



ENCATC news

A monthly e-newsletter for the latest in cultural management and policy

ISSUE N° 124

FOR MEMBERS AND OUR FOLLOWERS



SPECIAL ON CLIMATE CHANGE



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NOTE FROM THE EDITOR

Cultural management is an enabler for environmental sustainability

Dear members, Dear colleagues,

From constant news and warnings from scientists on pressing issues of global warming, pollution, and resource depletion, it can be overwhelming to think of our planet's future. In the past weeks and months, we have also seen young people across Belgium and Europe raise their voices and concerns on climate change. We know governments are creating policies, regulations are put in place, international accords are signed, but do you ever ask yourself: What can I do right now **today that will make a difference?** What actions may I implement in **my own organisation** to contribute to a more **sustainable environment?** How can I **teach to my students** to be **responsible cultural managers?**

To help our members and the greater **cultural sector be engaged and leading actors on climate change**, on this **Earth Day 22 April 2019**, ENCATC has released this special newsletter. Not only do I believe cultural management practices can make a crucial contribution to environmental sustainability, but that the **cultural sector** can be a **driver for change** and a **source of inspiration** for other sectors and our societies at large here in Europe and beyond to make our **planet a greener and better place to live**.

To kick-off this issue, I invite you to learn **about the actions ENCATC is taking to reduce its carbon footprint**. It is an action plan I designed in 2011 to position our network as a **leading organisation in terms of green policy** and social corporate responsibility. ENCATC is always looking to improve, but we are pleased with the progress we have made so far through its implementation. For example, by forgoing printing on 80% of our documents, reports, publications, newsletters, etc., since 2015 ENCATC has **saved 131.8 trees** or the **equivalent of 1,095,523 pages**. In last 5 years by using only **recycled paper**, we've **saved 4,25 trees, 360 litres of oil, and 6,624 litres of water**. Our staff regularly walking to work have covered **11,985 km** in 8 years, **saving an estimated 1,558 kg of CO2** from entering the atmosphere.

To learn from the most advanced actor in the cultural sector, in 2018 we established a **strategic cooperation with Julie's Bicycle**, a charity bridging the gap between environmental sustainability and the creative sector. Thanks to this cooperation, **ENCATC has been able to**

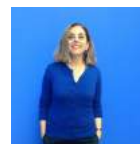
improve its green policy as well as to **offer to educational and cultural operators** in Europe and across the world a series of **inspiring stories** to **change our practices** and allow us to **transform our own offices into responsible environmental organisations**. The first story in this ***Creative Climate Movement Series*** was released on 22 April 2018 in celebration of Earth Day. **To celebrate this Earth Day in 2019**, one year later we have all **7 articles** together on the topics of **artwork, activism, organisational leadership, design** and **innovation, collaboration, path finding, and policy**.

Going out into the field, we have **two ENCATC in Contact interviews**. First is with **Iphigenia Taxopoulou**, Associate Partner at Julie's Bicycle and General Secretary at mitos21. She speaks about overcoming obstacles facing cultural managers to implement change, debunking myths on what and what is not achievable, and how going green makes economic as well environmental sense. Next, we talked to **Christophe Guiho**, the driving force behind *Territoires imaginaires*, a French non-profit association helping to raise awareness for environmental protection through art and culture. He shares with us his passion, but also how this project got off the ground.

To continue our reflections, we have a special contribution on **"(Some) Key Questions at the Crossroads of Culture and Environment for European Local Governments"** from Agenda 21 Culture - United Cities and Local Governments.

Finally, we've put together a **rich collection of resources** for you to deepen your knowledge on culture and environmental sustainability and to use in the classroom. I am convinced this issue is a timeless resource. With our shared commitment to ensure our planet's sustainability we will set new actions, policies, creative ideas, and education and training offers for a greener and brighter future for all.

Yours sincerely,



GiannaLia Cogliandro Beyens
ENCATC Secretary General

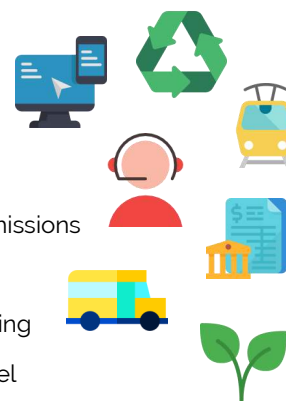




OUR GREEN POLICY

Since 2011, ENCATC has set the goal to be an environmentally responsible organisation. For this scope, through our [green policy](#), we work hard to reduce the environmental impact of our activities and we are dedicated to understanding, measuring, improving and communicating our environmental performances and engaging with our members and followers in this process.

- We disseminate documents and papers for meetings **electronically** (at least 80%)
- We communicate with members and stakeholders with **e-format newsletter and reports**
- We use only **high capacity ink cartridges** and **recycled paper**
- We make constant effort to **use public transport**, whenever possible, to cut down on fuel emissions
- We pay attention to stay in **green hotels**, whenever possible
- We encourage our staff and members to use when possible the **"slow travel"** rule for travelling
- We organising **online meetings** and **phone-conferences** when possible to cut down on travel
- We have subscribed exclusively for **online** and **e-format advertising** and **promotional material**
- We strive to use online services such as **online banking**, **insurance** and **human resource services**, wherever possible
- We embrace the **"Kilometer Zero"** policy - a global concept for reducing as much as possible the distance between the consumer and the supplier
- We give preference whenever possible to **companies, entrepreneurs**, and **partners** who are **making good choices for our planet**: reducing waste, saving energy, supporting local service providers, and buying organic and locally.



Are we making an impact?

ENCATC is always looking to reduce its carbon footprint, but so far we are pleased with the progress we have made over the years through the implementation of our green policy. While it hasn't been possible to measure the impact of all of our efforts, we do know that:



Thanks to these efforts, since 2015 ENCATC has **saved 131.8 trees** or the equivalent of **1,095,523 pages**.

*These numbers are based on the calculation from conservetree.org that estimates 1 tree is equivalent to 8,333.3 pages.



In last 5 years, we've **saved 4,25 trees**, **360 litres of oil**, and **6,624 litres of water**.

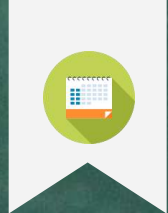
*<https://www.usi.edu/recycle/paper-recycling-facts/>



ENCATC staff regularly walking to work for 8 years have covered **11,985 km** saving an estimated **1,558 kg** of CO₂ entering the atmosphere

https://ec.europa.eu/eurostat/cache/metadata/EN/sdg_12_30_esmsip2.htm





UPCOMING EVENTS

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In April and May 2019, ENCATC will be organising one event and assisting in another that can help to boost our reflections and deepen our knowledge on culture, climate, and environmental sustainability.

2019 ENCATC Capacity Building Days and Youth in Action Day: What Europe does for Youth?

4-9 MAY 2019 IN BRUSSELS & MAASTRICHT



This 3rd edition of the **ENCATC Capacity Building Days and Youth in Action Day** is focusing on **"European Elections: What Europe does for youth?"** The **main programme** will take place from **6-9 May** gathering young adults, early career professionals, students and their accompanying professors from ENCATC member institutions and the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC).

Participants will expand their horizons on **EU topics** closely related to their **personal and professional development**, meet and discuss with representatives **from European institutions**, as well as be encouraged to inform themselves on **key EU youth-related issues** to prepare for the **European Elections**.

Among the many sessions in the programme, on 7 May in Brussels, there will be a focus on **"The European Union and its strategy for culture, education and climate change"** for a Debate with MEP assistants about European policies in the field of youth.

Learn more about this activity and register here:

<https://www.encatc.org/en/events/detail/2019-capacity-building-days-and-youth-in-action-day/>

cultureeurope #LiveOnlineDialogue includes "Sustainable Future: How to ensure sustainable human and natural ecosystems?"

25 APRIL 2019

SUSTAINABLE FUTURE

How to ensure sustainable human & natural ecosystems?

On 25 April the cultureeurope live online debate will **bring together MEPs and key EU figures** to discuss their positions on the future of Europe - and the **future of culture in Europe - with EU citizens**. There will be four chatrooms, each focusing on a different topic. These will concern such subjects as the link between culture and identities, education, European values, sustainability, work and labour conditions and rights.

ENCATC member Damien Helly from Culture Solutions, will be activating the chat room on **"Sustainable Future: How to ensure sustainable human and natural ecosystems?"**

The world is waking up to the need to make our future sustainable. From the UN Sustainable Development Goals agenda (SDGs), to the marches for the climate, people question how we produce, work, learn and relate to the environment. What do we need to take into account in our social and cultural practices to bring about positive, inclusive change which leaves no one behind? And how **can organisations**, (including public, private and civil society organisations) **in the cultural sector** and beyond, **transition towards more sustainable practices** - caring for people, caring for the earth and sharing fairly within communities?

ENCATC is also proud to be a communication partner for this initiative of Culture Action Europe.

Learn more and register here: <https://jammart.eu/>





CREATIVE CLIMATE MOVEMENT SERIES

In December 2017, ENCATC organised in Brussels a training on "Cultural Management and Environmental Sustainability." At the end of this event, participants asked ENCATC to explore the possibility to play an inspiring role for the cultural and educational industry by collecting and sharing stories of arts and cultural organisations that have successfully design and implemented a "green action plan".

As a result, in March 2018, ENCATC started a new strategic cooperation with Julie's Bicycle, a charity bridging the gap between environmental sustainability and the creative sector. Thanks to this cooperation ENCATC has been able to offer to educational and cultural operators in Europe and beyond a series of inspiring stories that can change our practices and allow us to transform our own offices in a responsible environmental organisation.

The first inspiring story was released on 22 April 2018 in celebration of Earth Day in a series called the Creative Climate Movement. It aimed to empower our members, stakeholders and followers with cultural responses to climate and environment. Since then seven articles have been published. To celebrate Earth Day in 2019, this special issue of ENCATC News brings all the articles together on the topics of artwork, activism, organisational leadership, design and innovation, collaboration, path finding, and policy.

Introduction

BY CATHERINE BOTTRILL, HEAD OF THE CREATIVE GREEN PROGRAMME, JULIE'S BICYCLE

Arts and culture are not only responding to environmental challenges but are trailblazing the way forward: creating new narratives, testing ideas, developing interdisciplinary collaborations and reimagining what's possible. Environmental sustainability and climate action is being ingrained within the whole cultural economy - from investment, strategy and operations, to creative programming, partnerships and public engagement.

For over 11 years, Julie's Bicycle has been tracking the creative climate movement of change within arts and culture. Drawing from this experience, we have identified [Seven Creative Climate Trends](#) - key communities of environmentally centered practice that are leveraging significant cultural value. They are: Artwork, Activism, Organisational Leadership, Design and Innovation, Collaboration, Path-finding, and Policy Changing.

This configuration of trends aims to demonstrate the full breadth and diversity of creative responses to the environment, especially the paramount issue of climate change, contextualizing them as a whole movement, networked and moving in concert. Julie's Bicycle is inviting all artists and cultural practitioners inspired by - and working in alignment with - our natural environment to situate themselves within these seven trends and tell their stories of leadership on our new interactive [map](#). This map is open to all and has been designed to make visible this growing movement of change. Each month we will be putting into spotlight a different trend starting with the first trend - artwork where some truly inspiring and thought-provoking work is being created.



7 CREATIVE CLIMATE TRENDS | N°1. ARTWORK

BY LUCY LATHAM, JULIE'S BICYCLE



From Paleolithic [cave paintings](#) to Agnes Denes' land art - from Keats' poetry to Xiuhtezcatl Martinez's indigenous hip hop - our natural world has been reflected by generations of creatives from a multitude of artforms. Be it music, poetry, film, literature, fashion, craft, or dance, creative work is exploring the environment from all angles, from celebration and commemoration to questioning and critiquing humanity's relationship to it. These sensory engagements plunge us into emotional and intellectual experiences beyond the surface of everyday life, leading us to viscerally engage with climate and environmental change. The examples are countless; work like Olafur Eliasson's famous Ice Watch; Margaret Atwood's MaddAddam Trilogy; documentaries like Chasing Ice and An Inconvenient Truth, the architectural works of Ackroyd&Harvey.

The play 'Myth' by Kirsty Housley and Matt Hartley (first featured in Royal Shakespeare Company's Mischief Festival, 2017) is a comment on the cultural amnesia embodied by so many of us regarding humanity's influence on the planet - we chose to look away, to ignore the warning signs. But as faced by the play's protagonists, the events of the world can't be kept outside any longer and this brings everything into question - how we live our lives, what we value, how our societies are structured, how we work together. It is easy to see something of yourself within the emotional responses of these everyday characters and their navigation of this demanding, complicated and ultimately existential threat. But it is the honest chronicling of this challenge that so brilliantly demonstrates the power of art: to build bridges and foster empathy, to connect us to our humanity, to create spaces for shared grief and fear, as well as hope, determination and courage.

7 CREATIVE CLIMATE TRENDS | N°2 ACTIVISM

BY FARAH AHMED, JULIE'S BICYCLE

Creative activism is a powerful tool, wielded to inspire and raise awareness of the climate crisis. Around the world, activist collectives such as Hip-Hop Caucus, Voices That Shake, No More Blood Wood and Forum Rakyat Bali Tolak Reklamasi work with local communities to engage and support them, and hold state and corporate polluters to account. Activists in Indigenous or Global South communities are sometimes referred to as water or land defenders, and face a great deal of violence.

Celebrity endorsements from activists such as Bjork, Yao Chen, George Clooney and Akon help to shine a spotlight on the human impact of environmental issues. They are able to use their immense influence to galvanise public support and drive fundraising.



Photo Credit: Anna Branthwaite, Diana More, Kristian Buus

Art Not Oil represents a diverse coalition of UK-based grassroots cultural, environmental and human rights campaigners scrutinising fossil fuel sponsorship of the arts. Member organisations engage in creative protest to critique how the co-option of the cultural sector is used to legitimise the business practices of oil companies. They claim that by branding art with oil company logos, cultural institutions are softening the image of their devastating environmental and human rights abuses and silencing those standing against them. *Art Not Oil* members' actions are public and visceral; curating an online gallery focused on BP entitled 'Burning Planet'; a samba parade of grim reapers at the Royal Festival Hall; activists silently doused in crude oil in the Tate. These interventions are designed to confront audiences -challenging them to engage with these institutions and influence how sponsorship policy is designed and implemented.

7 CREATIVE CLIMATE TRENDS | N°3 ORGANISATIONAL LEADERSHIP

BY CATHERINE BOTTRILL, JULIE'S BICYCLE

Organisations are embracing their responsibility to reflect environmental sustainability core into their organisation mission and values. When organisations embed sustainability into their everyday operations and into their creative activity the effects are profound both internally






and externally. Building sustainability into the DNA of the company is enabling these organisations to confidentially and with integrity engage in the debates and pathways to a sustainable future.



Photo Credit: philip Vile 5NT Entrance, 2015)

The [Creative Climate Census](#) by Julie's Bicycle attracted 476 responses representing an estimated cumulative business turnover of £1.1 billion covering the breadth of the cultural sector in the UK, including combined arts, dance, literature, museums and heritage, music, theatre and visual arts.

The Census found:

-  More than four in five organisations (83%) have benefited from their environmental sustainability practice. Benefits range across financial, reputational, and well-being indicators.
-  Senior leadership is now driving action on environmental sustainability (whereas in 2014 initiatives were mainly being driven from the middle of organisations).
-  The three top drivers are:
 1. the commitment of staff or senior management;
 2. reduced costs;
 3. and compliance with regulations or funders.

The responses from the Census highlight the vital role and impact of Julie's Bicycle at defining and re-defining the environmental sustainability agenda with the UK creative sector.

Julie's Bicycle's work with organisations starts with supporting them build an internal understanding of the direct environmental impacts of the organisation: energy, water, waste and travel via energy saving audits and the [IG Tools](#) (free carbon calculator tools for the creative sector). With this picture in mind organisations are able to identify priorities and the resources needed to create change. Organisations then develop an environmental strategy which includes the development of a policy, action plan and assigning staff to lead and co-ordinate initiatives.

Putting in place the processes and systems together with the staff capacity is key for ensuring environmental commitments are not ad-hoc or fragmented but connected to all parts of the organisation's work. Once the foundation of understanding and commitment is established organisations then go further in-depth transforming how they work and stretching their ambition to be climate leaders.

Environmental actions demonstrating organisational leadership include: procuring 100% renewable energy and installing on-site renewable energy generation; adopting strong energy management practices; sending staff to [Creative Climate Leadership](#) training; and creating staff green teams. Julie's Bicycle has been working National Theatre (UK) (pictured) to embed environmental sustainability for a number of years – this has involved development of their governance and advocacy, policy and strategy, building energy efficiency investment and creative programmes – where they are participating in [Season for Change](#).

This month (9th July 2018) Julie's Bicycle will be recognising and celebrating the leadership of creative organisations at the [2018 Creative Green Awards](#). Nearly 50 organisations and 64 cultural venues, events, museums, galleries, offices and the first tour are currently Creative Green certified, which assesses environmental commitment, understanding and improvement. The Creative Green community are showcasing good practice and building a collective movement for climate action.

7 CREATIVE CLIMATE TRENDS | N°4 DESIGN AND INNOVATION

BY CHIARA BADIALI, JULIE'S BICYCLE



Creativity is intangible expression, and it is also tangible skill. Through design, we make and shape the world around us: we decide which things should exist, what they should be made of, how they are assembled, and how they are (intended to be) used. All of these design decisions also determine what is most likely to happen to something at the end of its life.

Designers working in the arts and culture are rethinking their principles of working with a focus on the circular



economy, whether it's Tony-Award winning set designer Donyale Werle (*Peter and the Starcatcher*) with her sets made from upcycled, recycled, and second-hand materials; fashion designer Christopher Raeburn with his explorations of Remade, Reduced and Recycled; or Zimbabwe's thriving scene of arts and crafts artifacts made from salvaged waste, showcased at events like the Harare International Festival of the Arts.

We are seeing designers and artists push the boundaries of our imagination and technology, like the Land Art Generator Initiative rethinking renewable energy as public art; Atelier21's La Paléo Energétique timeline tracing renewable energy innovation throughout history and reviving patents like the RegenBox single-use alkaline battery charger; or Studio Swine's Gyrecraft – a nautical journey collecting ocean plastics with the Solar Extruder, a machine built to melt sea plastic using the sun to be turned into art objects.

Creative spaces are turning into laboratories for the possible. In London, Arcola Theatre's Arcola Energy spin-off focuses on the development of hydrogen and fuel cells, while in the Netherlands, Open House is a start-up incubator for sustainable event technologies, most recently bringing together music festivals and the Red Cross to come up with new energy solutions for humanitarian aid contexts.

In Berlin, 18,566 m2 arts complex ufaFabrik has been taking this approach to pioneering environmental research since 1976. The whole space is an experimental ground for ecological building methods, and ufaFabrik works with external partners to undertake research and amplify learning beyond the arts sector. For example, 4,000 m2 of green roofs planted with native grasses, herbs, and shrubs are the subject of research projects at the Technische Universitaet Berlin and the Fachhochschule Neubrandenburg, to better understand the biodiversity and physics of the vegetation. ufaFabrik is also involved in another research project exploring different modules, cells, circuit technologies and tracking systems for solar energy. A wetland has been constructed on-site for water sequestration and filtering, and the venue has engineered its own Combined Heat and Power energy installations. The 'Verticope' (vertical biotope) is a 50 meter long and 5 meter high green soundproof wall that provides a habitat for insects and birds, developed to protect residents from noise from summer open air events held at ufaFabrik. Combining a DIY approach, a dedication to sustainable development, and tapping into the research community, ufaFabrik has been pushing forward ecological construction design for 40 years.

7 CREATIVE CLIMATE TRENDS | N°5 COLLABORATION

BY CLAIRE BUCKLEY, JULIE'S BICYCLE



Manchester's cultural community has been working together through the [Manchester Arts Sustainability Team](#) (MAST) since 2011, to understand, share, solve and scale climate change action. MAST brings together about 30 organisations in total, from community-based arts centres and iconic cultural venues to an internationally renowned festival and national broadcasters, in a participatory and non-prescriptive way.

MAST has come a long way. From a small group with external facilitation and funding it has evolved into a network funded and run for and by its members. From an initial focus on practical action, activities have evolved into a wide range of cultural and environmental practice and engagement. The group is now also taking an active role in city climate change strategy.

MAST grew from the Manchester Cultural Partnership's desire to explore how arts and cultural organisations could contribute to the city's first climate change strategy 2010-2020. In its first two years, the group received funding from MLA Renaissance North West, a museum programme, and was facilitated and supported by [Julie's Bicycle](#). By the end of that time, it had agreed a mission and an annual emissions reduction target in line with city's target. The group benefited from [Arts Council England's environmental programme](#) delivered in partnership with Julie's Bicycle. It has also benefited from training under the [Carbon Literacy Project](#), a Manchester-based initiative.

Rooted in the city, MAST enables members to meet face-to-face once every three months, share common challenges and opportunities and link directly to what is happening on a city level. The group is chaired by members on a revolving basis, and able to fund small projects and reporting through a modest annual membership contribution.

The focus on practical action, in particular on energy, has led to a 16% reduction in emissions over three years, avoiding 2,800 tonnes CO₂ and £890,000, largely through zero to low cost measures. The group also works on a range of topics from green energy procurement to sustainable materials.

Most members are now combining taking practical action with creative responses - productions, exhibitions, events



etc. – to engage employees, audiences and communities on climate change themes, in the understanding that practical action are mutually reinforcing. [HOME](#) and the [Whitworth Gallery](#)'s websites provide an excellent demonstration of this combined approach. Other examples include:

- Manchester International Festival's organic urban farming partnership with the Biospheric Foundation, engaging thousands of community volunteers
- Contact Young Company's 'Climate of Fear', a show exploring the emotion of anger through themes of climate justice, social inequality, memory and the body
- ITV's inclusion of climate change in the storyline of Coronation Street, the UK's most popular soap opera

Arts and culture-based activities proved particularly effective and popular in 2016's Climate Lab. This was an experimental programme, run by the Manchester Climate Change Agency, to test different ways of engaging the people of the city in developing its 2017-2050 climate change strategy. One of the highlights was [Climate Control](#) at Manchester Museum, a six-month long series of exhibitions and events, attended by over 90,000 people, exploring what kind of future people hope for and how to make it a reality.

MAST's chair is a member of the [Manchester Climate Change Board](#). The board is a multi-stakeholder group which oversees and champions delivery of the city's 2017-2050 climate change strategy, with the support of the [Manchester Climate Change Agency](#). Manchester is now working to establish how it can make its fair contribution to the Paris Agreement. As part of this process the climate change agency and board are working together to develop sector-specific zero-carbon roadmaps, including for the arts and culture sector, in close co-operation with MAST.

MAST has become a local, national and international best practice example of environmental collaboration. In 2017 it was featured in the World Cities Culture Forum's (WCCF) [Culture and Climate Change Handbook for City Leaders](#). Also in 2017, Manchester was awarded [Good Practice City](#) status under the European Union's [Urbact programme](#) in recognition of MAST's work.

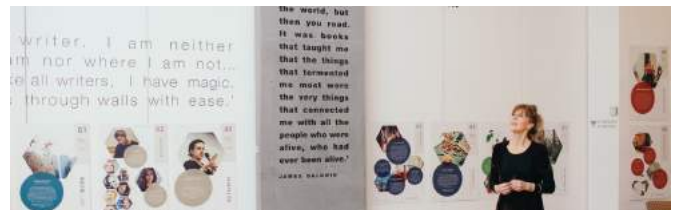
As an URBACT Good Practice City, Manchester is now leading an Urbact transfer network to share and build on its experience, working with five other city partners - Wrocław (PL), Mantova (IT), Gelsenkirchen (DE), Šibenik (HR) and Águeda (PT). 'C-Change: Arts and Culture Leading Climate Action in Cities' is an exciting and innovative new collaboration. It is not only an opportunity to develop sector collaboration on climate change in other cities, but also a key driver for MAST and Manchester in taking its approach to the next level. For Julie's Bicycle, who has worked in partnership with MAST from the start and is also providing key expertise for the C-Change network, it also marks an

exciting new step in the creative climate movement on a city-level.

For further information on MAST and examples of network good practice see [MAST's five-year report](#) (2017).

7 CREATIVE CLIMATE TRENDS | N°6 PATH FINDING

BY CATHERINE BOTTRILL, JULIE'S BICYCLE



Pathing finding are the individuals and organisations poised where culture and the environment meet, making the case, creating contexts for action, building bridges, setting the agenda, curating the conversations and demonstrating the possible. This trend is where Julie's Bicycle (JB), a London-based charity working internationally, locates itself in the Creative Climate movement.

Born out of the UK music industry and today working across the creative and cultural sector, JB is positioned impartial expert to provide research, advice, and guidance on environmental sustainability specific to the creative sector. We believe that a thriving arts community will be one with environmental sustainability at its heart. The objective of JB is two-fold – to support the translation into practice of the Paris Agreement and the Sustainable Development Goals by providing creative businesses with the skills to act, and to advocate for the role of the creative community in shaping a sustainable future.

Julie's Bicycle has supported over 2,000 organisations on reducing their environmental impacts, engaging audiences, devising creative programming, governance, policy development, and supporting artists. JB's activities include:

- Running a programme of events attracts creative practitioners from across all fields – e.g. running roundtables on plastics, energy and circular economy.
- Mentoring creative businesses and professionals globally – e.g. through the Creative Climate Leadership programme.
- Undertake direct consultancy projects with organisations of varying sizes – e.g. developing the environmental strategy of National Theatre, V&A Museum, Royal Albert Hall and Curzon Cinemas etc.
- Facilitating cultural networks on sustainability – e.g. Powerthinking for the events sector





Campaigning on a small number of priority campaigns across the creative industries – e.g. companies switching to 100% renewable energy supply.

Additionally, JB are advising on international and city cultural policy in relation to environmentally sustainable development. In 2012, Arts Council England made environmental reporting a requirement of funding and Julie's Bicycle has been the Arts Council's contracted delivery partner for this programme since its inception.

7 CREATIVE CLIMATE TRENDS | N°7 POLICY

BY CATHERINE BOTTRILL, JULIE'S BICYCLE

Our final trend in this series is Policy, a golden thread that binds together the values and narratives of the Seven Creative Climate Trends, creating the frameworks, investments, accountability, authority and pathways to drive progress and track change. A strong example of the effectiveness and impact of policy for supporting environmental change has been [Julie's Bicycle's partnership with Arts Council England](#) to inspire environmental action across the arts and cultural sector.

"Policy interventions can enable and accelerate positive change on a large scale. Arts Council England's decision to introduce environmental requirements to its funding agreements has translated five years later into significant environment, financial, organisations and creative benefits, jump-starting a more sustainable cultural economy."

Francis Runacres, Director of Enterprise and Innovation, Arts Council England

This collaboration led to a pioneering policy intervention in 2012, when the Arts Council became the first cultural body to make environmental reporting and policy part of funding agreements for National Portfolio organisations. By 2017/18, collectively 600+ organisations have reduced carbon emissions by 35%, energy consumption by 23%, made savings of £16.5 million (Read the [2017/19 Annual Report](#)).

Organisations are experiencing benefits beyond reductions – environmental practice and carbon literacy are being linked to improvements in other organisational priorities, including team morale and strategy decision making.

Organisations are contributing to a new creative ecology: The above trends drive demand for – and generate new skills and knowledge that support – clean technologies, sustainable goods and services, greener waste solutions and the emergent circular economy. A quarter of the National Portfolio Organisations are now on a green energy tariff.

The Arts Council England Programme with Julie's Bicycle is in a new 4-year phase (2018-2022) with now over 800 organisations across all art forms and continues to build literacy, skills and capacity in the sector so organisations feel confident to act on climate change and reduce their environmental impacts. This is achieved through training, tools, networking, resources and case studies. There are two new strands of activity in this phase.

First, the [Spotlight Programme](#) working with 30 large arts organisations to design environmental impact reduction objectives, which has been made a requirement of their funding agreements. The Spotlight Programme is focusing on building energy use which accounts for a significant proportion of the carbon footprint for these organisations. The Spotlight Programme is following the approach of the [Science-Based Target Initiative](#) (SBTi) to set carbon reduction targets in line with what climate science says needs to be done to keep global temperatures below 2°C as committed to in the [Paris Agreement](#).

Second, the [Accelerator Programme](#) is a new strand of this work, which aims to foster enterprise, innovation, future thinking and creative perspectives on climate and the environment in arts and cultural organisations. Between 2018 to 2022, Julie's Bicycle will recruit two cohorts of up to ten organisations and consortiums to take part in the programme. The programme will be looking at everything from touring models and audience engagement to design and supply chains, income generation and governance.

The Arts Council England approach of pairing environmental requirements in funding agreements with arts organisations and providing the Portfolio with the knowledge, tools, peer sharing and collaboration through its partnership with Julie's Bicycle is unlocking environmental action within the arts and culture to reduce its impact. This is most importantly enabling the sector to actively engage with the climate change issue with society at large so that society can rapidly transform to limit the impacts of climate change.





ENCATC IN CONTACT

For this edition of ENCATC in Contact, we have two interviews! First we sat down with **Iphigenia Taxopoulou**, Associate Partner at Julie's Bicycle and General Secretary at mitos21. She is a member of the 2019 ENCATC Congress' Scientific Committee and a new Honorary member of our network and has worked extensively on the topic of culture and environmental sustainability. Second, we spoke with **Christophe Guiho**, the driving force behind Terriroires imaginaires, a non profit association in France that is helping to raise awareness for environmental protection through art and culture.

INTERVIEW WITH IPHIGENIA TAXOPOULOU

ENCATC: How did you get interested in the topic of environmental sustainability?

Iphigenia Taxopoulou: As a cultural manager working primarily with public cultural institutions, I've always identified efficient management with "good house-keeping" and with an acute sense of social responsibility. Through my working experience (in the theatre sector mainly), I had begun to feel increasingly uncomfortable at how "carelessly" cultural institutions were run in respect of their environmental impacts: tons of paper, energy and water wasted; endless supplies to create new sets and costumes; buildings which operated like environmental minefields, etc... Natural resources, materials, but also public funds, were spent as if there was no tomorrow.... I was convinced that this could be reversed if only we became aware of the environmental impact of our sector and, most importantly, if we knew how to bring about change. It was back in 2009 when I started to conduct research. I came across the work of Alison Tickell and Julie's Bicycle which had been founded the year before. This pioneering initiative provided the precise framework, the data, the



Photo of a work by artist Andy Goldsworthy taken by Nichola Smale CC BY 2.0

arguments and the tools, which would enable the cultural sector to embed the principles of environmental sustainability in its overall ethos and daily operations. Our paths crossed in 2013, when we, as mitos21, organised the first international conference on "Sustainable Cultural Management" – we have been working together ever since. Currently, we are in partnership for a new educational project, the EU funded Creative Climate Leadership training course.

ENCATC: What is your role in the mission of Julie's Bicycle as an Associate Partner?

Iphigenia Taxopoulou: As an organisation, JB is a charity based in London. You will be surprised to know how small the core-team is, in relation

to their immense achievements in bridging environmental sustainability and the creative sector, not only on a national level (in the UK, where they practically helped create a new framework for the national cultural policy), but also on an international level. Part of this international work is done through a network of associate partners, individuals who are, so to speak, the ambassadors of JB worldwide. JB is by principle a very decentralised organisation – the idea is to reach out to as many people and institutions in the cultural sector as possible, to inspire action, provide the knowledge, the tools and the resources, so that they can then pursue this new approach independently (and, hopefully, inspire others!).



ENCATC: In your role as Secretary General of mitos21, what are some of the changes you have established in the network to make a positive impact on the planet? Have you been successful in getting your members to also adopt any practices?

Iphigenia Taxopoulou: As I mentioned before, among our other mitos21 projects, in 2013 we organised an international conference entitled "Sustainability and Culture / Sustainable Cultural Management"; and then, in 2016, together with JB, we organised the first International Intensive Summer Course on Sustainable Cultural Management (SCM Course). Both initiatives came about because the members of mitos21, representing some of the most prestigious and influential theatre institutions in Europe, are fully aware of their responsibility to operate in an environmentally responsible manner. There are different degrees of integration of sustainable management in our member-theatres. Some, like the National Theatre in London are truly "examples to follow". Others are beginning to develop their "green" projects, others are half-way through. For this reason, we have set up an internal network of mitos21 "green managers", to provide mutual support, share knowledge and exchange expertise. In addition to that, in June 2018, we will be organising an event on Sustainability in Cultural Policy and the Arts, at the Academy of Performing Arts in Baden-Wuerttemberg.

What are some of the obstacles you think are impeding cultural managers from implementing policies, tools, practice for environmental sustainability?

Iphigenia Taxopoulou: The main problem is lack of commitment, most importantly on behalf of the higher levels of administration. Experience shows that once the top administration is committed to make the change, there will usually be a wealth of good will and enthusiasm to

be found across any organisation. The narrative is in place, the methodology and the tools are available, training and support can be provided... it's just a matter of getting started. So far, surveys prove that engaging with a project of sustainable management enriches the creative life, as well as the team-morale of organisations.

ENCATC: What do you say to people who think they can't make a difference because they are "just one individual" or "only one institution"?

Iphigenia Taxopoulou: Well, here is the good news: we are no longer "just one individual" or "only one institution". Currently, there is a large wave of creative people worldwide who are actively engaged in doing their part against the devastating effects of climate change and environmental degradation. I do not necessarily refer to direct activism, as there are many artists working in this direction. I am talking about individuals and institutions that continue to create art and culture, only that they do so via a different mind frame.

ENCATC: What about the cultural sector makes it an ideal platform from which to engage and inspire action on climate change? What advantages does it have that makes it different from other sectors?

Iphigenia Taxopoulou: The creative and cultural communities – more than any other sector per se – define, design, develop and affirm social values. Be it through the arts, theatre, music, film, or fashion, the cultural sector is a powerful driver of values and life styles, which has direct access to the minds and hearts of people across the globe.

Iphigenia Taxopoulou is the General Secretary of the European theatre network Mitos21 and among the founding members of the network. She is also an associate partner of Julie's Bicycle, the UK



based, international charity, bridging environmental sustainability and the creative sector. She has served as Associate General Secretary of the International Association of Theatre Critics and has collaborated, as artistic advisor and international projects manager, with theatre festivals and cultural institutions in Greece and abroad – among which the National Theatre of Strasbourg, the Royal Dramatic Theatre of Sweden-Ingmar Bergman International Theatre Festival, the International Film Festival of Thessaloniki, the Athens&Epidauros Festival. From 1995 until 2009, she was in charge of the International Relations at the National Theatre of Northern Greece, where she also worked as a dramaturg and head of the publications department. She has served as cultural advisor to the President of the Hellenic Parliament, as a Board member of the Thessaloniki Concert Hall, as well as a member of the artistic committee of the Dimitria Arts Festival of Thessaloniki. She writes regularly on international theatre and issues of cultural policy and is a member of the advisory board of the cultural review "The Books' Journal". She holds a BA Honours degree in Philology (Faculty of Philosophy - Aristotle University of Thessaloniki) and an MA degree in Cultural Management, Theatre Theory and Criticism (Department of Arts Policy and Management, City University, London).

- **Julie's Bicycle:**
www.juliesbicycle.com
- **Mitos21 European Theatre Network:** www.mitos21.com
- **Sustainable Cultural Management (training course):**
www.scmcourse.com
- **Creative Cultural Leadership (training course):**
www.creativeclimateleadership.com



INTERVIEW WITH CHRISTOPHE GUIHO

ENCATC: How does *Territoires imaginaires* hope to increase the public's awareness on protecting the environment and landscape that is so central to your project?

Christophe Guiho: To see luminous jellyfish floating in the air at night? Philosophize in a tiny hut with three whimsical sardines? These unusual proposals, among others, that have already emerged to the delight of thousands of people.

They are the signature of *Territoires imaginaires* that invite the public to a new conquest of space through different artistic approaches around live performance and scenographic installations. We want above all to awaken the senses, create emotion towards the landscapes, and stimulate reflection.

Thus, a poetic and musical reading offers the public, often many families, to be rocked by the sounds of two cellos while being subtly drawn into an imaginary story that echoes the rising waters and also raises the question of the ties that maintain man to his environment and its management.

Elsewhere, through his theatrical poetry "Géopolitique de l'amour", an actor tells us about a complex love relationship between two cultures of Africa and Europe. Each person present is led to question their own relationship to water and its use.

During our nocturnal walks, an experience quite rare in nature, we invite the public to gently stroll and discover spaces revealed by artists (scenography, dance, theatre, light painting, etc.). The beauty of the landscapes felt during this suspended time also raises questions for the public.

Through its programming, we hope that *Territoires imaginaires* contributes to an awareness in favour of our environment's necessary protection.

ENCATC: Comment *Territoires imaginaires*, à travers de ses projets, sensibilise-t-il le public à la protection de l'environnement et du paysage ?

Christophe Guiho : Entrevoir des méduses lumineuses qui flottent dans l'air à la nuit tombée ? Philosophier dans une minuscule cabane avec trois sardines fantasques ? Ces propositions insolites parmi d'autres, ont déjà vu le jour pour le plus grand plaisir de milliers de personnes.

Elles sont la signature de *Territoires imaginaires* qui convie le public à une nouvelle conquête de l'espace par différentes approches artistiques autour du spectacle vivant et d'installations scénographiques. Nous souhaitons avant tout éveiller les sens, créer une émotion face aux paysages et susciter la réflexion.

Ainsi, une lecture poétique et musicale offre au public, souvent familial, de se laisser bercer par les sonorités de



Amandine Dolé et Benjamin Jarry

deux violoncelles tout en étant subtilement entraîné dans une histoire imaginaire qui fait écho à la montée des eaux et pose aussi la question du lien qu'entretient l'homme à son environnement et à sa gestion.

Ailleurs, à travers sa poésie théâtrale « Géopolitique de l'amour », un comédien nous parle d'une relation amoureuse complexe entre deux cultures d'Afrique et d'Europe. Chaque personne présente est amenée à s'interroger sur sa propre relation à l'eau et à son utilisation.

Lors de nos balades nocturnes, expérience assez rare en milieu naturel, nous invitons le public à déambuler en douceur et à découvrir des espaces révélés par des artistes (scénographie, danse, théâtre, light painting, etc.). La beauté des paysages ressentie au cours ce temps suspendu interroge aussi le public.

Au travers de ses programmations, nous espérons que *Territoires imaginaires* contribue à une prise de conscience en faveur d'une nécessaire protection de notre environnement.

ENCATC: What particular actions/precautions does *Territoires imaginaires* take to protect the environment/landscapes where it is organising cultural and artistic programming?

Christophe Guiho: Each of our interventions is scrupulously careful to preserve the natural space, based on environmental criteria, recycling, and appealing to individual eco-responsibility. At the origin of "eco-festival" initiatives on several events, such as the *Rencontres du Fleuve* and *Rhônelements des envies*, we are particularly attentive to the application of measures in favour of the environment: green printing, use of low consumption equipment, returnable glasses and bio-degradable crockery, food products and local and bio beverages, car pooling adopted by the *Territoires imaginaires* teams and encouraged to the public, provision of pocket ashtrays and sorting devices, etc.



For each action organised in a territory, we draw up agreements and sign them jointly with the host communities. Requests and recommendations are stipulated for the respect of the environment and reduce the impact of the demonstrations may have on it.

This year, we want to go further in our endeavour by experimenting at the festival *L'eau de Là* and use an evaluation method inspired by Strategy 21 for the European cultural heritage in the 21st century.

ENCATC: Quelles sont les actions et précautions particulières prises par *Territoires imaginaires* pour protéger l'environnement dans lequel il organise des programmes culturels et artistiques ?

Christophe Guiho : Chacune de nos interventions veille scrupuleusement à préserver l'espace naturel, en s'appuyant sur des critères environnementaux, de recyclage et d'appel à l'éco-responsabilité individuelle. A l'origine de démarches « éco-festival » sur plusieurs manifestations, comme *Les Rencontres du Fleuve* et *Les envies Rhônements*, nous sommes particulièrement attentifs à l'application de mesures en faveur de l'environnement : imprimerie verte, utilisation de matériel basse consommation, verres consignés et vaisselle bio dégradable, produits de restauration et boissons circuit court et bio, co-voiturage adopté par les équipes de Territoires imaginaires et encouragé auprès du public, mise à disposition de cendriers de poche et de dispositifs de tri, etc.

Pour chaque action organisée sur un territoire, nous rédigeons des conventions et les signons conjointement avec les collectivités d'accueil. Dans celle-ci, des demandes et préconisations sont stipulées pour le respect de l'environnement et la réduction de l'impact des manifestations.

Cette année, nous souhaitons aller plus loin dans notre démarche en expérimentant lors du festival *L'eau de Là* une méthode d'évaluation inspirée de la Stratégie 21 pour le patrimoine culturel européen au XXI^{ème} siècle.

ENCATC: When did you launch *Territoires imaginaires*?

Christophe Guiho: The association *Territoires imaginaires* was created in July 2012. Its mission is "the enhancement of territories through artistic and cultural approaches". *Territoires imaginaires* is particularly interested in the tangible and intangible heritage of territories in their relation to water, but gives itself the freedom to also take interest in urban, natural, and industrial heritage, etc.

Our approach consists in pondering over the characteristics of a territory and the way of life of its inhabitants with a view to revealing their specificity through a cultural and artistic programme. By connecting with the cultural and tourist policies of these communities, our association proposes to organise events and develop actions that promote cultural heritage sites, counselling, interpretation and training.

ENCATC : Quand est-ce que *Territoires imaginaires* a été lancé ?

Christophe Guiho : L'association *Territoires imaginaires* a été créée en juillet 2012. Elle a pour objet « la mise en valeur des territoires par des approches artistiques et culturelles ». *Territoires imaginaires* s'intéresse plus particulièrement aux patrimoines matériels et immatériels des territoires en lien avec l'eau mais s'octroie la liberté de s'intéresser à d'autres milieux urbains, naturels, industriels, etc.

Sa démarche s'appuie sur le questionnement et la révélation culturelle et artistique des territoires et de leurs habitants. En lien avec les politiques culturelles et touristiques des collectivités, l'association propose l'organisation d'événements et des actions de mise en valeur de sites patrimoniaux, de conseil, de médiation et de formation.

ENCATC: How did you obtain financial funding and use it to get your association up and running?

Christophe Guiho: In 2013 through the strength of my professional network, the association was entrusted with



two missions from communities. They made it possible to create my part-time position and take charge of the *Territoires imaginaires* operation (co-working space, insurance, etc.) and also to initiate a concept of poetic and artistic development of landscapes.

While created in Pornic (Loire-Atlantique), the project has expanded and we are working today on the French Atlantic coast around the three estuaries of the Loire, Charente and Gironde.

Today, this activity represents an important part of the association's budget. We are currently working on the 2018, *European Year of Cultural Heritage* label and we are preparing the *Itinérance Atlantique* festival. A first census of this heritage is also undertaken in Europe. It makes us imagine we will be able to be active soon in other countries, especially in Italy's Po Delta.

ENCATC : Comment avez-vous obtenu des fonds de démarrage et comment les avez-vous utilisés pour mettre votre association sur les rails ?

Christophe Guiho : Dès 2013, deux missions ont été confiées par des collectivités à l'association, forte de mon réseau professionnel. Elles ont permis de créer mon poste à temps partiel et de prendre en charges le fonctionnement de *Territoires imaginaires* (espace de travail co-working, assurance, etc.) et aussi d'initier un concept pour révéler et valoriser par l'art des paysages au bord de l'eau et des pêcheries au carrelet.

Né à Pornic en Loire-Atlantique, le projet s'est étendu et nous intervenons aujourd'hui sur la côte Atlantique française autour des trois estuaires de la Loire, de la Charente et de la Gironde.

Cette activité représente aujourd'hui une part importante de l'économie de l'association. Nous travaillons actuellement à la labellisation 2018, *Année Européenne du patrimoine culturel* et préparons le festival « Itinérance Atlantique » autour des pêcheries au carrelet de la côte Atlantique française. Un premier recensement de ce patrimoine est aussi entrepris en Europe. Il nous fait imaginer d'intervenir bientôt dans d'autres pays, notamment en Italie dans le Delta du Pô.

ENCATC: What has been the greatest challenge you have encountered?

Christophe Guiho: Before creating *Territoires imaginaires*, I always worked for communities that already had a budget dedicated to project development or for associations that had recourse to recurring economic resources even if it was necessary to defend that budget every year.

Today it is my duty to look for the fund for each project proposed by *Territoires imaginaires*. This financial dimension is vital to pay my salary, the costs of running the association as well as the professionals (one administrator, artists, technicians, one graphic designer, one

communication and press relations manager, etc.). Nothing is ever guaranteed, and this insecurity is sometimes difficult to manage.

Because of a lack of financial means, it is not always possible for me to delegate tasks and responsibilities. In addition to my job of designing and planning events in territories, finding the financial resources for each of them and coordinating their implementation, I sometimes find myself overwhelmed by tasks that should not fall to me.

However, as our projects are progressively adopted by territories, the trust of the partners and communities, the support and the commitment from the team and the Board of *Territoires imaginaires* are all assets for the association's structuring and the sustainability of the projects that make me hope to be able to devote more time to my core activity and thus to the development of the association.

ENCATC: Quelle est la plus grande difficulté que vous avez rencontrée ?

Christophe Guiho : Avant de créer *Territoires imaginaires*, j'ai toujours travaillé pour des collectivités qui disposaient déjà d'un budget dédié au développement de projets ou à des associations conventionnées qui bénéficiaient de ressources économiques récurrentes même s'il fallait chaque année défendre son budget.

Désormais, je dois rechercher des financements pour chacun des projets proposés par *Territoires imaginaires*. Cette économie est nécessaire pour me salarier, de payer les charges de fonctionnement de l'association et de rémunérer des professionnels (administrateur, artistes, techniciens, graphiste, chargé de communication et de relations presse, etc). Rien n'est jamais acquis et cette insécurité est parfois difficile à gérer.

Par manque de moyens financiers, il ne m'est pas toujours possible de déléguer des missions. Outre mon travail qui consiste principalement à inventer et à programmer des événements sur les territoires, à trouver les ressources financières pour chacun d'eux et à coordonner leur mise en œuvre, je me trouve parfois submergé par des tâches qui ne devraient pas m'incomber.

Toutefois, l'adoption progressif de nos projets par les territoires, la confiance des partenaires et des collectivités, le soutien et l'engagement des équipes et du Conseil d'administration de *Territoires imaginaires* sont des atouts pour la structuration de l'association et la pérennisation des projets qui me font espérer pouvoir consacrer plus de temps à mon cœur d'activité et ainsi au développement de l'association.

ENCATC: What keeps you motivated and moving forward?

Christophe Guiho: For years, I have travelled in territories in search of their identities. I discover new landscapes and meet the inhabitants whether they are elected, technicians





Festival L'eau de Là 2018 - Installation Collectif Lucie Lom

or citizens, adults or children, active or retired and from all backgrounds. All this nurtures my knowledge of their territory and stimulates my imagination to create forms that reveal and enhance it.

Continuing to create cultural and artistic projects accessible to a wide audience, to question and involve this public by taking new paths, to offer people a new perspective on the landscapes that surround them and to promote an art of living well together in a territory, such is my ambition.

Over time interweaving culture and territories has become a passion. To create a proximity between territories on the water's edge, the arts and the inhabitants is undoubtedly the defining thread of my approach.

ENCATC : Qu'est-ce que vous motive et vous fait aller de l'avant ?

Christophe Guiho : Depuis des années, je parcours les territoires à la recherche de leur identité. Je découvre de nouveaux paysages et rencontre les habitants qu'ils soient élus, techniciens ou citoyens, adultes ou enfants, actif ou retraités et de tous milieux. Tout ceci nourrit ma connaissance de leur territoire et stimule mon imagination pour créer ensuite des formes qui le révèlent et le valorisent.

Continuer de créer des projets culturels et artistiques accessibles à un large public, interroger et impliquer ce public en empruntant de nouveaux chemins, lui proposer un nouveau regard sur les paysages qui l'entourent et favoriser un art du bien vivre ensemble sur un territoire, telle est mon ambition.

Entrelacer Culture et Territoire est devenu au fil du temps, une passion. Créer une connivence entre les territoires

d'eau, les arts et les habitants est assurément le fil « bleu » de ma démarche.



— Learn more about Christophe Guiho here:

<https://www.linkedin.com/in/christophe-guiho-15435583/?originalSubdomain=fr>

— Read the full interview to also learn about Christophe Guiho's education background and his advice for young people looking to launch their cultural and environmental project:

<https://www.encatc.org/en/resources/interviews/>

— Learn more about *Territoires imaginaires*:

<http://territoires-imaginaires.fr/>

— See more photos from *Territoires imaginaires*:

<https://www.facebook.com/Territoires-imaginaires-394991843952141/>

— Watch and listen to Christophe Guiho on *Les RDV RSE #15 – Événementiel Responsable*:

<https://responsabilite-societale.audencia.com/valorisation/les-rendez-vous-rse/saison-2/saison-2/evenementiel-responsable/>

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FOOD FOR THOUGHT

(Some) Key Questions at the Crossroads of Culture and Environment for European Local Governments

JORDI PASCUAL, COORDINATOR, AGENDA 21 CULTURE - UCLG

EARTH DAY, 22 APRIL 2019

It is quite obvious that the disconnection ("culture" and "environment") the title entails is just a wrong understanding of realities. We (the human) are nature. And we struggle to settle the conditions to achieve a new balance (sustainable development) of the impact of our activities on the ecosystems (in contrast with the current paradigm of production, consumption and waste, based on inequalities). A balance that allows our children and grandchildren to have the capacity to decide more (democracy). A balance that protects and promotes us all (diversity). A balance which is based on the frame that better allows the participation of all, in an open discussion based on critical knowledge (human rights).

A few years ago (in 2004), within the global organisation of United Cities and Local Governments – UCLG, several constituencies that recognise themselves as local cultural actors that develop their work in local governments wrote a declaration (the Agenda 21 for culture) and adopted it as a general guidance of their work; this declaration became a Policy Statement in 2010 ("Culture is the Fourth Pillar of Sustainable Development") and it was developed in detail in the practical toolkit "Culture 21 Actions" in 2015.

Why "local cultural actors that develop their work in local governments" take this stance?

Because they (we) want to counter the hegemonic (mainly economic, but also social) instrumentalisation of their work. Development (à la Sen: the expansion of freedoms and capabilities of all, a process to be "sustainable" when it includes future generations) can only happen if the integral value of cultural factors such as memory, creativity, diversity, and knowledge are explicitly considered.

Because local governments (metropolitan, urban, rural) are the best-placed institutions to reconnect. They create the spaces and encourage the real

processes where citizens can exercise their rights, learn, and become protagonists in shaping the future.

Having set this wider frame, the frame of sustainable development or sustainability, the reconnection between culture and environment is perhaps the less analysed and yet probably the most urgent one. A tentative list of reconnecting questions (inspired by Culture 21 Actions) follows. The list refers to local governments, but it can be adapted to any organisation that is doing things in real places with people.

- Is there a working group or task force to link the work of local government departments of culture and environment?
- Do local cultural policies and programmes explicitly address environmental sustainability (e.g. concerns about climate change, resilience, risk-prevention, the sustainable use of resources, and awareness raising about the richness and fragility of ecosystems)?
- Does the local government invite cultural organisations (especially those that receive public support) to evaluate their environmental impact and carry out ecological awareness-raising activities?
- Are cultural factors, including the knowledge, traditions and practices of all people and communities, integrated into local environmental sustainability strategies? Do they enter into dialogue with academic knowledge, particularly in the context of urban / regional planning processes?





- Does the local government recognise the cultural importance of natural spaces with specific programmes?
- Are cultural values (e.g. urban or rural landscapes) explicit in urban planning? Is there a "cultural impact assessment" prior to major / minor infrastructural changes?
- Does the local government take steps to promote citizen initiatives for the sustainable use of public spaces (new gardening practices, socio-ecological innovation)?
- Is gastronomy, based on local produce, recognized as a constituent element of local cultures? Does the local government promote access to the resources necessary to develop healthy, organic forms of food production and consumption?
- Is there a gender perspective in the cultural policies of your local government?
- How are indigenous peoples, bearers of unique connections between culture and nature, present in the cultural policies and programmes?
- Is there a discussion on animal rights?
- Are urban actors concerned by the cultural dimension of development understood as an "ecosystem" in the governance of local cultural policies?
- Are there local platforms or networks that link public and private civil society organizations that work in the areas of culture and the environment?
- Do activists and NGOs relate cultural rights to environmental rights? (... and with civil, political, social and economic rights?)

Culture influences our understanding of the environment and our relationship with it on a deep level. Nature and culture have evolved alongside one another and form a constantly evolving balance. This list is not exhaustive (do not hesitate to add new questions and to find your own way to reconnect your work in the field of culture with environmental issues). Concern for the welfare of future generations is already explicitly environmental. It should also be cultural. The Earth Day is a wonderful moment to plan, evaluate or decide on bold and feasible actions reconnecting culture and environment. So is tomorrow. And the day after. But, please, do not wait until May.

The Committee on culture of the world organization of United Cities and Local Governments (UCLG) is the global platform of cities, organizations and networks to learn, to cooperate and to launch policies and programmes on the role of culture in sustainable development.

Learn more: <http://www.agenda21culture.net/who-we-are/committee-on-culture>

PHOTO CREDITS: "Ice man at the EP" via Flickr by European Parliament, CC BY-NC-ND 2.0; "działajmy, póki nie jest za późno" via Flickr by Greenpeace Poland, CC BY-ND 2.0; "Water Will Be Here, Toronto - og" via Flickr by Eric Corriel, CC BY-NC 2.0





Applying Environmental Legislations






The next edition of EU Green Week (13-17 May 2019) will put this process of environmental implementation into the spotlight.


According to the latest Eurobarometer on **attitudes of European citizens towards the environment**, more than **nine out of ten respondents (94%) consider protecting the environment as important to them personally**. These findings have remained broadly consistent over the last ten years. More than eight out of ten Europeans (87%) agree that they can play a role as individuals in protecting the environment in their country.


Environmental laws have a huge impact on our life. They improve water and air quality, they protect nature, and they encourage recycling and waste management. But to really make an appreciable difference, **these EU laws have to be properly implemented**.

On 5 April 2019, **the European Commission published** a set of **reports on the state of implementation of environmental laws** in Europe: the **Environmental Implementation Review**. This Review aims to support the delivery of the objectives of existing EU environmental policies and legislation. The EIR process should be inclusive and participative, flexible and in synergy with existing work on environmental implementation.

EU Green Week 2019 will weigh up the findings of this Review, asking questions such as:

-  What benefits do EU environmental laws bring for citizens?
-  What does successful implementation look like?
-  Why do "implementation gaps" exist?
-  Where are the problem areas?
-  How can stakeholders take ownership of these laws?

 How can we move from knowing that stakeholders need to take ownership of these laws to actually making it happen?

 And most importantly, how can the EU facilitate the process, making sure that citizens' voices are heard?

The week will be **built around the findings of the Environmental Implementation Review**, and its suggestions for the future of these laws.

EU Green Week 2019 will include events across Europe, with the **opening event in Warsaw, Poland** will have a particular prominence, setting the tone for the Week's debates. The **closing of Green Week** will take place at the end of the **Brussels Conference** and will **showcase the political conclusions** from the Week.

— Learn more about the EU Green week:

<https://www.eugreenweek.eu/en>

— Read the European Commission's Environmental Implementation Review:

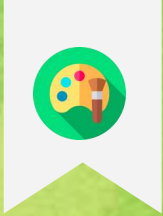
http://ec.europa.eu/environment/eir/country-reports/index2_en.htm

— Consult the week's events calendar:

<https://www.eugreenweek.eu/en/week-overview>

— Join the discussions with #EUGreenWeek





INSPIRING PRACTICES

Art and climate change

Follow the links below to learn more about organizations dedicated to exploring the intersection of arts & climate change.. This valuable resource has been gathered by *Artists & Climate Change*, an initiative of The Arctic Cycle. Learn more on page 24.

[Activate](#)

Activate is an arts organization dedicated to activating both the contribution and the participation of the arts and of people in our wider community. As the role and the function of creativity and engagement expands in today's world, their objective is to bring together people from both the art and non-art worlds whose endeavors connect culture with current societal, political, environmental or humanitarian issues.

[Art Works for Change](#)

Art Works for Change strives to harness the transformative power of art to promote awareness, provoke dialogue, and inspire action. They seek to address issues of serious concern—human rights, social justice, gender equity, environmental stewardship and sustainability—in creative, inspiring, and ultimately positive ways by engaging with audiences fully, creating experiences that are at once emotional, intellectual, and sensory.

[Artists Project Earth](#)

Artists Project Earth aims to create a better world by bringing the power of music and the arts to 21st century challenges. They support projects and awareness raising initiatives to combat climate change, protect marine life, and raise funds for natural

disaster relief.

[Cape Farewell \(UK\)](#)

Cape Farewell brings creatives, scientists and informers together internationally to stimulate a cultural narrative that will engage and inspire a sustainable and vibrant future society. Using creativity to innovate, they engage artists for their ability to evolve and amplify a creative language, communicating on a human scale the urgency of the global climate challenge.

[Center for Contemporary Art and the Natural World](#)

The Center for Contemporary Art and the Natural World is an educational charity focused on exploring new understandings of our place in Nature through the Arts. It has delivered programs through partnership working since 2013 and is working increasingly internationally.

[Center for Sustainable Practice in the Arts](#)

The Center for Sustainable Practice in the Arts is a Think Tank for Sustainability in the Arts and Culture. Their activities include research and initiatives positioning arts and culture as a driver of a sustainable society.

[City As Living Laboratory](#)

CALL's mission is to increase awareness and action around environmental challenges through the

arts, and to foster public understanding of the natural systems and infrastructure that support life in the city.

[Climarte \(Australia\)](#)

Climarte brings together a large alliance of arts organizations, practitioners, administrators, patrons and academics from across the spectrum of the arts. Their aim is to create a strong arts voice to join with other concerned citizens in calling for immediate, effective and creative action to secure a safe future for humankind and for all life on Earth.

[Climate Arts](#)

Climate Arts works in collaboration with artists, educational institutions and communities to bring together art, science and strategies that create participatory and public art works of integrity, surprise and impact.

[ClimateCultures \(UK\)](#)

ClimateCultures is a forum for artists, researchers and curators to have creative conversations about how arts and culture can help us understand our changing climate. Rather than offering straight forward solutions they are a site for finding ways through the tangle of questions.

[Climate Stories Project](#)

Climate Stories Project is an educational and artistic forum for sharing stories about personal and



community responses to climate change. They focus on personal oral histories, which bring an immediacy to the sometimes abstract nature of climate change communication.

[Climate Wisconsin](#)

Climate Wisconsin is an educational multimedia project that features stories of climate change from a rapidly changing state. They encourage communities to share their stories surrounding this topic so they can support teaching and learning about climate change in Wisconsin.

[Creative Carbon Scotland](#)

Creative Carbon Scotland works with artists and individuals, cultural and sustainability organizations, funders and policy makers, connecting them to the change process and exploring how the cultural sector can contribute to resist climate change. They provide Scottish arts organizations with training in carbon measurement, reporting and reduction, and are now focusing on exploring the sector's (arts and culture) role in transforming our society to address climate change.

[Curating Cities](#)

The Curating Cities Database maps the increasingly important and emerging field of eco-sustainable public art. It is developed as a resource for researchers, academics, artists, curators, educators, commissioning agencies and sponsors working in the field as well as those interested in promoting sustainability via public art.

[Dear Climate](#)

Dear Climate is a collection of agitprop posters and meditative audio experiences that help people meet, befriend, and become climate change.

[Do The Green Thing](#)

Do The Green Thing wants to make sustainable choices as desirable as unsustainable ones through compelling creative that is researched thoroughly, argued originally and made vivid through illustrations, films and campaigns.

[Doppelgangster \(UK, Australia\)](#)

Doppelgangster is an international performance company currently working in the UK and Australia. Through iconoclastic politically charged entertainment they respond to urgent concerns such as climate change, forced migration, and corporatism.

[Dragonfly](#)

Dragonfly is a place to connect authors, publishers, readers, academics, and journalists who explore the nature and wild in literature. They provide eco-literature resources and offer a platform to promote work.

[Earth Celebrations](#)

Earth Celebrations is dedicated to engaging communities to affect ecological and social issues through the arts. They address a broad variety of climate change issues through programs that include theatrical pageants, exhibitions, performances, art workshops, and more.

[Earth Matters On Stage](#)

Earth Matters On Stage is a consortium of artists, educators, activists, and scholars who believe that theatre and the performing arts must respond to the environmental crisis. EMOS calls forth and fosters new dramatic work and performances that help us re-imagine our human place in a more-than-human world.

[Eco-Fiction](#)

Eco-Fiction promotes environmental authors' works via book posts, interviews, reader-submitted reviews, bookshelves and a database, guest posts, author spotlights, and Green Reads (where authors may submit excerpts of their novels, prose, or nonfiction). The goal is to raise awareness of the impact and diversity in storytelling that explores climate change and related ecological themes.

[Ecoartspace](#)

Ecoartspace presents Tattfoo Tan's S.O.S. (Sustainable Organic Stewardship) ACTION Guide, the second of ten art and ecology learning guides presenting replicable

social practice art projects. Their 36-page guide is a way to educate self and community through eco-actions that anyone can replicate.

[Eco Arts Foundation](#)

Eco Arts Foundation's mission is to inspire ecological regeneration through the arts. By celebrating artists that are producing socially-responsible content, they aim to provoke audiences – policymakers, consumers, scientists, and the general public – to adopt lifestyles and policies that maintain a vibrant, thriving life on this planet.

[Everyday Climate Change](#)

Everyday Climate Change is an Instagram page made up of a diverse group of photographers from 6 continents, documenting climate change through photography.

[Extreme Ice Survey](#)

Extreme Ice Survey is a long-term photography program that integrates art and science to give a "visual voice" to the planet's changing ecosystems. They believe that the creative integration of art and science can shape public perception and inspire action more effectively than either art or science can on their own.

[Fossil Free Culture NL \(The Netherlands\)](#)

Fossil Free Culture NL is an artist collective that challenges the relationships between public cultural institutions and fossil fuel companies through artistic performances, research and campaigning efforts. They want to build a movement in the arts and culture sector that persuades cultural institutions to drop such sponsorships.

[Globaïa](#)

Globaïa is a non-profit NGO fostering planetary awareness, by promoting a science-based, transdisciplinary and unified understanding on the great socio-ecological issues of our time. Merging art and science they create new ways to visualize our interconnected world and the ever evolving relationship between human societies, living environments, planet Earth and beyond.



[Green Art Lab Alliance \(Europe\)](#)

The Green Art Lab Alliance is a partnership between 19 European cultural organizations which aims to explore what environmental sustainability means for the visual arts and design. The overall aim is to share knowledge and raise awareness amongst artists, citizens and policy makers.

[Green Music Australia](#)

Green Music Australia is harnessing the cultural power of music and musicians to lead the way to a greener world. It provides tools, case studies, encouragement and hands on support, partnering with others across the sector to help musicians reduce their environmental impact.

[Human Nature \(UK\)](#)

Human Nature promotes and develops art and artists who are undertaking the task of interpreting the modern world's confrontational relationship with nature. They seek out business and organizational partners who are looking to work with artists to develop projects and events that have a positive impact.

[Imagine 2020 \(Europe\)](#)

Imagine 2020 is a network of ten EU-based arts organizations, funded by Creative Europe, concentrating on raising awareness in the cultural field and in a broader civil society context around the issues of the socio-ecological crisis that we are currently facing. It funds artistic commissions, research and development and promotes the sharing of resources, ideas, knowledge and debate across the various topics under the umbrella of art and ecology.

[Inside the Greenhouse](#)

Inside the Greenhouse is a collective of professors, students, scholars, practitioners who are committed to creative framing and storytelling of issues surrounding climate change through video, theatre, dance, and writing, to connect a wider audience to the deep and pressing need to address climate change.

[Invisible Dust](#)

Invisible Dust works with leading artists and scientists to produce unique and exciting works of contemporary art and new scientific ideas exploring our environment and climate change. The mission of Invisible Dust is to encourage awareness of, and meaningful responses to, climate change and environmental issues.

[Julie's Bicycle \(UK\)](#)

Climate change is a cultural challenge that requires urgent action. Julie's Bicycle inspires and enables the cultural sector to lead a collective response towards a low-carbon economy.

[Kinnari Ecological Theatre Project \(Southeast Asia\)](#)

The Kinnari Ecological Theater Project stages new plays based on local legend in Southeast Asia that highlight current environmental issues. They create, rehearse, and present the play in the local language incorporating local songs, dances, puppetry, and traditional theatre styles to address a particular ecological problem chosen by the participants.

[Laboratory for Environmental Narrative Strategies](#)

The Laboratory for Environmental Narrative Strategies (LENS) is an incubator for new research and collaboration on storytelling, communications, and media in the service of environmental conservation and equity. They are a diverse network of faculty and students from across disciplines who explore how today's environmental challenges connect to longer histories of imagining the natural world.

[Land Art Generator Initiative](#)

The Land Art Generator provides a platform for artists, architects, landscape architects, and other creatives working with engineers and scientists to bring forward human-centered solutions for sustainable energy infrastructures that enhance the city as works of public art while cleanly powering thousands of homes.

[LEDLaboratory](#)

The LED Laboratory is set up to challenge existing legal, environmental, social, economic and cultural frameworks, in contentious landscapes, through design, transdisciplinary research and creative action.

[Liberate Tate \(UK\)](#)

Liberate Tate is a network of artists dedicated to taking creative disobedience against the Tate Museum until it drops its oil company funding.

[Living Data](#)

Living Data are responses to our changing world that are: clear in language, appealing to the senses, and true to science. They reflect Indigenous, biological and mechanistic views of the natural world forming through relationships between parts, and ourselves as part of that forming process.

[Lynchpin](#)

Lynchpin – the Ocean Project was developed to encourage arts/ocean science conversations and collaborations that may help bring ocean stories to the wider community in new ways. They aim to link ocean science with the expressive potential of the arts.

[Mustarinda \(Finland\)](#)

The Mustarinda Association is comprised of a group of artists and researchers whose goal is to promote the ecological rebuilding of society, the diversity of culture and nature, and the connection between art and science.

[Our Changing Climate](#)

Our Changing Planet uses social media to broaden and rescale the way we understand and talk about climate change. They have created workshops to train community members to see, evaluate, and share their everyday experiences through the lens of climate change.

[Our Climate Voices](#)

Our Climate Voices is an emerging anthology of stories that amplifies first-person climate change narratives. Their mission is to



contribute to a shift in climate change dialogue that puts the voices of those most impacted at the forefront of the conversation.

Platform (UK)

Platform combines art, activism, education, and research in one organization. Their current campaigns focus on the social, economic and environmental impacts of the global oil industry.

Project ASPECT

Project ASPECT recognizes that to date, climate change communication has engaged a narrow audience and stimulated a limited public dialogue. They explore how the wider public might connect to the climate change discussion through digital storytelling.

Superhero Clubhouse

Superhero Clubhouse is a New York-based community of artists, scientists, and environmental professionals invested in a long-term experiment to understand how theater can help shift consciousness in the face of global climate change.

The Arctic Circle

The Arctic Circle is a place where art intersects science, architecture, education, and activism. They foster thought and experimentation for artists and innovators who seek out areas of collaboration to engage with the central issues of our time.

The Canary Project

The Canary Project produces art and media about ecological issues such as climate change, extinction, food systems and water resources.

The Climate Museum

The Climate Museum will be a public space where we can gather to learn about climate change, face our fears, share solutions, and commit to change. It will serve as a hub for education, leadership, and civic engagement, bringing people together to move toward climate solutions.

The ClimateMusic Project

Combining the talents and expertise of world class scientists, composers,

musicians, artists, and technology visionaries, the ClimateMusic Project enables the creation and staging of science-guided music and visual experiences to inspire people to engage actively on the issue of climate change.

The Flowers Are Burning

The Flowers Are Burning is a project that consists of an art exhibition of incandescent watercolor paintings that considers the search for beauty and strength that sustains us in the face of adversity.

The Laboratory of Insurrectionary Imagination

The Laboratory of Insurrectionary Imagination exists somewhere between art and activism, poetry and politics. Their experiments aim not to make art but to shape reality, not to show people the world but to change it together.

The Wave

The Wave is a national, interactive, public art project that is being created by artists during a series of temporary and permanent installations at museums, galleries, schools and other venues in the vicinity of coastlines, rivers and lakes. Their main goals are to call attention to the

critical importance of water in all of our lives and to foster a sense of common connections through our shared responsibility to protect this vital resource.

Vanishing Ice

Vanishing Ice offers a glimpse into the rich cultural legacy of the planet's frozen frontiers. It traces the impact of glaciers, icebergs and fields of ice on artists' imaginations, on an international level.

Women Eco Artists Dialogue

WEAD is a pioneering network of feminist eco-artists, educators, curators, and writers working toward the goal of a just and healthy world. They focus on women's unique perspective in ecological and social justice art.

— This valuable resource has been put together and made available online thanks to **Artists & Climate Change**, an initiative of The Arctic Cycle. Its blog has the goal to track interesting artistic work about climate change that is popping up all over the world, in all kinds of venues. *Artists and Climate Change* works gather them in one place to offer both a study of what is being done, and a resource for anyone interested in the subject. It deeply believes that what artists have to say about climate change will shape our values and behavior for years to come.

Learn more about Artists & Climate Change here: <https://artistsandclimatechange.com/>

— **The Arctic Cycle** uses theatre to foster dialogue about our global climate crisis, create an empowering vision of the future, and inspire people to take action. Operating on the principle that complex problems must be addressed through collaborative efforts, we work with artists across disciplines and geographic borders, solicit input from earth and social scientists, and actively seek community and educational partners.

Learn more about The Arctic Circle here: <https://www.thearticcycle.org/>





VIDEO RESOURCES

Suggested videos on arts and climate change for your classroom



[Why the arts are essential in addressing climate change? | Ben Twist | TEDxHeriotWattUniversity](#)

Climate Change is real, it is happening every passing minute, and it is going to change our future and the way we live. Culture and Arts then, are in the roots of this major social transition. Ben Twist has been working in achieving a positive change through methods that touch our lives more intimately, and understands not just the physical and economic, but also the social impacts of the oncoming changes.



[Re-Envisioning Climate Change Through Art | Marcus Moench | TEDxMileHigh](#)

How does art strengthen global conversations on climate change? In this inspiring talk, scientist Marcus Moench explains how he uses ceramics as a fundamental tool for catalyzing local, solution-oriented conversations in the difficult topic of climate change.



[Fighting Climate Change with Dance | KQED Arts](#)

Bay Area dance choreographer KT Nelson's production "Dead Reckoning" (composed by renowned former Kronos Quartet cellist Joan Jeanrenau) demonstrates how humans are navigating blindly through environmental damage.



[Climate Change Through Art and Dance | Dr. Cecilia Martinez and Chitra Vairavan | TEDxMinneapolis](#)

Dr. Martinez shares her beautiful idea that understanding, feeling, and being persuaded by the facts of climate change must be done through art and dance as well as through facts and evidence.



[Still Waving: Climate Change Theatre Action Aotearoa | Massey University](#)

Nine short plays about climate change, produced as part of the global Climate Change Theatre Action 2017 movement. Staged at Massey University Wellington, October 23, 2017. Please note, this video contains occasional swearing for dramatic purposes.



What are your favourite and most inspiring videos about the arts and climate change?

Share with us [@ENCATC](#) so we can provide more useful videos to teachers and trainers who are responsible for the education and lifelong learning of thousands of cultural managers in Europe and beyond.





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EDITED BY JENNIFER NEWELL, LIBBY ROBIN, KIRSTEN WEHNER



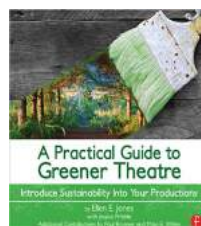
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BY JULIE'S BICYCLE & IFACCA



A Practical Guide to Greener Theatre: Introduce Sustainability Into Your Productions

BY ELLEN E JONES



Sustainable Heritage: Merging Environmental Conservation and Historic Preservation

BY BARRY L STIEFEL & AMALIA LEIFESTE



The Green Museum. A Primer on Environmental Practice

BY SARAH S. BROPHY AND ELIZABETH WYLIE



Cultural Environment Strategy 2014-2020

BY THE FINNISH MINISTRY OF CULTURE & THE MINISTRY OF THE ENVIRONMENT



Creative Carbon Scotland's Guide to Environmental Policies

BY CREATIVE CARBON SCOTLAND



Your Bibliography Database

ENCATC is committed to transferring knowledge to a wide international audience.

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EDITOR:



GiannaLia Cogliandro Beyens
ENCATC Secretary General

CONTRIBUTING MEMBERS:



Iphigenia Taxopoulou
Julie's Bicycle & Mitos21

OTHER CONTRIBUTORS:



Farah Ahmed
Julie's Bicycle



Chiara Badiali
Julie's Bicycle



Catherine Bottrill
Julie's Bicycle



Claire Buckley
Julie's Bicycle



Christophe Guiho
Territoires Imaginaires



Lucy Latham
Julie's Bicycle



Jordi Pascual
Agenda 21 Culture - UCLG

CONTRIBUTING ENCATC STAFF:



Elizabeth Darley
Communications Manager

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PUBLISHER: ENCATC, The European network on cultural management and policy, Avenue Maurice 1, 1050 Brussels, Belgium

CONTACT: T +32 (0)2 201 29 12

WEBSITE: www.encatc.org

FOLLOW US:



SUBSCRIPTION: *ENCATC News* e-newsletter is a members-only service. A shorter version, *ENCATC Digest*, is produced for ENCATC followers. Your subscription can be cancelled at any time. Write to e.darley@encatc.org.

LAYOUT DESIGN & PRODUCTION: Elizabeth Darley

COVER PHOTO: "[Red Polar Bear](#)" by Bjargey Ólafsdóttir -- Langjökull Glacier, Iceland: 26 November 2010 -- Artist Bjargey Ólafsdóttir created a "Red Polar Bear" on the Langjökull Glacier in Iceland as part of the 350 EARTH planetary art show. The image is painted with red organic food dye approved for environmental use. Photograph by Christopher Lund for 350.org EARTH. Photo via Flickr, CC BY -NC-SA 2.0.

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ENCATC News is a trusted source for what is happening in the wide field of cultural management and policy. Since its creation, ENCATC has dedicated itself to keeping its members abreast of the latest developments in the field, as well as highlighting a plethora of opportunities for them to deepen their knowledge and advance the visibility of their institutions as well as their careers. Furthermore, in each issue our readers can learn from peers in the ENCATC in Contact interview series, see what other members and cultural organisations are contributing to the field, and consult recently published books, studies, and reports.

ENCATC News is an electronic newsletter produced for ENCATC members by the ENCATC Secretariat in Brussels. A shorter *Digest* version is made available to non members.

ENCATC IS THE LEADING EUROPEAN NETWORK ON CULTURAL MANAGEMENT AND POLICY.

It is an independent membership organisation gathering over 100 higher education institutions and cultural organisations in over 40 countries. ENCATC was founded in 1992 to represent, advocate and promote cultural management and cultural policy education, professionalize the cultural sector to make it sustainable, and to create a platform of discussion and exchange at the European and international level.

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.

Avenue Maurice 1
1050 Brussels,
Belgium

T +32 (0)2 201 29 12
info@encatc.org
www.encatc.org



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