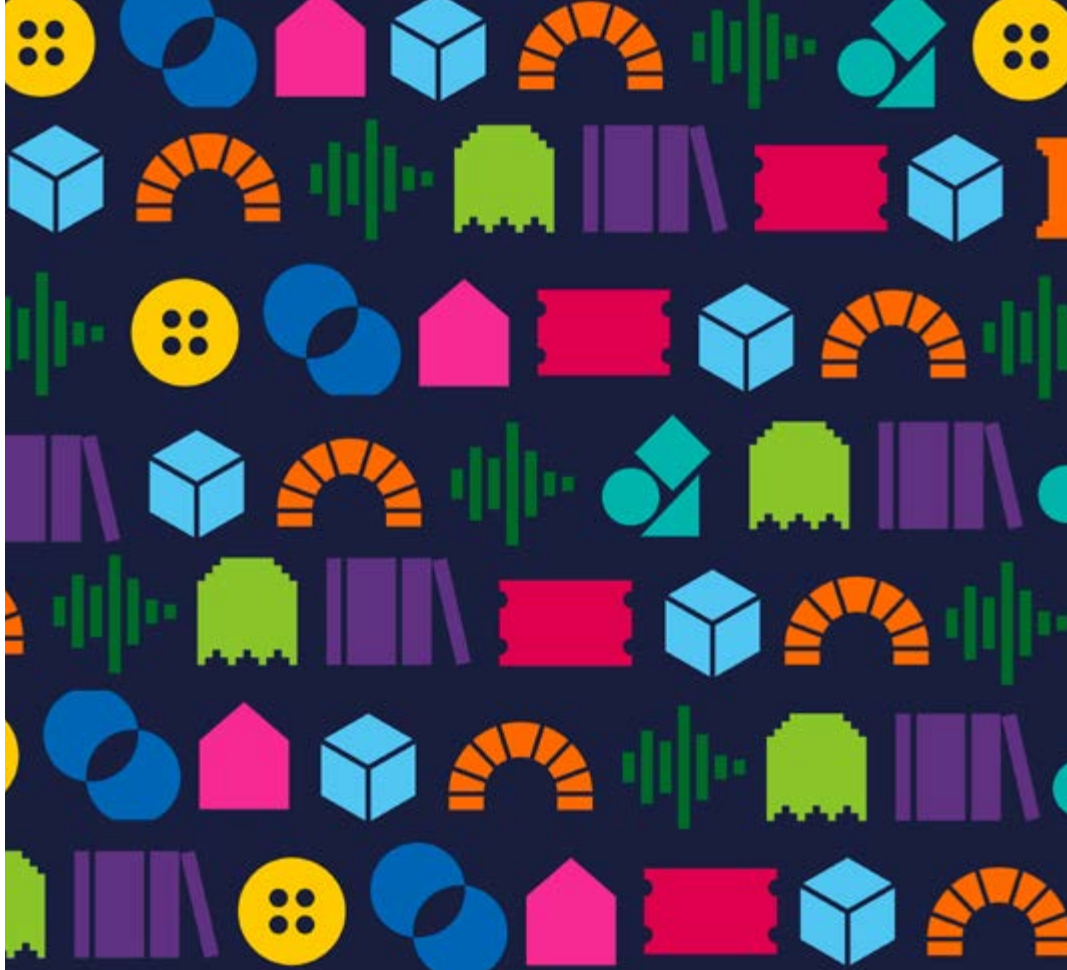
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## TETIANA BILETSKA

*I am a Ukrainian currently residing in Dresden, Germany due to the invasion of my country by the Russian Federation on 24 February 2022. I have over 20 years of general professional post-graduate experience in project management and consultancy for cultural, educational, and humanitarian organisations and projects. I have worked in numerous senior management and policy development positions in Ukraine, including for the Ministries of Culture and Ukrainian Cultural Foundation. I have also worked for the multi-partner projects funded by the EU / Council of Europe focused on reforms and capacity building – the CoE-EU Kyiv Initiative regional programme for tourism, cinema, and heritage, Eastern Partnership Culture Programme I (2011-2015), and Association4U: Support to the Implementation of the EU-Ukraine Association Agreement Project. Since June 2019, I have been providing leadership for the team of experts supporting the Ministry of Education and Science of Ukraine in planning and implementation of the reforms of vocational education and training and public administration within the multi-donor Ukraine Reforms Architecture project. I have been an ENCATC member since 2013. I have been also involved in the research activities of More Europe – external cultural relations / Cultural Diplomacy/Relations Platform since 2015. I have experience of designing and implementing cultural activities of Ukrainian diasporas. Special areas of my recent professional interests embrace skills development within the concepts of lifelong learning, socio-cultural integration of migrants, and international cultural relations.*



# EIT CULTURE AND CREATIVITY KIC: TRANSFORMING EUROPE'S CULTURAL & CREATIVE SECTORS AND INDUSTRIES



**BERND FESEL**

Interim Chief Executive Officer of the newly founded EIT Culture & Creativity

## What is the KIC for the ICC about?

EIT Culture & Creativity is the ninth Knowledge and Innovation Community. It is a pan-European partnership supported by the European Institute of Innovation and Technology (EIT). It gathers different kinds of Cultural and Creative Sectors and Industries (CCSI) companies and organisations, business associations, research centres, and universities around a shared mission: to become a game-changer for unlocking the latent value of the CCSI, and driving Europe's green, digital, and social transformations.

The CCSI are a powerhouse in Europe's economy and society. With 9 million professionals the CCSI offer more jobs than the automotive industry, and are comparable to other economic sectors. The CCSI are fast growing, to the point that the UN trade & development body (UNCTAD) estimates they will reach 10% of global GDP by 2023. Nonetheless, there are several unresolved challenges that hinder European CCSI, at the top of this list being fragmentation and difference between subsectors - from publishing to videogames, cultural heritage to architecture, fashion to performative arts. The diversity of the CCSI is grounded in freedom of artistic expression and the heterogeneity of cultures, languages, identities, history, and territories. This is a source of inspiration, but it also drives the creation of sub-sector silos, limits market size, and contributes to the complete fragmentation of funders and funding schemes. Moreover, the different nature and missions of the subsectors bring about differences in values, value chains and industrial structure. For the CCSI these specifics include the diversity and abundance of small players: of the 9 million CCSI professionals in EU-27, 32% are self-employed, compared to 14% in the overall economy.

EIT Culture & Creativity will take a fresh perspective to creating a conducive ecosystem for the CCSI through technology transfer, improved cross-sectoral collaboration and their effective integration in production value networks. Our approach will be sensitive to the broad range of CCSI micro-companies and professionals, as well as non-profit and impact-driven organisations and initiatives. The KIC will also heavily invest in mainstreaming in academic and lifelong learning and education interdisciplinary skills such as creativity, design thinking and entrepreneurship.

## **How can we define creative-based or creative-driven innovation?**

There is no innovation without creativity; even when we are talking about evolving and enriching existing ideas, products, and services. Obviously, CCSI generate their own innovations; think of music, movies, books, choreographies - thousands of new original titles are launched each year and generate value for the economy and for society. But beyond this, the CCSI are uniquely positioned to generate and support innovation. Consider the hype around the concept of the moment: the metaverse. Our current understanding of the metaverse is tightly linked with applications and use-cases related to the CCSI: concerts, immersive social experiences, etc. Not only that, the metaverse is now building on decades of CCSI, testing XReality applications from video games to museum guides. The CCSI have been the avant garde in making possible innovation by testing the limits of ideas, products, and services with the users. Cultural and creative professionals can drive innovation not just because they are talented and trained to do so, but because they are specialists in connecting with people, in understanding how to bring them along.

## **What can we expect from the KIC?**

EIT Culture & Creativity is beginning its journey. In February 2023, we will launch our first open calls for proposals for funding initiatives expected to start in January 2024. These calls will be framed in our 10 Action Programmes, covering activities related to education, including life-long learning and VET; technological innovation; business creation; and social and policy innovation. High in our priorities are initiatives that contribute to the green, digital and social transformation of Europe.

EIT Culture & Creativity will dedicate an estimated 18 million euro for this first call for proposals - still subject to change as negotiations are still under way.

These calls are now in preparation, and we will give out more information and details when the time is due. In the meantime, we can advance that as a general principle, any legal entity eligible to participate in Horizon Europe funding could submit applications, provided they comply with any eligibility criteria set in the calls regarding the scope of the project and the consortia.

### **How can smaller players bring a new relevance to the innovation ecosystem?**

To innovate the Cultural and Creative Sectors and Industries one must involve the approximately 90% of smaller players, and especially those who so far have not been active in the innovation ecosystem or Horizon Europe. To bring them in, the EIT Culture & Creativity will establish, as much as possible, a two stage application process - no Master's in application writing needed! One can apply in the first stage with a 2-3 pager to incentivise participation from smaller organisations and new players

### **How can we be more creative in Higher Education and Life-long Learning?**

While cultural and creative stakeholders need entrepreneurial skills and early access to emerging technologies, especially after Covid-19, other sectors are curious to apply creativity as a transversal skill - whether in city administrations or industrial production like manufacturing. This is a great opportunity to unleash the full potential of creativity across disciplines and sectors; the EIT Culture & Creativity will develop "creativity" modules to be added on existing courses for a quick startup and impact. 2023 is the European Year of Skills, and the EIT Culture & Creativity looks for partners, VOT Centres or universities to establish training and programmes on creativity as a skill. We very much hope that ENCATC is interested in being our partner in reaching out to interested partners in education and training.

### **Will other museum/cultural institutions and enterprises be able to participate in the running? How?**

EIT Culture & Creativity aims to be an open KIC, one that embraces equally profit and non-profit organisations. Any interested organisations can engage with us in different ways. Firstly, obviously, you may participate in our open calls for proposals provided your idea and consortia fulfils the eligibility criteria. Secondly, you could apply to you as member as soon as we initiate the partnership growth process; we will have more information about this around mid-2023. Thirdly, if you are an investor interested in CCSI, a CCSI association or policymaker you can express your interest in joining our Investment Club and Policy Club, respectively. These initiatives are a crucial part of the KIC and have the objective to leveraging multi-million euro funds from private and public sector for the CCSI.





## BERND FESEL

Bernd has experience over 30 years' experience in CCSI and is currently the Interim Chief Executive Officer of the newly founded EIT Culture & Creativity, a new Innovation Community supported by the European Innovation and Technology Centre that brings together 50 partners from 20 countries to create new innovation opportunities for Europe's creatives. Prior to this role Bernd has been the director of the European Creative Business Network (ECBN), a not-for-profit organization of over 170 members from 44 countries that supports and develops the cultural and creative industries in Europe. Before that, he was a serial entrepreneur within the CCSI sector, held the role of vice director of the European Capital of Culture in the Ruhr Region and was senior advisor to the legacy institute of RUHR.2010 to 2018: the European centre for creative economy in Dortmund. He played a key role in EU initiatives such as JRC-Creative City Monitor, Voices for Culture program and ENCATC, and set up a European Research Alliance on Spillover-Effects of Culture and Creativity. Since 1990 Bernd has been a founder of start-ups, architect of novel public organisations, inspirator for programs and policies for CCSI, friend and connector of acclaimed artists as well as influencer and publisher. He has also been appointed adjunct professor at the Caspar-David-Friedrich-Institut in Greifswald.

# INSIDE GREAT MINDS

## BERND FESEL

Interim Chief Executive Officer of the newly founded  
EIT Culture & Creativity

Interview by GiannaLia Cogliandro Beyens  
ENCATC Secretary General

### Can you describe your management style?

To achieve a goal today, one must manage complexity and uncertainty like never before. In doing so, I love discovering new opportunities, solutions and structures for collaboration: the one idea that opens hearts, minds, eyes and new ways of doing things. Following this idea, it is about creating spaces for partners to thrive, learning to listen to their interests and (often hidden) needs as well as empowering them to develop their own solutions. In literature, this might be called "servant leadership", but I would call it "creative leadership".

### Are tough decision best taken by one person or by a group?

Being tough on oneself is a decision that has to be borne only by oneself. Being tough on everyone must also benefit everyone - otherwise it fails: it takes a tough group.

### What do you find the most difficult part of your job?

Identifying the opportunities that make everyone happier - no matter where they stand.

### What do you do to relax?

Cross-Fit workouts in the morning or exploring art in exhibitions or ateliers. While this seems like disconnecting, it is in fact not: both things help me to enter silence and to slow down while finding a deeper balance.

### Has your job eaten into your life?

No - my work is my preferred mission, it gives me energy and life. Admittedly, this makes it even harder to maintain my work-life balance; but what can I say? "I'm working on it".

### Do you want to be liked or respected?

It's not an either/or question for me. Both things go hand in hand. And people who like me respect and criticize me too.

### Do you read management books?

Yes, but I would rather learn from the arts and artists: How to get from the blank canvas (and mind) to a work of art or a new world!

### What has been your career highlight?

Selling an unseen painting of Gerhard Richter by phone; it was an unbelievable experience of trust and friendship - as was the application for the EIT Community for Culture & Creativity with 50 partners from 20 nations: a leap to an unknown horizon!

### How can you describe "the man" behind the "professional"?

Beyond my profession, my passion is gardening and caring - for gardens, communities and especially for my wife and family. I have been married for 30 years.

### What gives you the most pleasure in your day to day work?

Seeing ideas and ideals taken up by others and materialize for real. Like architecture: from ideas over building plans and processes, involving the most diverse partners, to creating a new building, a novel world you can enter, live and thrive in.



# ENCATC IN CONTACT KARIN DRDA-KÜHN



## What is the EU HERITAGE-PRO training for?

HERITAGE-PRO is an initiative of six European institutions that has developed an interdisciplinary training scheme for professionals of different disciplines towards sustainable management and preservation of cultural heritage.

## What are the challenges the project has addressed and what are its main findings?

The challenge was how to translate the needed skills for increasingly important interdisciplinary collaboration in cultural heritage preservation into an in-service training course - how to fill a knowledge gap with as much practical material as possible for everyday professional life. We decided on five thematic blocks (global challenges, team working and conflict resolution, valorisation, participation of citizens and communication), translated them into training units, and additionally developed practical ready-to-use materials (checklists, implementation recommendations, drafts and templates). Users of the training thus receive additional competences as well as practical support.

## What's your background, personally and professionally?

I am an art historian by training, but I have always been more interested in interdisciplinary tasks than in purely specialist science. That is why I have found a new "home" in the cultural and creative industries, which allows me to include and consider many different positions.

## Have you coordinated a European project before?

I have been coordinating European projects in various funding programmes for about 20 years now, always inspired by the European idea of peaceful coexistence. Cultural heritage preservation is particularly suitable for this because the common cultural heritage is our European strength.

## What was a challenging moment during the HERITAGE-PRO implementation, and how did you manage it?

We were an interdisciplinary consortium that first had to find a common language. Just agreeing on the term "cultural heritage valorisation" was a challenge, because the cultural heritage managers, the economists and the regional developers had very different ideas about it. Nevertheless, our strength was always the determined will to reach a common good result - and sometimes we admitted to ourselves that we did not necessarily agree but that we could also get further in a compromise.

## What have you wished to know before starting this coordination?

I would have liked to know much more about digital tools that are suitable for interdisciplinary cooperation beforehand. That was my own learning curve, facilitated by the COVID-19 situation. However, this way I was lucky enough to be able to integrate this new knowledge into our project and I benefited a lot from it.

## Do you think that the skills and competences needed for project coordination are better gained through education or practice?

To be honest, I am disappointed that our academic education is very slow to respond to societal and market demands. Certainly, we need high-quality academic education, but in my opinion, it reflects far too few essential requirements, such as skills in interdisciplinary collaboration, sustainable thinking, and the use of intellectual property rights, to name but a few. Traditional academic education does not adequately prepare graduates for challenges in the cultural heritage sector, such as climate change. Therefore, practice-oriented vocational training is continuously gaining importance.

## What did you enjoy the most during the last 3 years?

That was the infinitely positive energy and many inspirations that the whole HERITAGE-PRO team took away from all the project meetings - the pure joy of achieving common results in a European context.

## What will you take away from this project experience?

When project partners become friends, that is the best thing you can take away from a project.

## What are 3 pieces of advice you wish to give to future project coordinators?

1. Appreciate and respect all partners' opinions equally
2. Compromise but always insist on quality
3. Stay proactive, positive, friendly and make everybody enjoy the project participation



## KARIN DRDA-KÜHN

Karin is an art historian by education, and after working as department head in the Hessian Ministry of Education and managing a social enterprise she has since 2006 been managing director of Kultur und Arbeit e.V., a German non-profit organisation specialising in European research and application projects in the fields of cultural heritage, cultural tourism, and creative industries. The statutory task of Kultur und Arbeit is to identify new fields of work for cultural workers and to develop corresponding qualification offers. Karin is "European Ambassador for Women Entrepreneurship" of the European Commission and a model woman entrepreneur of the initiative "Frauen unternehmen" (female entrepreneurship) of the German Federal Ministry of Economy. She chaired the European Mobile & Mobility Industries Alliance (EMMIA) - Policy Learning Platform (PLP) of EC DG Enterprise and Industries. She was a member of the "Participatory Governance of Cultural Heritage Brainstorming Session", the "Structured Dialogue on Developing the Entrepreneurial and Innovation Potential of the Cultural and Creative Sectors" and of the working group "Skills, Training and Knowledge Transfer: Traditional and Emerging Heritage" of EC GD Education and Culture (<http://www.voiceofculture.eu/>).

### More:

[info@kultur-und-arbeit.de](mailto:info@kultur-und-arbeit.de)

<https://kultur-und-arbeit.de>

<https://heritage-pro.eu/>

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## ENCATC CONGRESS 2022 REVIEW: WHY INTERNATIONALISATION MATTERS – AND HOW IT CAN BE DONE



 **TOLA SAY**

Arts journalist

It's been three years since the world was challenged by an unprecedented health crisis, on top of ongoing issues such as the global economic crisis, climate change, forced migration, racial injustice, etc. People and every aspect of life and society have been forced to face challenges they were unprepared for. But like a silver lining, the pandemic also caused us to understand ourselves deeper and strive to move forward amidst difficulties.

Now that we've moved past the pandemic era, it's time to recover fully. **The presence of platforms that inspire people to come together has become a critical avenue**

to discuss opportunities and collaborations bound to make life better — bound to make the world better. These platforms aim to create stronger communities that can withstand any crisis or social dilemma.

This is also what pushed the Congress of the European Network on Cultural Management and Policy (ENCATC) to gather scholars, researchers, educators, policymakers, cultural managers, and artists from different parts of the world in the beautiful and storied cities of Brussels and Antwerp in Belgium on October 17-19.

Centered around the theme **internationalisation in focus: theoretical, strategic, and management perspectives in education, research, policy, and practice**, the 2022 ENCATC Congress is the only global congress dedicated to advancing theory, education, research, and practice on cultural management and policy.

The event started with a welcome speech in the Fondation Universitaire in Brussels from Gerald Lidstone, ENCATC President, and GiannaLia Cogliandro Beyens, ENCATC Secretary General. Opening remarks followed by cultural representatives from ENCATC partner institutions and stakeholders, Ernesto Renato Ottone Ramirez, Assistant Director-General for Culture of UNESCO, and Barbara Gessler, Head of Unit of Creative Europe at the European Commission. It was followed by a keynote by Bernd Fesel, Interim CEO of EIT Culture & Creativity, and a policy debate addressing the **challenges and opportunities of internationalisation faced by the cultural sector, mainly in the European context, and how the institutions can address these issues, especially in the post-pandemic era.**



## GLOBAL CONVERSATIONS AROUND DECOLONISING AND DIVERSIFYING INTERNATIONALISATION

The 'Global Conversation' highlighted the different approaches taken to deal with new ways of learning and teaching in academic institutions. Presented by seven experts, the panel was significantly dedicated to four approaches, including how to lead a change process of decolonisation, how to identify and engage essential stakeholders, and keynotes on practical approaches integrating cultural arts and social sciences.

The Global Conversations is a platform connecting educators from Europe, Asia, the United States and beyond to debate about trends and developments in the broad field of cultural management and policy education.



Gerald Lidstone, Professor at Goldsmiths University, London (UK) and ENCATC President

ENCATC President, Gerald Lidstone, shared his perspective on the broader definition of decolonisation. "The need to decolonise is not the question. It is not a matter of what we mean by the term. Once we start to discuss this within faculty, we find that everybody has different opinions about what decolonisation is or what it means. There are no easy definitions. We all agree that we probably need new voices in our education entities. But how do we achieve that?"

So, how do we lead a change process of decolonisation that includes students, faculty, artists, audiences, administration, funders, and other stakeholders? Recent events that shook the world, including the Black Lives Matter and MeToo movements, pointed to an increasing and persistent concern about colonial thinking and the need to advance efforts to address its effects on racial, ethnic, and gender justice.

Lidstone emphasised the critical role academic and cultural institutions play in ensuring these movements are acknowledged and taking action. He, however, admitted that there's no quick fix to tackling these issues. Even when students spend three or four years of undergrad studies, it will take time for fundamental changes to penetrate the system.

Practical approaches to decolonisation include integrating cultural arts with social sciences, humanities, and health sciences — and putting weight on these courses. "Every time we try something new in art management and cultural management areas, we're all terribly careful not to say or to do the wrong things. [...] But if you don't risk or take chances, you'll never get it right. Try your best and listen to everybody around you that is giving you input. In my context, students' inputs are really important to the process."

## CULTURAL COLLABORATIONS BETWEEN EUROPE AND ASIA

After hearing the note from the ENCATC President, the audience was then introduced to the perspectives on Asia cultural and arts management brought by HE Ambassador, Executive Director, Asia Europe Foundation (ASEF) Toru Morikawa, whose organisation was founded in 1997 with 51 Asian and European member countries and the EU and ASEAN Secretariat.

Toru Marikawa acknowledged that many ongoing global issues are happening in Europe and beyond, ranging from the current geopolitical context, rising climate crisis, and rapid changes in the post-pandemic world. Hence, it's more important now than ever to maintain dialogue, exchange ideas, and collaboration. He then addressed the key policy recommendations highlighted in the



Toru Morikawa, H.E. Ambassador, ASEF Executive Director



roundtable series of ASEF on the roles of the cultural institutions in leading cultural exchange titled, "Recalibrating the Compass: What Future for Asia-Europe Cultural Relations?"

"First, the project should be designed to address gaps by being more participatory. And this should be integrated into the operations and processes of arts organisations. We should create avenues to bring together small local initiatives, major networks, and international actors, who otherwise would not be in the dialogue."



Wu Chieh-Hsiang, Professor at the National Changhua University of Education (Taiwan), President of TACPS and ENCATC International Correspondent Advisor

He further noted that the recognition and preservation of minority and indigenous cultures, promotion of a rights-based approach in cultural organisations, and fostering fair practices in international cultural exchanges for developing more ethical and socially sustainable cultural exchange are crucial to turning these initiatives into tangible actions that impact the people they're intended for.

The session was followed by a presentation by WU Chieh-Hsiang, a professor at the National Changhua University of Education in Taiwan. With Taiwan being ruled by Portugal, Spain, the Netherlands, and Japan in the 17th century, the concept of arts in decolonisation hit home.

**WU Chieh-Hsiang** said, "There are diverse approaches for reparative justice: constructing a culture of memory to us of history, investigating past wrongdoing through transitional justice policy, and continuously representing these issues through exhibitions and publications."

She highlighted that Taiwanese artists are now collaborating to create new artworks and exhibitions with other artists in Southeast Asia, such as Indonesia, to share memories and common historical themes and retrace colonial times. Through an art project letter, Callus, Post War (2016-2019), the artists represent not only the memories of the enslaved soldiers and comfort women during the Pacific War, but as the shared history of Taiwan and Indonesia were represented.

## A PUSH FOR ART DECOLONISATION

Alan Salzenstein, professor and director of performing arts management/ arts leadership/ the theater school Depaul University, recognised and honored ancestral and three indigenous tribes in Chicago, where he resides, as he hopes this recognition would encourage and inspire action and commitment toward reconciliation in building relationships with the indigenous community.

He then drew audiences to understand the brief background of establishing the global conversation in 2017, which resulted from the congress of AAAE and ENCATC. Over 30 individuals representing 15 countries and various networks joined the workshop to establish conversations among thought leaders, build networks in cultural and arts management and education and related fields, and identify common interests and themes across countries (commonalities and intersections).



Alan Salzenstein, Professor at DePaul University, Chicago (US) and ENCAC International Correspondent Advisor

"Our collective worlds, our collective realities, become closer and more interconnected every day. What we focus on daily and what is meant before us, we also know that international forces impact what we do and what we do impacts the international stage. We cannot live in our bubbles removed from happening in the next city, the next country, or the other side of the world." He said that the theme of decolonisation reaches all corners of the globe and all aspects of arts and culture.

"How do we deconstruct colonial ideologies and dismantle structures based upon the privilege of western thoughts and approaches? It's evident in all aspects of cultural management and the presentation of arts programming, the ecstatic marketing and selling and determination of quality and significance, and administration and support. And these all dictate and feed into education in our curriculum building."

On the other hand, he said, we need to deconstruct these ideologies and methodologies. While on the other hand, we are facing the active standardisation of curriculums internationally founded by and based on the global north and western ideologies. How do we reconcile these competing energies? We cannot possibly learn everything that needs to be understood that will result in anything on a grand scale in the ENCAC congress, but that's the same. Even big waves start with small ripples.

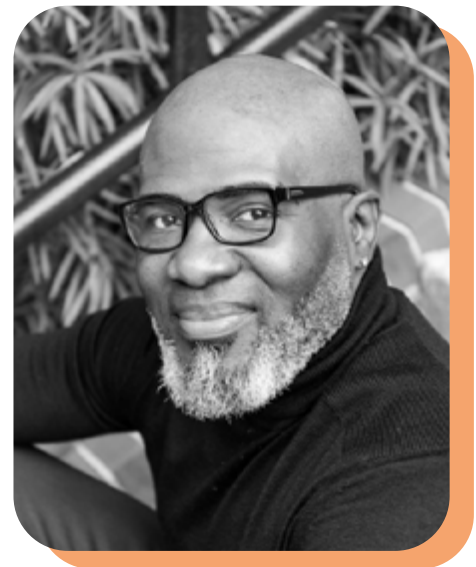
The session was then handed over to Antonio C. Cuyler, Professor of Music in Entrepreneurship and Leadership in the School of Music Theatre & Dance at the University of Michigan, USA. He began by quoting James Baldwin: "It took many years of vomiting up all the filth I've been taught about myself and half believed before I could walk on the earth as though I had a right to be here."

"What filth have you been taught about who you are? What filth do you need to let go of?"

He continued, "We inherit this reality; we didn't create it. Our ancestors passed it on to us. But we could change our reality through our actions because a system could work when we participate, whether consciously or unconsciously."

Decolonisation starts with individuals and focuses on what makes us human. Arts and culture are a testament to this. It interrogates the power structures and moves from a capital-centered to a people-centered paradigm. It is shifting the focus to other kinds of capital — spiritual, cultural, social, emotional, and financial.

"Let's give ourselves permission to interrogate ourselves and actively reflect on the education we receive. If we perceive education as liberation, then we are on the side of decolonisation," said Antonio Cuyler, chair of the Global Conversation.



Antonio Cuyler, Professor at the University of Michigan (US)

This article is the result of the work done by Tola Say at the occasion of her residency in Brussels at the occasion of the ENCATC Congress in October 2022. The residency for young cultural journalists is a joint initiative of Asia Europe Foundation, ASEF and the European network on cultural management and policy, ENCATC lunched for the first time in 2021.



## TOLA SAY

Tola Say is a passionate writer and researcher of arts. She worked for Khmer Times from 2017 to 2019 during which she wrote about the arts scene in Cambodia. She was also on the core organising team for the 'Khmer Literature Festival' and 'Battambang Literature Festival' for three years. Her keen interest in arts and culture research saw her playing a significant role in 'Her Sounds' project as a coordinator in 2019. That year, she also became a resident researcher with Heritage Hub Residency at the REPFest New Traditional Music Festival. In 2020, Tola worked as a research assistant on an international project called "Documenting the instrument and instrument-making of Angkuoch, Cambodian Mouth Harp" as part of the Endangered Material Knowledge Programme. All these projects gave her the opportunity to travel throughout Cambodia to witness diverse arts and cultural practices in various communities.

Virtual Crossovers is a one-month virtual residency and mentorship programme organised by culture360.ASEF.org in partnership with ENCATC, the European network for cultural management and policy.



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# ENCATC CONGRESS 2022: OVERVIEW

## ABOUT THE ENCATC ANNUAL CONGRESS

The ENCATC Congress on Cultural Management and Policy has been organized since 1992 and is a global gathering designed for academics, trainers and researchers from the cultural management and policy educational fields with crossdisciplinary interests to mingle with professionals, policy makers, and artists and thus to bridge the knowledge gap, promote research esteem and the evolution of pedagogy. The ENCATC Congress aims to provide a space for encounter, to learn from leading experts, get to common questions and look for common answers that may help all actors in the cultural management and policy sphere navigate uncharted waters.

## KEY FACTS

3 different prestigious locations in Brussels and Antwerp  
The only global event on Cultural Management and Cultural Policy

- 3 days of programme
- 166 participants ranging from academics, trainers, researchers, cultural professionals, policy makers, artists and student
- 7 flagship events
- 35 countries

The Congress 2022 was built on 7 main events

### **The Conference**

65 speakers

### **The Education and Research Session**

10 sessions with 27 research works and 4 teaching demos presented by 33 researchers

### **The Young and Emerging Researchers' Forum**

7 young researchers presenting

### **The 2022 ENCATC Research Award Ceremony**

3 finalists from 3 different countries

### **The Global Conversations**

'Global conversations around decolonising and diversifying internationalisation: from theory to practice'

### **The Study Visits and ENCATC Members Talks**

4 different locations in Brussels

### **The Policy Debate**

'How to make internationalisation greener? Young generation perspectives and recommendations for more sustainable transnational cooperation'

## **The Education and Research Session**

The Education and Research Session is an annual gathering of the international research community. It provides a unique interdisciplinary environment to get the latest world-class research conducted in the field of cultural management and policy and the most innovative practices in teaching and training. After the Congress, authors and presenters of this Research Session will also be invited to submit their work in ENCATC's scientific publication, the European Journal of Cultural Management and Policy. Presenters in the Education Session will be invited to submit their papers to the /encatcSCHOLAR, a unique tool for education and lifelong learning on arts and cultural management and policy.

## **The Young and Emerging Researchers' Forum**

The YERF came to its 15th edition and took place on Day 1 of the Congress (17 October) at the University of Antwerp. Its programme included two plenary and two workshop

format sessions, in which participants were accompanied by leading scholars to explore issues such as **building an international research career and reaching an international audience via academic writing**. Renowned professionals from the academic publishing sector joined the conversation to provide practical guidance and tips to get research published in high impact publications.

### The 2022 ENCATC Research Award Ceremony

Launched in 2014, the ENCATC Award exists to stimulate academic research in the field of cultural policy and management, to explore contemporary issues at stake and possibly anticipate new cultural policy orientations through comparative and crosscultural research. This prestigious recognition aims to stimulate academic research in the field of cultural policy and cultural management with an emphasis on its applied implications. The ENCATC Award also has the ambition to contribute to the process of creating a network of scholars who are competent in doing comparative research projects in cultural policy and cultural management.

The winner of the 2022 ENCATC Research Award was **Kathrin Schmidt, PhD student from Goldsmiths University, London (UK)** presenting a thesis on "Performing Salone: The impact of local and global flows on the aesthetics and ecology of contemporary Krio theatre in Sierra Leone". Her research will be published in the ENCATC Book Series on Cultural Management and Cultural Policy Education.

### The Study Visits and ENCATC Members Talks

Study visits are meant to unite to the theoretical teachings of the Congress with a practical side, made of concrete examples and best practices that participants can get to know in first person. From museums pushing to decolonize themselves to efforts to make transnational cooperation among artists possible, the 4 Brussels' realities visited during Day 3 of the Congress (19 October) were the **Royal Museum for Central Africa**, the **MigratieMuseumMigration**, the **Holland House** and the **Archive and Museum of Flemish Life in Brussels**.

### The Policy Debate

How to make cultural initiatives greener? The last session of the Congress, the Policy Debate, was the opportunity to discuss the **need for increased environmental and ecological awareness in the cultural sector**. Policy makers such as Catherine Magnant, Head of Cultural Policy at the European Commission, and Walter Zampieri, Head of

Culture at EACEA, were in conversation with with young voices and emerging cultural professionals such as Antigoni Michael (Europa Nostra), Ziad Erraiss (Global Cultural Relations) and Elise Phamgia (Liveurope).



## CONGRESS PROCEEDINGS

To discover more about the ideas and discussions presented at the Congress, read the Proceedings here::

[https://www.encatc.org/media/6388-2022\\_congress\\_proceedings.pdf](https://www.encatc.org/media/6388-2022_congress_proceedings.pdf)

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Delegation to the European Union



**AFRICA museum**

**Flanders State of the Art**

**AMVB**  
ARCHIEF EN MUSEUM  
VOOR HET VLAAMS  
LEVEN TE BRUSSEL



# RECALIBRATING THE COMPASS: RETHINKING CULTURAL DIPLOMACY IN TIMES OF GLOBAL CRISIS – ROUNDTABLE REPORT



**VALENTINA RICCARDI**

Head of Culture at ASEF

**JORDI BALTÀ PORTOLÉS**

Researcher and consultant at Trànsit Projectes

*In 2022, on the occasion of the 25th anniversary of the [Asia-Europe Foundation \(ASEF\)](#) and following the global impact of the Covid-19 pandemic, ASEF has launched a series of online roundtables entitled [Recalibrating the Compass: What Future for Asia-Europe Cultural Relations?](#) The series aimed to examine current challenges and identify ways to develop new, more relevant and resilient forms of support for Asia-Europe cultural collaboration.*



The fifth roundtable, *Recalibrating the Compass: Cultural Diplomacy in Times of Global Crisis*, took place on 3 November, gathering 19 experts from across Asia and Europe. Facilitated by Katelijin Verstraete (independent arts and cultural consultant, based in Brussels and Singapore) and Kathy Rowland (co-founder and managing editor, Arts Equator, Singapore and Malaysia), it served as the closing to the set of thematic roundtables. The session particularly focused on the availability of spaces for true cultural relations between Asia and Europe, the values, practices and policies that should enable such exchanges to take place, and what role ASEF could play in this context.

Given the breadth of the issues raised by the discussion, and their connections with topics addressed in previous debates, before the session the ASEF team and the facilitators of this roundtable identified a set of five cross-cutting themes. Participants were then invited to fill in an online survey to choose the main areas of focus for the discussion, taking into consideration where they thought ASEF could better contribute. As a result of this exercise, the subsequent discussion focused primarily on diversity and inclusion in cultural relations, as well as on inequalities (including social and economic inequalities within societies, as well as unequal global relations), while also touching on other transversal themes, including the climate crisis, access to culture, and sustainability of practices. This short report outlines some of the main ideas and proposals discussed during the session.

## **ACKNOWLEDGING A PROBLEMATIC CONTEXT**

Reflecting on inclusion, diversity and inequalities in Asia-Europe cultural relations led participants to identify a set of contextual issues that shape relations and should be acknowledged when devising new approaches. Several of these contextual issues arise as constraints to fostering balanced cultural relations: they include imbalances in resources and in the ability of societies to engage in connections across borders, inequalities in access to information, an increasing focus on domestic affairs at the expense of international engagement, and difficulties in finding a common ground between and within societies that is not homogenising but rather values diversity. Inequalities underpin the experience of other challenges, such as the climate crisis, and should therefore be taken into account in all strategies and policies, e.g. by integrating the climate justice lens.

Alongside this problematic context, some participants also stressed that the Covid-19 crisis has provided an opportunity to rethink cross-border cultural relations. While the forms of cultural diplomacy before Covid tended to reproduce and reinforce inequalities, the disruption generated by the crisis, and the broadening of spaces for digital engagement that have arisen as a result, open up to opportunities for more balanced relations. There is also an increasing acknowledgement that cultural diplomacy should adopt approaches of what is frequently described as 'cultural relations' – that is, exchanges based on transparent goals, respect, intercultural understanding, mutuality and trust building, thus generating a two-way street that enables learning and mutual cultural enrichment.

Once this complex context has been acknowledged, what priority areas for action can be identified? Participants in the discussion connected their concerns with proposals for addressing the gaps, which are presented below. In some cases, this also involved identifying the areas or 'entry points' where ASEF could best contribute.

## FOSTERING THE EFFECTIVE IMPLEMENTATION OF MORE BALANCED APPROACHES TO CULTURAL RELATIONS

The proposals for cultural relations that address inequalities and are based on mutuality and trust building, as described above, echo similar contributions made in the last few years. Participants identified several recent initiatives which provide guidance on how to rethink cultural relations (e.g. Salzburg Global Seminar's [Statement on the Future of Cultural Diplomacy](#); EUNIC's work on [fair collaboration in cultural relations](#); work done under the EU-funded projects [Global Cultural Relations Programme](#) and [SHIFT](#); ASEAN's [Culture of Prevention](#) approach). In this respect, without neglecting the need to continuing to reflect and raise awareness, some participants suggested it was time to work on making these principles effective on the ground.

In a related vein, some participants argued that, while frequently there are very interesting concepts and approaches at the policy level, local and national infrastructures and capacities are often weak and cannot take advantage of top-level ideas. In this respect, a focus on training and capacity development may be necessary, so that new ideas can effectively be put into practice.

## ENABLING COMMON SPACES THAT ARE OTHERWISE MISSING

As outlined earlier, there is a frequent perception that spaces enabling cultural pluralism and intercultural understanding are shrinking. Facing this requires first, organisations and individuals that are aware of differences and inequalities, able to demonstrate sensitivity in diverse cultural contexts and willing to foster common spaces of encounter. Regional and cross-regional organisations, like ASEF (as well as other cross-national networks, initiatives, etc), have the ability to understand diverse contexts and different starting points. As a result, they can also advocate new ways of working, and communicate to national governments and funders the support that is needed to balance out inequalities. Multilateral spaces can also provide a setting where sensitive issues that are more difficult to discuss at national level can be addressed

More specifically, in the context of Asia-Europe relations, ASEF can help to amplify the narratives and conversations emerging regionally in Asia, which tend to be less visible. Connecting the global with the regional, national and local levels, networked organisations have the potential to ensure that general principles which may occasionally be stripped of their meaning and become abstract (e.g. access, inclusion, diversity) remain relevant by referring to specific challenges on the ground.

## CONTRIBUTING TO THE DECOLONISATION OF MINDSETS AND WAYS OF DOING

Connected to several of the points raised earlier, participants recalled that global cultural relations frequently remain shaped by colonial frameworks, which need to be acknowledged and transformed. This could involve, among other things, ensuring that the training of agents involved in cultural cooperation (e.g. diplomats, managers, funders, artists) increasingly combines knowledge and approaches from different regions, and broadening the opportunities for projects that aim to open new perspectives to cross-regional relations.

## ADVOCATING AND FOSTERING A MORE PLURAL ECOSYSTEM

New forms of cultural relations involve accepting the existence, and desirability, of an ecosystem of stakeholders engaging in cross-border activity. Cultural relations here go far beyond national governments and international organisations, and rely on civil society organisations, professionals, companies, universities, networks, and several other agents. While this is increasingly recognised in theory, much remains to be done in practice.

In this respect, some participants suggested that ASEF, in alliance with others in Asia, Europe and beyond, could help to foster an alternative understanding of what cultural diplomacy and cultural relations mean today. This could involve specific actions in areas like supporting civil society networking, as well as other opportunities that help to bring new people into the conversation, with the ultimate goal of advocating new forms of cultural relations.

## COMMUNICATING AND SHARING STORIES

Stories can embody both commonality across groups and societies, and the diversity of lives. Furthermore, stories travel particularly well through art, and can serve to stress that which makes us all human. As a result, stories, when shared, hold potential in cultural relations. This is an area that ASEF has frequently addressed, by helping to disseminate projects and experiences, and one that several participants argued should remain central. By collecting and sharing stories, as well as by stressing the learnings that derive from them, ASEF can enable communities and organisations to better know one another. This serves to illustrate the importance of fostering learning and sharing within organisations, as well as outwards.



*The 5th roundtable in the Recalibrating the Compass series illustrated yet again the wealth of ideas existing among cultural organisations in Asia and Europe as well as the willingness to rethink cultural relations in the post-Covid context, and how ASEF could best play a role in this setting. The series will culminate in a public panel in early 2023, where findings and recommendations from all sessions will be shared and discussed.*



## VALENTINA RICCARDI

Acting Director, Culture Department (ASEF)

Valentina is Acting Director in the Culture Department. She has coordinated [culture360.ASEF.org](http://culture360.ASEF.org) since 2009. She is the General Editor in charge of the editorial strategy of the website as well as the all commissioned content, including series, special reports and featured articles. In ASEF she is in charge of ASEF's digital projects in culture.



## JORDI BALTÀ PORTOLÉS

Jordi Baltà Portolés works as a researcher and consultant at Trànsit Projectes, Barcelona, a member of ENCATC. In this capacity, he is providing advice to ASEF's Recalibrating the Compass series. He is also an Advisor for the Committee on Culture of United Cities and Local Governments (UCLG) and a member of the UNESCO Expert Facility for the Convention on the Protection and Promotion of the Diversity of Cultural Expressions.



## POLICY DEVELOPMENTS: NEW EU WORK PLAN FOR CULTURE 2023-2026

The upcoming multiannual policy programme for Europe's cultural sector has taken a step forward with the adoption during the session of EU's Education, Youth, Culture and Sport Council on the 29 November 2022, of **the EU Work Plan for Culture 2023-2026 which sets the Union's top cultural policy making priorities** for the 4 years ahead.

The roadmap adopted for 2023-2026 is ambitious, setting **an extensive common array of target directions for the Union, precisely when it is the most crucial**, in an era of global uncertainty. In this monthly newsletter, we examine some of **the most remarkable implications to expect from the priorities fixed in this document**.

## 4 YEARS, 4 PRIORITIES FOR CULTURE



### Empowering the cultural and creative sectors (Artists and cultural professionals)

During the pandemic, the indispensable sanitary restrictions drastically limited the possibilities for the cultural gatherings lying at the very core of the relationship between creators and their audiences. The 2023-2026 Work Plan proactively aims to give fresh and reinvigorating impetus to major expectations from the sector, notably regarding the advancement on the side of the implementation of the *1980 UNESCO Recommendations Concerning the Status of the Artist*.

Read more [here](#).



### Enhancing cultural participation and the role of culture in society (Culture for the people)

The pandemic times have brought to light some areas where culture can be a strong contributor - like health - and the Work Plan establishes in that regard, and on many other prominent matters, very practical goals to bring about new exchange opportunities

between stakeholders for the sharing of good practices, as well as for the identification of partnership potentials, on subjects like the contribution of libraries to cultural dissemination, the protection of youth against harmful digital content, or the role of culture on the improvement of mental health.



### **Unleashing the power of culture** (Culture for the planet)

Many of the most significant aspects of sustainability applicable to the cultural sector are covered by the provisions from the Work Plan: knowledge exchange workshops on the role of culture for climate action, advancement of EU-funded research on culture's contribution to fostering new mindsets and resilience against climate change, the support to the green transition in the CCS, or the development of policy and stakeholder preparedness to adverse climate effects on heritage.



### **Strengthening the cultural dimension of the EU external relations** (Culture for co-creative partnerships)

Consolidating the cohesiveness, convergence of approaches, and the coordination between the stakeholders involved in the Union's, as well as in the Member States',

external cultural policies, is a key point of action outlined in the Work Plan. The continued and even deepened support to endangered heritage and CCS actors in Ukraine in the face of the Russian aggression, alongside the promotion of European democratic values, are two other keystones of Europe's foreign cultural action for the next four years. Read more [here](#).

## SUSTAINABILITY, EDUCATION AND UKRAINE: THE OTHER KEY POINTS OF THE WORK PLAN

### Sustainability

The cultural and creative sectors (CCS) have severely been put to the test during the COVID-19 pandemic, reflecting a necessity for increased preparedness and resilience to multifaceted risks, amid pressing sustainability needs. The 2023-2026 Work Plan acknowledges the strides that remain to be made in this respect, and fixes targets that resonate with the EU's commitment to full carbon neutrality by 2050, like the enhancement of the quality of housing, and the restoration, renovation and re-use of cultural heritage, to favour synergies with the New European Bauhaus network.

### Education/Research

Research and education clearly stem as backbones of the approach outlined by the EU in this Work Plan. Particularly noteworthy are the conferences, meetings and experience sharing gatherings and cooperations planned to be held to advance the involvement of educational stakeholders in the development of a European cultural citizenship, and to bolster the pooling of practices and research for the development of homogeneous statistical resources throughout the EU in order to facilitate governance, policymaking and enable the further improvement of Europe's CCS on more measurable and objective grounds.

### Ukraine

The Work Plan contains the reassertion of the EU's commitment to support Ukraine's capacities in the tough moments the country has been going through since last February. Such a renewed European solidarity for its candidate neighbor will likely strengthen the cultural bonds with it, and reinforce its resilience to the tragic episode it is experiencing. Over the upcoming four-year period, expert group/think tank inputs, frequent official joint meetings and training activities are among the contemplated actions.





# 1980 RECOMMENDATION CONCERNING THE STATUS OF THE ARTIST

The 1980 Recommendation concerning the Status of the Artist calls upon Member States to improve the professional, social and economic status of artists through the implementation of policies and measures related to training, social security, employment, income and tax conditions, mobility and freedom of expression. It also recognizes the right of artists to be organized in trade unions or professional organisations that can represent and defend the interests of their members.

The Recommendation was adopted by UNESCO General Conference at its twenty-first session in 1980. At the time, the need to understand and strengthen the role of the “creative worker” was already recognized by Member States as well as the need to improve the status of such workers considering both the particular conditions of their profession and their contribution to development. Decades later, the Recommendation remains as relevant today as in 1980 considering the remaining challenges worldwide in the area of social and economic rights and the impact of digital technology on the work of artists.

## **A monitoring mechanism**

Reporting on the action taken upon UNESCO’s recommendations is one of its Member States’ obligations under Article VIII of UNESCO’s Constitution. Every four years, the Secretariat therefore collects from Member States and National Commissions and from the various partners of the Organization such as non-governmental organizations (NGOs), information on the implementation of the Recommendation. The Secretariat prepares a report based on the information collected for the attention of the Executive

Board, which in turn submits it to the General Conference, in accordance with the specific multi-stage procedure for the monitoring of the implementation of UNESCO conventions and recommendations for which no specific institutional mechanism is provided.

With the adoption of the [2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions](#), a new impetus was given to the 1980 Recommendation. By recognizing the central role of artists in the creation and production of a diversity of cultural expressions, the Convention provides a new normative framework for the implementation and monitoring of the Recommendation.

## Consultations

In 2022, UNESCO launched a global consultation on the implementation of the 1980 Recommendation concerning the Status of the Artist. This consultation aims to:

- 1. Map and monitor the policies, measures and initiatives** implemented by Member States, NGOs and INGOs to support the status of the artist;
- 2. Identify challenges and opportunities** faced by Member States, NGOs and INGOs in the implementation of the 1980 Recommendation, and their specific capacity-building needs to revise existing laws and policies or implement relevant initiatives,
- 3. Collect and share best practices** that illustrate how the provisions of 1980 Recommendation can be translated into effective policies and measures to support artists and the emergence of sustainable cultural ecosystems.

The consultation focuses on eight thematic areas: legal and regulatory frameworks; fair remuneration and access to financing; social and economic rights; digital environment; preferential treatment; artistic freedom; equality, inclusion, and diversity; and responses to COVID-19. UNESCO Member States, as well as national and international non-governmental organisations with extensive experience working with artists and cultural professionals are invited to participate. The information gathered through this survey will be analysed and presented in the consolidated report that the Director-General will transmit to the 42nd session of the General Conference in autumn 2023.

Access to the questionnaire:

**UNESCO Member States:** <https://survey.unesco.org/3/index.php?r=survey/index&sid=878973&lang=en>

**Non-governmental organisations:** <https://survey.unesco.org/3/index.php?r=survey/index&sid=965173&lang=en>

**International non-governmental organisations:** <https://survey.unesco.org/3/index.php?r=survey/index&sid=225368&lang=en>



# In Memoriam

Ritva Mitchell

Ritva Mitchell left us on 6 July this year. It was a shock to many and is a terribly loss. She was a pioneer of European comparative cultural policy research, leading the field for several decades in her home country Finland, and in European and international organisations. Ritva assembled in her heart and mind the best of all cultures, with an unbound curiosity and genuine thirst for knowledge.

Ritva pushed the boundaries within institutions, and of people to get the best out of them. She was a thinker and a doer, an explorer and a mentor, a challenger and a sense-maker, a fascinating woman, and a wonderful friend.

I had the privilege to work with Ritva when she was a seconded expert at the Council of Europe, in charge of **Project 10 – Culture & Regions**, which Ritva, together with our dear Catalan colleague Eduardo Delgado, turned into a great project of trans-national cooperation of researchers, cultural practitioners and policy makers. She led the Council of Europe's **flagship programme of national cultural policy reviews**, and later established the memorable *European Task Force* who produced *In from the margins*, a ground-breaking report which, indeed, remained for long THE reference publication on culture and development in Europe (1997), and a much valued contribution to a global conversation on culture and development.

Ritva has been an invaluable resource, connector and supporter, including when we decided to move ENCATC from Brussels to Copenhagen and in setting up a **Nordic-Baltic Platform of Cultural Management** (1999), strengthening the ties between Nordic and Baltic countries and with Europe.

In 2004, Ritva helped with enthusiasm and commitment, the creation of the **Cultural Policy Research Award** that ECF and the Riksbankens Jubileumsfund in Sweden had imagined to invest in the next generation of cultural policy researchers. I am very glad to see that the award and forum are still going strong!

Ritva was a visionary and passionate European. Throughout her career and her life, she paved the way for others, and for the arts and culture to gain traction on the European political agenda. She initiated and contributed to leading European research projects & programmes, organisations & networks, like CIRCLE, ECURES, EricArts, CUPORE, the Compendium, you name them... We owe her incredibly much – because of what she brought to the field and to ENCATC.

In our war-torn and troubled times, let me also remind us of Ritva's unwavering quest to build bridges between east and west, north and south. She always paid special attention to involving colleagues from Russia and Eastern Europe in our European conversations, and I believe this needs to continue and grow to forge **a community without borders**, built on values of mutual curiosity and respect, openness and generosity, sharing and learning.

I wish ENCATC all success in keeping these meaningful bridges and essential relations, and in treasuring these values which Ritva has been exemplifying throughout her life.

I'd like to close with a proposal for the future: it might be difficult and organizational interests might prevail, but would it not be the right decision to name the Cultural Policy Research Award after Ritva, one of Europe's most influential actors of cultural policy research. The Ritva Mitchell Cultural Policy Research Award, powered by ENCATC, would be a meaningful way to honor her dedication and influential contribution to the discipline and to ENCATC.



*Isabelle Schwarz*

Head of Public Policy  
European Cultural Foundation

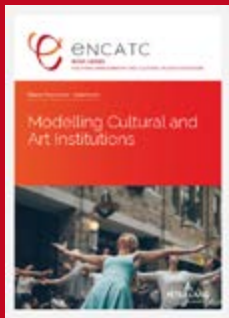
## RITVA MITCHELL

† 06.07.2022

Ritva Mitchell (b. 1947) was a central figure in the Finnish and international cultural management and policy sector. As an academic, she covered the positions of Director of research at CUPORE (Finnish Foundation for Cultural Policy Research), Head of Research at the Arts Council of Finland, Lecturer at the University of Jyväskylä and Sibelius Academy of Music, Programme Advisor of the Council of Europe and Member of the editorial board of the Nordic Cultural Policy Journal. Within the networks present in the field, she acted as President of the Cultural Information and Research Centres Liaison in Europe (CIRCLE), President of the European Research Institute for Comparative Cultural Policy and the Arts (ERICArts), President of the Orientation Board of the European Diploma of Cultural Project Management (Marcel Hicter Foundation) and Member of the Compendium of Cultural Policies experts community. Finally, within ENCATC, from 2011 to 2018 she was a Member of the Advisory Board for the ENCATC Journal of Cultural Management and Policy

# OUR FAVOURITE THINGS

Dea Vidović shares some of her favourite things from ENCATC!



**My favourite book in the ENCATC Series is** *Modelling Cultural and Art Institutions*, written by Biljana Tanurovska-Kjulavkovski, because it explores the

theoretical perspective of co-creation and co-institutions based on shared leadership and brings practical examples of these contemporary cultural and art institutions from my region of post-Yugoslav countries, with special focus on North Macedonia. It offers a view on innovative governing of cultural institutions as an alternative to the traditional, hierarchical, and bureaucratic cultural system.

**My favourite article from the ENCATC's Journal of Cultural Management and Policy, Volume 8, Issue 1,** is "Governance of cultural heritage: towards participatory approaches," written by Sakarias Sokka, Francesco Badia, Anita Kangas, and Fabio Donato, because it explores the main challenges and potentialities of participatory governance of cultural heritage. This article explains the concept of participatory governance and analyses direct citizens' participation in public decision-making related to cultural heritage. It highlights some directions for future research on citizens' participation in the governance of cultural heritage.



**My favourite ENCATC event** is the last ENCATC Congress, "Internationalization in focus: theoretical, strategic and management perspectives in education, research, policy, and practice" not only because we celebrated ENCATC's 30th anniversary but also because this Congress's edition gathered us, after two years, in the face-to-face event in Brussels and Antwerp.



**My favourite contribution to the ENCATC Scholar section** is the report on the ENCATC Congress session "Global Conversation: Decolonising cultural management education" written

by Alice Demattos Guimarães. In the current challenging time for culture and education, when looking for socio-economic justice, this session highlights the needs and possibilities of decolonizing cultural management and policy community and going beyond the predominantly Western cultural cycle in education.



**My favourite memory from ENCATC** is the 2022 ENCATC Academy on sustainable cultural policy and management because it focuses completely on exploring relations between arts, cultural heritage, and climate, recognizing the urgent call for cultural adaptation and green transition of cultural policy and management.

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## THREE TIMES-YEARLY



### ENCATC Tracker

Feeling too much is happening too fast? Our members can be at ease as we do the work to find and compile key policy developments from the EU and other world regions, calls, publications, events, conferences and more. Gain access to what you and your institution need to stay on top of progress and opportunities in our field.

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8. Receive one-year subscription to our monthly newsletter for members and our monthly PRAXIS newsletter for your students and young professionals
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ENCATC thanks  
its members  
and partners  
for their  
collaborations  
to this issue of  
the magazine!

ENCATC Magazine is a new digital publication with its inaugural issue launched in June 2020. It is meant to educate, entertain, raise awareness, and inform on various topics related to cultural management and policy. It is also created to offer an additional space for the publication of articles to our members, as well as a space for knowledge transfer to our partners (EU, UNESCO, ASEF, etc.).

Our contributors are leading academics, researchers, experts, practitioners, and policy makers. They are recognised by the industry we belong to as influencers. For our magazine, they are generously providing us with high-quality content, commentary, the best industry practices, and personal stories. Their contributions aim to help ENCATC to achieve its mission of helping the cultural sector become stronger and more sustainable. **This publication is made possible thanks to the financial support of the Creative Europe programme of the European Union.**

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ENCATC holds the status of an NGO in official partnership with UNESCO, of observer to the Steering Committee for Culture of the Council of Europe, and is co-funded by the Creative Europe programme of the European Union.

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