



ENCATC

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WHAT'S IN A NAME? POLITICAL EUPHEMISMS AROUND CULTURAL DIPLOMACY

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ENCATC CONGRESS 2023

ARTIFICIAL INTELLIGENCE EMBRACED: THE FUTURE OF THE CULTURE AND CREATIVE SECTOR

Editorial

Dear colleagues and friends of ENCATC,

Culture has transformative value “as a cross-cutting axis and a driving force for change,” Gema Igual Ortiz states in this issue of our magazine, and the relevance of this value is demonstrated throughout the edition. Here, diverse perspectives on a wide range of issues concerning the cultural and creative sectors are connected by a common thread: the role of culture in every aspect of our lives, and the importance of understanding the wider frames and intersections of our cultural actions.

Our opening perspective from Ben Evans considers the understanding of disabilities and inclusion in cultural activities. Evans, Project Director of Europe Beyond Access, presents the findings of two recent reports on the inclusion of disabled artists and professionals in the performing arts. In many ways these findings are sobering, if not shocking, in terms of levels of awareness of work by disabled artists and understanding of inclusive programming. Equally striking is that lack of knowledge, rather than practical considerations, was found to be the main barrier to change. Reasons for optimism can be found in the great appetite for increased knowledge in all parts of the performing arts sector, and the growing awareness that change is needed. Overcoming lack of knowledge promises much-needed transformation ‘beyond access’ and towards greater representation and diversity in the cultural sector and in wider society.

The need for, and the power of, knowledge are discussed in the frame of international relations in Natalia Grincheva’s analysis of the changing language used to describe ‘cultural diplomacy’ and the implications of this language for how the discipline is understood. From propaganda to soft power to cultural relations, transnational exchanges and influences may be understood in many ways, reflecting “strategic cultural projection as well as mutually interdependent and highly complex cultural relations.” For an example of art as a “soft instrument for diplomacy,” turn to our Interview section for a conversation with Valentina Volpe Andreazza. There, the opera singer and activist describes her work in cultural and musical diplomacy, persuasively presenting “the nature of culture to dialogue and to engage with the world.”

Volpe Andreazza also argues that while music and culture have powerful impacts on society, the “labour and economic dignity” of artists is not always recognised and protected by national states. Returning to our Features, this problem is further explored by Elena Polivtseva, who asks whether a much-needed EU framework for working conditions in the cultural sector is approaching. Analysing three recent documents from the European Parliament which all made this recommendation, Polivtseva concludes that transnational tools for information-gathering and exchange can bring about real improvement for workers in culture and the arts.

Art can transform both what and how we see. In the work of acclaimed Ukrainian artist Ivan Marchuk, colours, lines and shapes emerge from the canvas to weave new perceptions of the world around us. In the year of his 87th birthday, Daryna Zhyvohliadova celebrates Marchuk’s career, which has been framed by history from repression under Soviet realism to freedom in independent Ukraine and international acclaim, taking on particular resonance in the context of the ongoing war.

The potential of culture to revitalise and enrich urban areas is explored from alternative perspectives in our features from Josephine Choi Hio Ian and Gema Igual Ortiz. Choi Hio Ian explores the effects of culture-led urban regeneration in Macau, focusing on two distinct

districts where cultural heritage and tradition are being developed to attract new forms of tourism while supporting the cultural and creative industries. Comparison may be made between developments in Macau and Igual Ortiz' presentation of key strategic initiatives for culture and tourism taking place in the city of Santander. Igual Ortiz describes the development of cultural facilities that will allow visitors to explore the history of art from the prehistoric to the contemporary; find out more about her approach as Mayor of Santander in our interview Inside Great Minds.

The commitment to sustainable principles seen in all aspects of Santander's cultural policy, and Igual Ortiz' above-quoted belief in the value of culture for change, are echoed in Iphigenia Taxopoulou's discussion of sustainability in cultural management. Taxopoulou recounts her growing recognition that the theatre industry could become a new paradigm for sustainability and outlines her recently published monograph, which analyses how arts and culture, especially the theatre, are responding to the need for environmental responsibility and restoration. She argues that for the sustainable transition of the sector, there is a need for both "climate governance and cultural leadership as enablers; and knowledge and inspiration as drivers for action." Her perspective offers a new formulation of the way that the cultural sector can bring about positive change.

The forthcoming ENCATC Congress 2023 will focus on a major transformation taking place across all sectors, the growing application of Artificial Intelligence. Our annual Congress is the place for the cultural management and policy community to meet, encounter new trends, and develop new perspectives on the future of our field. This unique event brings together academics, researchers, practitioners and policymakers from a range of perspectives across the cultural and creative sectors to explore the possibilities and challenges of digital technologies. Turn to ENCATC Life for more information about the Congress. There you will also find a valuable overview of the resources and activities recently produced by CHARTER, the European Cultural Heritage Skills Alliance of which ENCATC is a part.

In our final article, Kerrine Goh outlines the key themes emerging from the Asia-Europe Foundation's flagship roundtable Recalibrating the Compass: What Future for Asia-Europe Cultural Relations. Their emphasis on the transversal role of culture, and the need for open, fair exchange alongside collective action, resonates with the approaches that should be prioritised when culture brings about change. Our closing words belong to former ENCATC President Cristina Ortega Nuere, whose recollections of her 'favourite things' among ENCATC's activities evoke some of the highlights of our past as well as looking to our future.

We warmly thank our contributors, followers and supporters, and wish you all a peaceful and enriching summer.



GiannaLia Cogliandro Beyens

ENCATC Secretary General



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Cristina Ortega shares some of her favourite things from ENCATC!



Moby Dick by Chiara Bersani and Danskompagniet Spinn
©Photo Simone Cargnoni

EUROPE BEYOND ACCESS: DISABLED ARTS PROFESSIONALS IN THE EUROPEAN CULTURAL SECTOR



BEN EVANS

Project Director, [Europe Beyond Access](#)
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Region, British Council

A new research report (May 2023) outlines the barriers and challenges to the participation and inclusion of disabled arts professionals in the European Performing Arts sector, alongside national case studies of positive change. Here, the report's commissioner, Ben Evans, Project Director of the transnational Europe Beyond Access consortium, reflects on the report's findings, on the findings of an earlier major report on the topic from 2021, and more widely on the challenges facing disabled arts professionals in the European Cultural sector.

In December 2021 the British Council commissioned On the Move, the international cultural mobility network, to carry out research into the knowledge levels of mainstream performing arts professionals related to arts and disability. The research explored three areas of investigation: cultural professionals' knowledge levels of the work of disabled performing artists; their knowledge levels of how to make their own artistic processes and programmes accessible to disabled artists¹; and their knowledge levels of how to make their artistic programmes accessible to disabled audiences. The report was commissioned within the context of Europe Beyond Access, Europe's largest transnational Arts & Disability programme, supported by the Creative Europe programme of the European Union.

[TIME TO ACT: How lack of knowledge in the cultural sector creates barriers for disabled artists and audiences](#) (2021) provided the first transnational data of its kind.

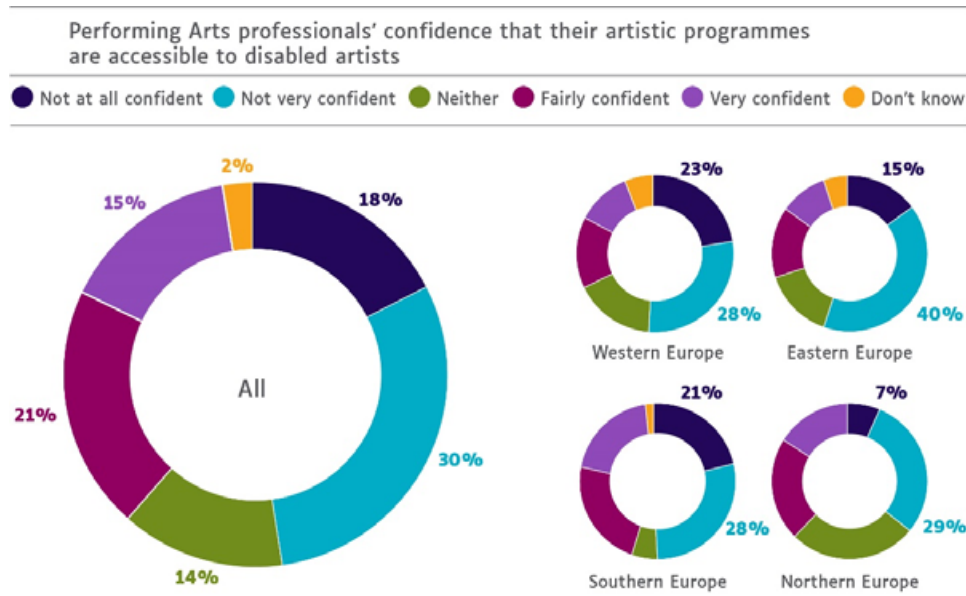
In a small number of countries (the four nations of the United Kingdom, Canada, Ireland, and, to a lesser extent Sweden and, more recently, Norway) there does exist good data on disabled people's engagement in the arts (or lack of it) as audiences or as artists and/or arts professionals. However, compared with the topic of Gender, for example, there is remarkably little data about cultural engagement of disabled people in most European countries, and certainly no transnational data. Even major research projects such as the Special Eurobarometer "Cultural Access and Participation" conducted by TNS Opinion & Social in 2013 at the request of the European Commission Directorate-General for Education and Culture, despite looking at other areas of cultural marginalisation, does not examine whether disability might be one of the barriers to access to culture.

Thus, *Time To Act* proved to be a hugely important piece of research.



1. In this article I am using the preferred British terminology around disability including terms such as "Disabled Artist" or "Disabled People". I know that language and terminology is a contested issue; and even in other English-speaking countries such as the USA or Ireland, activists prefer the use of the term "people with disabilities". I acknowledge the importance of terminology and respect the different decisions reached by different Deaf and disabled communities. In this article, however, as British person, I am using the preferred terminology of UK activists and disability communities.

The subtitle of the report was "How lack of knowledge in the cultural sector creates barriers for disabled artists and audiences". And, of course, this is the key. Although arts organisations will forever be financially stretched, often working in old and inaccessible buildings, and within towns and cities whose own infrastructure is actively obstructive to the independence of disabled people, the report showed that lack of knowledge amongst Europe's arts professionals is one of the key barriers to change. It is the cultural sector's deficit that is the problem.



There is little room here for the results, so I encourage you to read the executive summary of the 2021 report – the first report of its kind. But here are some highlights (or should that read 'lowlights?').

52% of European Performing Arts Managers reported poor or very poor knowledge of work by disabled artists

28% Only of venues and festivals have presented or supported work by disabled artists

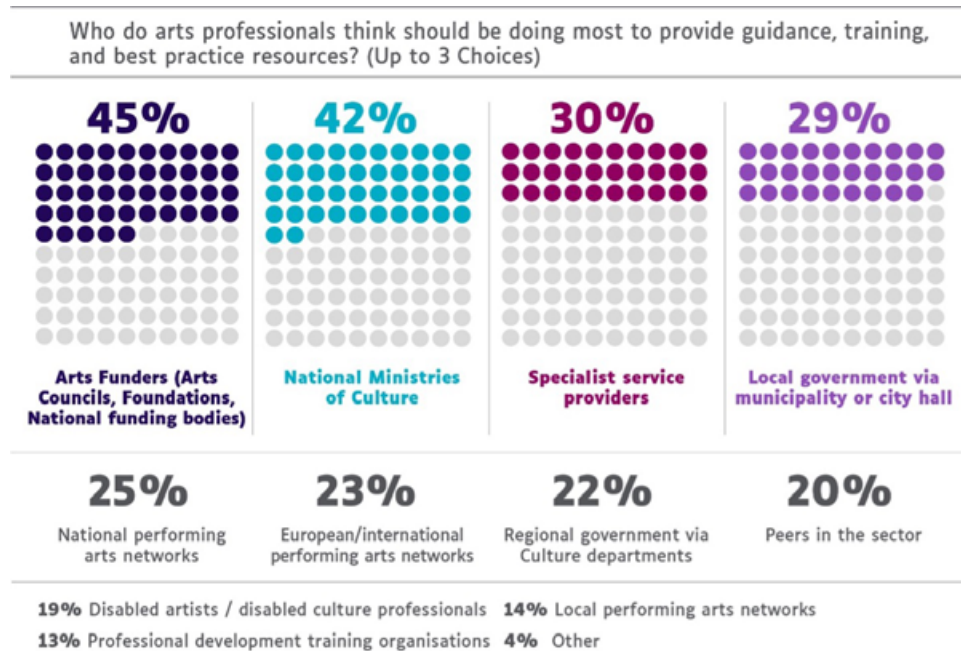
31% of arts organisations do not look for new work by disabled artists

48% of European Performing Arts Managers reported Poor or Very Poor knowledge on how to make their artistic programmes accessible to disabled artists

81% of Venues don't have an accessible website

But the report also showed a huge appetite for information from all parts of the performing arts sector. What was conspicuous was that respondents sometimes lacked sources of information, that information was available in some parts of Europe and not others, and that transnational projects, networks and platforms were a major source of what information the respondents did have access to.

One of the most striking statistics from the original Time To Act report was that whilst 48% of respondents said they were “Not at all Confident” or “Not very confident” that their programmes were accessible to disabled artists, amongst Arts Funders this figure



was a massive 64%. This was made even more notable as the report showed that arts professionals thought it should primarily be precisely those institutions (Arts Councils and Cultural Ministries) who should be leading and sharing best practice guidance with the sector.

For those of us involved for many years in reducing barriers to cultural participation by disabled people, we weren't surprised by the results, but we were still shocked. In May 2023 we published a second, follow-up report, again researched and authored by *On The Move*. [Time To Act: Two Years On - Data-led insights on Performing Arts & Disability in Europe](#) was designed to further address the barriers to the accessibility, inclusion, international mobility and professional development of disabled artists in the European performing arts, as well as to explore the progress made in some countries over the past few years - namely, Italy, Poland, and Sweden.

The results of the new 2023 report remained sobering. 52% of respondents still indicated they have poor or very poor knowledge of artistic works by disabled artists, and one in seven promoters and programmers have not seen any work by disabled artists over the last two years

The results of the new 2023 report remained sobering. 52% of respondents still indicated they have poor or very poor knowledge of artistic works by disabled artists, and one in seven promoters and programmers have not seen any work by disabled artists over the last two years (and more than one in five in Eastern Europe have not seen those works). This, in my own opinion, is despite the hugely greater availability of works by these artists not only in international circulation, but also online.

The report also clearly highlights major geographical knowledge and experience imbalances, with Northern and Western European respondents consistently noting greater knowledge, expertise and resource for barrier-reduction than respondents in Eastern or Southern Europe. Once again, it is important to note that the research was not focused on financial resources available (in which case the Northern/Western – Southern/Eastern imbalance might be expected), but also in levels of knowledge and the delivery of low or no cost access provision.



But there was some good news. It seems that the group of promoters and programmers with more knowledge have become even more knowledgeable – with 20% of respondents saying they had seen more than seven productions over the last two years. At the other end of the scale, the number who have seen no works has got smaller (from one in 6 in 2021 to one in 7 in 2023). Startlingly, 62% of programmers who responded said they are planning to programme disabled artists in the 23-24 season.

A major issue identified in both the 2021 and the 2023 reports was that the majority of programmers have seen one or two productions only, and frequently name the same handful of artists and companies as the ones they have seen. Despite their stated desire to programme work by disabled artists, the data does not reveal rigorous curatorial research, and perhaps worryingly suggests that a small number of internationally renowned artists will benefit in the years ahead, rather than promoters and venues committing to supporting local artists to develop their craft.

Progress is, however, clearly identified in the three national case studies the report explores: Poland, Sweden and Italy – countries each hosting partners in the Europe Beyond Access programme. In very different ways these three countries have seen great strides in developing a more equitable cultural sector – with change at cultural policy and arts funder level as well as in the sector itself. The mindset shift outlined in the



74% of arts organisations still don't ask incoming artists about their access needs.

Swedish case study is different, though equally valuable, to the structural and policy shift that has marked the last five years in Italy. And for Poland, starting Europe Beyond Access with so few opportunities for Deaf and disabled artists, perhaps the biggest change has been for individuals who have finally been able to take their rightful place on the national and international scene.

The report provides clear evidence that long-term and large-scale investment in the work of marginalised Deaf and disabled artists can have a major regional, national, and international impact on our cultural ecosystem. Europe Beyond Access proves that by providing significant investment to targeted actions arts funders and policymakers are able to effect change. They do so whilst contributing to the creation and circulation of high-quality artistic works; they do so whilst contributing to greater knowledge levels in the cultural sector; and, through targeted actions, they contribute to greater engagement in the arts by disabled people as audiences and visitors.

Finally, one thing that has changed is the awareness of the problem that both the original Time To Act report, and its successor Time To Act:Two Years On have brought to light. Cultural Policy reports are not usually the most sought-after reads, but the full report has been downloaded thousands of times. The results were unique – the first ever transnational statistics in this area of research. The results have been presented to thousands of cultural managers in conferences and online training sessions across Europe. And alongside the artists and cultural professionals interested in the report have been 17 National Arts Councils and Cultural Ministries. The report has been quoted in new initiatives reaching geographically from Sweden's Skånes Region report on culture and 4-year cultural plan, and Arts Council Norway's own subsequent national research, right down to the Italian Ministry of Culture's new funding programme for disabled performing artists – all crediting Time To Act as proof that change is needed.



BEN EVANS

Ben is a disabled arts manager and producer.

After training and working as a theatre director, Ben became Director of Theatre at London's OvalHouse – a theatre with a rich tradition of supporting emerging artists who sit outside of mainstream culture: including artists of Colour, Deaf and disabled artists, and LGBTQI+ artists. Ben then became Creative Director of BeCreative, an independent production company, working on a variety of international projects including producing the inaugural Lagos Theatre Festival in Nigeria.

Ben first joined the British Council's Drama & Dance team in 2011, and subsequently was the British Council's Head of Arts in Portugal before taking his current role in 2015. Ben now leads the British Council's Arts & Disability programme across the EU region, including bilateral artistic programs, a region-wide programme for cultural policymakers, and Europe Beyond Access – one of the largest trans-national arts and disability projects in the world. Ben is one of the co-authors of *Disabled Artists in the Mainstream: A new cultural agenda for Europe* – an outcome of the European Arts & Disability Cluster of which he is currently the interim coordinator.



WHAT'S IN A NAME? POLITICAL EUPHEMISMS AROUND CULTURAL DIPLOMACY



NATALIA GRINCHEVA

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It is hard to imagine a political debate in contemporary society without a list of euphemisms, words or expressions that usually substitute older terminology that, through time, acquired negative connotations with often unpleasant or embarrassing referencing. Cultural Diplomacy is one of them. Adopted first as a euphemism for cultural propaganda in the 20th century, it became a subject of euphemization itself in 21st century Europe. This short article draws attention to the semantic complexities of

cultural diplomacy to interrogate its place and role as a field of study or an academic discipline. It questions: Does Cultural Diplomacy have a future, considering so many contradictions that surround it? These contradictions pertain to many factors, from the late emergence of Cultural Diplomacy as an academic discipline to an accurate universally accepted definition, which does not exist until today.

Cultural Diplomacy as a Euphemism to Propaganda

Cultural Diplomacy as an academic discipline is pretty young, by contrast to a long history of cultural sharing, exchanges and influences that spans from the beginning of human civilisation. It is important to note that the use of arts and culture as political tools “is a well-established phenomenon (dating back in some countries to the seventeenth century)” (Foucher 2016, 374) While back then cultural interactions happened quite sporadically, in the 19th century, cultural sharing transformed into a more strategic policy exercise (Clarke 2020). These activities gave birth to the field of actions that we would

Despite the institutionalization of Cultural Diplomacy since 1910, [...], the practice remained vaguely referred to as ‘cultural policy/activities abroad,’ ‘cultural exchanges’ or ‘cultural relations,’ even in the academic scholarship

now call ‘cultural diplomacy.’ Initially, they were narrowly limited to communications between the courts of sovereigns, but by the time of the Congress of Vienna in 1815 expanded to the wider public and reached broader audiences (Welch 2017). A rapid development of the modern state system in the 19th century reinforced the significance of Cultural Diplomacy as a means for emerging states to craft, communicate, and share their national identities in the global arena. Despite the institutionalization of Cultural Diplomacy since 1910, when the first dedicated cultural agencies, like Alliance Française or British Council, were established to coordinate cultural activities abroad (Paschalidis 2009), the practice remained

vaguely referred to as ‘cultural policy/activities abroad,’ ‘cultural exchanges’ or ‘cultural relations,’ even in the academic scholarship (Barghoorn 1967).

Only in the second part of the 20th century, in the midst of the Cold War between the U.S.A and the Soviet Russia, the term achieved its wider employment and acquired its name as we know it now. Cull (2019) spotted the earliest use of the term Cultural Diplomacy in English text in 1954 in a New York Times piece by the art critic Aline B. Louchheim. But Cultural Diplomacy was first defined only in 1959 by the U.S. Department of State as ‘the direct and enduring contact between people of different nations [...] to help create a better climate of international trust and understanding in which official relations can operate’ (U.S. Department of State 1959, iv). Indeed, during the Cold War, America’s foreign information programs grew substantially. Established in 1953, the U.S. Information Agency facilitated a great number of information and cultural exchange activities, with The Voice of America (VOA) rapidly expanding its language broadcast internationally and American cultural centers and libraries mushrooming around the world (Zaharna 2004). Cultural Diplomacy as a dedicated terminology in political rhetoric was born as “a euphemism for the word modern Americans abhor—propaganda” (Green 1988, 3). As Guth (2008) stresses: “There are few words in the English language that are as emotionally charged and carry as many ethical intonations as propaganda. Among many Americans, the very mention of the word conjures images of Nazi Propaganda Minister Josef Goebbels, Pravda and the Cold War” (310). In fact, propaganda, as an

umbrella term covering all forms of persuasive communication “designed to affect the minds and emotions of a given group for a specific purpose, whether military, economic, or political” (Linebarger 1954, 39) would fit quite well to describe the Cold War rush of the US government’s adoption of various communication programs that were designed to “persuade, inform, and attract global public opinion in the service of American national interests” (Graham 2016).

However, being subject to a great deal of opprobrium by the American public, an ongoing effort of the government to cultivate “the hearts and minds” of foreign audiences needed to employ a new terminology. This gave birth to Cultural Diplomacy, both as a field of practice and an academic discipline, broadly recognised as a strategic tool in the conduct of foreign affairs, especially in Western scholarship (Schroeder-Gudehus 1970). By the 1970s, Cultural Diplomacy has become ‘a label’ that had gained international recognition not only among nation states but also among intergovernmental organisations, like the Council of Europe or UNESCO (Haigh 1974). Nevertheless, Cultural Diplomacy finally entered the common parlance in other countries, especially beyond the Western world, only in the 1990s (Ang, Raj Isar, and Mar 2015). Since then, the discipline enjoyed a special interest in academic research (Singh 2010), rapidly progressing and increasing until now.

Euphemisms to Cultural Diplomacy

However, euphemisms change over time in a continuous process of transformation from old to new terms. Governments and political actors never stop inventing new “polite” words to replace emotionally charged phenomena, while new ones are prone to acquire their own negative connotations over the course of time (Nowrasteh 2017). This is exactly what has been going on with Cultural Diplomacy since the time of the inception of the term. Though through its quite short history, Cultural Diplomacy conquered its dedicated place in academic scholarship, there has been a distinct lack of clarity on what exactly this practice means, how it works or what it entails. A loose definition of Cultural Diplomacy spans various interpretations of this term from interest-driven governmental practices (Arndt 2006) to more broad Cultural Relations, inspired by ideals rather than dictated by foreign policy agenda (Isar 2017). Some understand Cultural Diplomacy as just a sub-field of public diplomacy, alongside other elements of international engagements like listening, advocacy, exchange, and international broadcasting (Cull 2008). Some even use Cultural Diplomacy interchangeably with ‘soft power’ and ‘culture in external relations’ (Isar 2015) or ‘cultural brokering, and promotion of culture’ (Robertson et al. 2013).

Among all these terms, perhaps “soft power” has been the most popular euphemism for the less sophisticated term “propaganda” and the most frequently used synonym for Cultural Diplomacy

Among all these terms, perhaps “soft power” has been the most popular euphemism for the less sophisticated term “propaganda” and the most frequently used synonym for Cultural Diplomacy. In the past two decades, soft power, or “the ability to get what you want through attraction rather than coercion” (Nye 2004, 5) has become “almost a modern cliché” in international politics (Winder 2020, 3). Despite the vagueness associated with the concept, it acquired global currency and is extensively used beyond academic literature (Thussu 2014). The concept has been taken seriously by many governments around the

world and added to the main arsenal of tools to manage international relations. The ability of states to make themselves attractive in the globalized hyperconnected world is now a foundational pillar of contemporary international politics. However, because soft power is "relative, intangible and context-based" (Fan 2007, 150), academic scholarship has no consensus on the exact meaning of the term, indicating different things depending on who is employing it and for what purposes (Nisbett and Rofe 2022). In many cases, soft power runs the risk of being defined as "everything and nothing" (Gelb 2009), or as a synonym for almost all "activities in the international realm that do not involve military force" (Flew 2016, 290). For example, Holik (2011) identified at least five key dimensions in the structural model of soft power, including Economic, Political, Cultural, Human Capital and Diplomatic soft power types.

Despite such a broad definition and usage of the term, many scholars would agree that soft power rests on the rich cultural resources of a country, which could be activated to influence the perceptions and preferences of others (Ohnesorge 2020). This returns us back to the terminology of cultural influence, cultural relations, and diplomacy, which while changing their frequency of usage in political rhetoric remain persistent either as explicitly referred to practices or implied meanings. Furthermore, this intangible and uncontrollable power to attract on a global scale is very often associated not necessarily with state actors, but by contrast with a myriad of different players operating in the international arena (Kelley, 2014). And this is exactly where soft power closely aligns back to Cultural Diplomacy, because "what complicates the definition of cultural diplomacy is the fact that unlike in other areas of diplomacy, the state cannot do much without the support of nongovernmental actors such as artists, curators, teachers, lecturers and students" (Gienow-Hechtoffers 2010, 10).

The meanings and understandings of Cultural Diplomacy have been shaped by the evolution of the practices it describes, as well as by national traditions and contexts (Foucher 2016). At the time of writing Cultural Diplomacy is the most frequently employed in the USA, while the UK scholarship favours 'cultural relations,' Japan prefers to use 'cultural exchange,' Germany opts for 'foreign cultural policy,' and France refers to Cultural Diplomacy mainly as 'exterior cultural action' (Cull 2019; Clarke 2020). In Europe, especially in the past several decades, there has been a steadily growing trend of complete erosion of the term Cultural Diplomacy from the political discourses that could be explained by a specific political climate in the European Union (EU) as a supranational actor on the world stage that strives to reaffirm its legitimacy as a player in the international arena. From 1970s onwards the EU political rhetoric "distinguished between government policy and the external cultural relations promoted by nations, groups or individuals, and did not use the term 'cultural diplomacy'" (Foucher 2016, 375). The use of the terminology indeed would be rather controversial, considering the complexity and multiplicity of actors within the EU who, on the one hand, need to maintain diplomatic relationships among themselves internally while direct their actions externally in a very strategic manner.

Despite such a broad definition and usage of the term, many scholars would agree that soft power rests on the rich cultural resources of a country, which could be activated to influence the perceptions and preferences of others

EU political rhetoric purposefully detaches conceptually and operationally from the term Cultural Diplomacy and the discursive framework for EU-institutional-led acts of cultural interactions is kept deliberately vague to remain open for reinterpretations in a variety of ways (Carta and Higgott 2020). The EU is a highly multilayered political system with various member states managing their cultural policies differently, which results in

Does it make sense to keep changing the terminology? Should the academic scholarship stick to Cultural Diplomacy as an umbrella term for all the meanings discussed in this article?

dissimilar or sometimes even contradictory national ways to exercise diplomacy (Carta 2020). The EU institutional discourses tend to appeal to the multinational and collaborative nature of the EU that prioritizes nurturing mutually beneficial international cultural relations rather than diplomacy (Carta and Higgott 2020), which bears a much stronger meaning as a strategic political tool of influence. Nevertheless, even such a "soft" rhetoric comes with challenges. Carta (2020) asks: "what does it mean to approach international Cultural Relations strategically? And how strategic effectively is the EU in developing its own strategic approach to International Cultural Relations?"

Would implying an instrumentalist paradigm to Cultural Relations in the framework of the EU internal and external policy eventually jeopardize a positive perception of the term and require the adoption of a new euphemism to replace it? "Stepping onto the euphemism treadmill can seem like a fool's errand. The concept-to-word cognitive production process only affects the sound of the output, not its meaning" (Nowrasteh 2017). Considering this, it would be logical to conclude the article with some provocative questions: Does it make sense to keep changing the terminology? Should the academic scholarship stick to Cultural Diplomacy as an umbrella term for all the meanings discussed in this article? Despite the controversy associated with it, it seems to be quite accurate in representing two sides of international cultural interactions: strategic cultural projection as well as mutually interdependent and highly complex cultural relations (Grincheva 2020).

Disclaimer: This piece was informed by the originally published article: Grincheva, Natalia. 2023. The past and future of cultural diplomacy. *International Journal of Cultural Policy*. <https://doi.org/10.1080/10286632.2023.2183949>. Please refer to the article to learn more about the evolution of Cultural Diplomacy as an academic discipline and explore ways for its further development in the future.

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Life may not be quite as chaotic for EU cultural workers today as for the Travelling Players amid the vicissitudes of wartime and postwar Greece in Angelopoulos' classic film—but they do need secure working conditions

AN EU FRAMEWORK FOR ARTISTS' WORKING CONDITIONS, FINALLY?



ELENA POLIVTSEVA

Independent researcher on cultural policy

A framework for conditions in the cultural sector is back on the agenda. This time it must stay there.

The pandemic demonstrated that working conditions in the cultural sector are fragile and unsustainable. Hundreds of creative workers lost incomes and some lost jobs. In many countries, the professional status of artists did not allow them to benefit from social-security systems. A simple increase in subsidies is not sufficient to rescue the cultural sector. Structural changes in regulatory frameworks are needed to protect its workforce across the European Union.

Several member states have thus started, or revived, debates and processes, recognising that the current situation is unsustainable. An unprecedented number of national initiatives have sought to improve the living and working conditions of artists and cultural professionals. Just a few examples from the last couple of years: [Austria](#) initiated a Fairness Process, [Spain](#) advanced the creation of the Status of the Artist, Belgium [introduced](#) an arts-sector work allowance, and Ireland [launched](#) a Basic Income for the Arts pilot scheme.

Widely discussed

Nor has debate on the status of the artist bypassed the EU. In the past three years, the European Parliament has issued three documents on working conditions in the cultural sector—the last just last month. All three recommend setting up an 'EU framework' for working conditions in the cultural sector.

This concept has been widely discussed among cultural advocates, recognising the uneven legislative and policy landscape across the union and the need to facilitate cross-border collaboration among artists and cultural workers. Interpretations of such a framework have ranged from developing EU-wide minimum standards to providing guidelines for national governments, and from establishing a 'status of the artist' across the EU to enhancing co-operation and exchange of best practices among member states—so varying from unifying rules and binding standards to co-ordination of policies and exchanges of experience.

In 2020, a resolution by the parliament on the '[cultural recovery](#)' of Europe [proposed](#) such a framework, taking into account the specificities of the cultural sector. It would introduce guidelines and principles to improve the working conditions of artists and cultural professionals, paying particular attention to transnational employment.

A resolution the following year on the [situation of artists](#) and the cultural recovery [provided](#) more. It referred to 'coordination with EU policies' in various fields with an impact on working conditions in the cultural sector. It highlighted the importance of monitoring progress by member states in tackling working conditions and sharing best practices. The resolution also proposed a European Status of the Artist, described as common standards for artists' working situations. The European Commission welcomed this part of the resolution but did not refer to any concrete solution, saying it would tackle the issue through an already-planned dialogue among the member states using the [open method of co-ordination](#) (OMC).

Substantial outline

The first substantial outline of an 'EU framework for the social and professional situation of artists and workers in the cultural and creative sectors' has only come with a [draft report](#) to the culture and employment committees of the parliament by the MEPs Antonius Manders (European People's Party) and Domènec Ruiz Devesa (Socialists and Democrats), published on June 13th. It differs from the two prior resolutions in presenting detailed recommendations.

According to the MEPs, the framework should be a tool for benchmarking, structured co-operation and standard-setting, through collecting relevant data and the exchange of best practices among member states. It could establish criteria for the recognition of professionals working in the cultural sector, develop guidelines on improving their conditions and evaluate progress. The framework could also stimulate member states to undertake joint activities and explore shared solutions to facilitate cross-border mobility.

Basically, this would be a tool for raising awareness, exercising peer pressure and stimulating transnational co-operation. The report also puts forward the idea that EU funding for culture, such as the [Creative Europe](#) programme, 'must comply with a set of fair work principles and practices for collaborations'.

Importantly, a couple of weeks later, the member states' experts [published](#) the outcome of the OMC process. Their paper, 'The status and working conditions of artists and cultural and creative professionals', also recommends an EU framework. It would provide guidelines and minimum standards via a Council of the EU recommendation or non-binding measures via council 'conclusions'.

Peer pressure and review

Can such a tool make a difference nationally and lead to real improvements in the working conditions of artists? Some may fear a light-touch approach allowing those states offering the least support to their artists to continue disregarding working conditions in the cultural sector. In the [joint committee debate](#) in the parliament on June 29th, Daniela Rondinelli (S&Ds) argued that the EU rather needed legal tools that went beyond mere exchange of information and co-ordination. She named several areas in which action could be taken, such as cross-border recognition of diplomas, social conditionality of public funding and classification of creative workers.

While binding instruments, if approved and adopted, can lead to more tangible results, the value and impact of non-binding frameworks aiming to stimulate benchmarking and exchange of information should not be underestimated. Peer pressure and a continuous review of progress can spread and institutionalise particular concepts and aspirations, even without EU-wide rules.

In those member states in which the 'status of the artist' is less appreciated and working conditions in the sector are at the bottom of policy agendas, a permanent framework for data collection, co-operation and review can 'domesticate' these concepts. Incorporating principles of fair collaboration in EU funding programmes may also have a 'trickle down effect' on the national level, stimulating governments to consider fairness as a guiding criterion in their own programmes.

There are several examples of international co-operation and exchange advancing change at the national level, without unification of policies or imposition of common standards. For instance, since the 1960s, the United Nations Educational, Social and Cultural Organisation has promoted the concept of cultural policy worldwide. As Pertti Alasuutari and Anita Kangas [have shown](#), UNESCO's efforts to institutionalise cultural policy have led the great majority of UN member states to establish a Ministry of Culture—thanks to the system of international comparison ensured through national reporting and peer pressure among countries, especially those belonging to the same reference group.

Similarly, establishing an EU framework for working conditions, as detailed in the most recent parliament report, should help incorporate the social and economic situation of artists into national public and policy discourse. Such institutionalisation, supported by growing awareness, relevant data and systematic tools for progress review, will ultimately create a firm terrain for designing strategies that fit national contexts.

While adoption of the report and the commission's response are awaited, it is vital to instil confidence that such a framework for data-gathering and exchange can bring change, even if not creating binding mechanisms. This time, the idea of regularising and systematising the European approach to improving working conditions in the cultural sector must materialise in a permanent, EU-wide tool.

Note: This piece first appeared in Social Europe on 7 July 2023: <https://www.socialeurope.eu/an-eu-framework-for-artists-working-conditions-finally>



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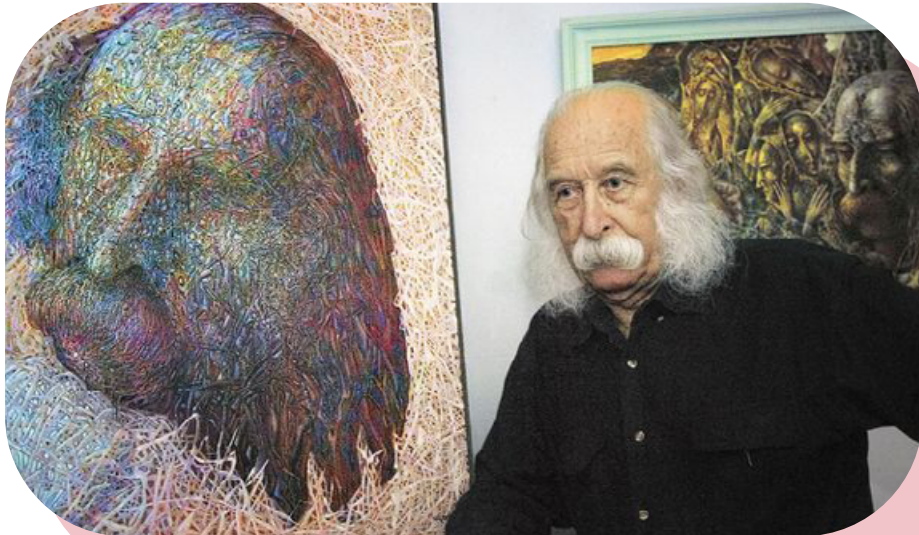
"GIVE ME A THOUSAND YEARS - AND I WILL PAINT THE SKY!" - IVAN MARCHUK



DARYNA ZHYVOHLIADOVA

Consultancy & Research for International
Cultural Relations, Cultural Heritage and
Youth Engagement

*This year Ukraine celebrated the 87th birthday of [Ivan Marchuk](#), one of the most acclaimed Ukrainian artists in the world. Being a laureate of the Shevchenko Award and one of the "100 Geniuses of Modernity", determined by the British newspaper *The Daily Telegraph*,*



The artist Ivan Marchuk and his artwork

Marchuk himself never admits these statuses. "Why should I consider myself a genius? I consider myself just an artist who makes paintings, and that's all".

Marchuk's art path is a manifesto of modern non-objective art, an art based on artistic perceptions of the world. As the artist once mentioned, he is "not an illustrator of life, what he creates is the voice of his soul". Indeed, in [most of his paintings](#), it looks like Marchuk first mentally cuts the world into pieces and then portrays it. As Marchuk mentioned during one of his interviews, during Soviet times he usually made only small paintings so that they could be hidden and sent somewhere abroad.

He did not know if he would survive and wanted at least his paintings to remain. As in Soviet times the dominant socialist realism was hostile to the avant-garde artist, he was forced to emigrate. He lived for a long time in Australia, Canada, and the USA. The artist worked in exile for almost 12 years and is now also well-known within the Ukrainian diaspora.

In independent Ukraine, Marchuk has the possibility to be free in his ways of expression. Moreover, at one of his exhibitions, the paintings have even been projected on the walls,

Why should I consider myself a genius? I consider myself just an artist who makes paintings, and that's all

and put into motion with the help of modern technologies. His paintings are also created in such a way that they can be used as a print for fabrics, on scarves, bags, and dresses.

The artist's distinctive painting technique is called "pliontanism". That means the interweaving of many lines, colors, so that paintings seem to come out of the canvas into the surrounding space. As of now Marchuk has a unique collection of more than 5,000 works and all plots he is creating are unique. His recent exhibition was in Vienna in May 2023.

Please [watch the interview with the artist](#), filmed by Ukrainian (with subtitles in English). A catalogue of Marchuk's works is also available on [this](#) website.



Artwork by Ivan Marchuk



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Taipa Village,
Photo by Author

CULTURE-LED URBAN REGENERATION POLICY OF MACAU



JOSEPHINE CHOI HIO IAN

Post-graduate student researcher

Studies suggest that culture-led urban regeneration is a policy to revive economically and socially challenged areas by leveraging cultural activities, venues, and products. It involves revitalising cities or regions that have suffered from financial difficulties. According to Sharghi, this approach is particularly relevant in rapidly expanding modern cities. Culture-led urban regeneration holds the potential to significantly enhance the physical environment, drive economic growth, and preserve cultural assets. Chinese urban development also embraces this approach, employing techniques such as constructing iconic megastructures, repurposing abandoned industrial zones into cultural or entertainment districts, conserving heritage sites, organising cultural events and festivals, and utilising historical and cultural resources to promote tourism. This is evident in cities like Macau.

Macau, a Special Administrative Region (SAR) under the People's Republic of China (PRC) since 1999, is determined to preserve its prevailing colonial institutions with minimal essential changes in the next 50 years, as mandated by the Macau Basic Law passed

by the National People's Congress in Beijing. This unique region had been administered by the Portuguese for over four centuries, from 1557 until the handover in 1999. The development and evolution of Macau's governance system are intricately intertwined with the political, economic, and diplomatic transformation between China and Portugal. Notably, studies suggest the local associations and the local government in Macau maintain a distinct "cooperation governance system".

Macau currently has roughly 600,000 citizens and primarily relies on the casino sector and tourism-related activities for economic sustenance. These initiatives are based on preserving cultural heritage and critical developments during the last century of Portuguese control. Macau recognises the great worth of its colonial history and works to maintain it, using it to encourage tourism and promote cultural consumption through urban regeneration efforts. The Macau government has adopted particular legal frameworks such as the Urban Planning Law, Cultural Heritage Law, and Land Law to assist and oversee urban regeneration initiatives.

According to Chan and Siu, preserving historic landmarks and famous tourist locations is a cultural policy supporting urban regeneration efforts. To achieve this goal, the Macau government has launched the "The Historic Centre of Macau" initiative, which covers an area of approximately 1.5 square kilometres. Since 2005, this historic monument has been listed on the UNESCO World Heritage List. The goal is to broaden Macau's tourism services beyond casinos and gaming, such as slot machines. By leveraging its rich cultural history, Macau seeks to attract visitors through cultural activities.

The St Lazarus neighbourhood in Macau is an excellent example of culture-led urban regeneration. This neighbourhood was chosen because of its significant colonial architectural legacy. It has become a bustling and creative centre, specifically meant



Image1. St Lazarus, photo by Author

to cater to tourists as part of a revitalisation project. St Lazarus has aimed to contribute to the city's economic prosperity while providing an engaging cultural experience for visitors by utilising its colonial past as a basis.

Urban regeneration in St Lazarus neighbourhood and Taipa Village districts

Macau's implementation of urban regeneration projects reflects its core development strategies. One of the key objectives is to repurpose old buildings to grow the creative and cultural industries, aiming to diversify the local economy beyond its reliance on the gambling industry. Currently, two districts, namely St Lazarus neighbourhood and Taipa Village, are undergoing culture-led urban regeneration initiatives.

In 2000, the St Lazarus neighbourhood was chosen as a pioneering creative district for culture-led urban renewal to encourage economic development. This neighbourhood saw a tremendous transformation over time. From the 1560s through the 1880s, it was characterised by ruin and served as a sanctuary. It served as a nursing home for older people until the late 1990s. During World War II, the historic buildings in the region housed low-income people. However, the neighbourhood has recently evolved as a dynamic hub fostering local arts and culture.

One of the key objectives is to repurpose old buildings to grow the creative and cultural industries, aiming to diversify the local economy beyond its reliance on the gambling industry

The urban regeneration effort resulted in significant changes in the use of buildings in the St Lazarus neighbourhood. Once used as dwellings for the less fortunate, these structures have now been transformed into art venues dedicated to presenting contemporary art. Notably, two renowned art spaces, Albergue SCM and 10 Fantasia, have critically fostered the neighbourhood's creative and cultural industries.

Fong, the director of 10 Fantasia, shed light on their operations, stating, "10 Fantasia primarily provides free exhibition spaces and essential equipment to university students and emerging artists. It serves as an incubation centre for young individuals. Our operational resources, including sponsorship and human resources (consisting of 10 full-time employees), are funded by the government. However, we usually seek funding from government agencies such as the Macau Foundation for specific activities rather than the entire art space. From an economic standpoint, we currently face challenges in generating income and ensuring financial sustainability. We adopt a relatively passive approach and require stronger oversight to expand our capabilities. Consequently, our team actively seeks new partnerships with donors and stakeholders, particularly the private sector within Macau's gaming industry."

Taipa Village, located in the southern portion of Macau's Taipa Island, is another zone dedicated to urban regeneration and tourism-related businesses. Taipa Village was a tiny fishing community from 1821 to 1861. The Portuguese erected a church, gardens, squares, and coastal homes during the mid-nineteenth century and ensuing decades, while the Chinese built temples, shophouses, and even a firecracker factory. Taipa Village is a cultural neighbourhood next to the well-known integrated resorts and casinos region.

Taipa Village saw a remarkable shift in 2017 when traditional shophouses became contemporary art galleries. Taipa Village Art Space is one of these cultural spaces. Taipa Village Destination Limited has spearheaded the Taipa Village urban revitalization project with the government. The company is a tourism development and marketing business that launched the urban regeneration plan in 2015, using the district's legacy to create economic growth. The goal was to build Taipa Village as a lifestyle neighbourhood featuring heritage attractions, restaurants, and retail areas.

However, it is important to note a significant distinction between the drivers of development in Taipa Village compared to St Lazarus. In the case of Taipa Village, Sniper Capital, a company primarily focused on generating profits, plays a key role. They utilise culture-led regeneration to increase property values and enhance business profitability. This marks a significant difference in approach compared to the development drivers of St Lazarus. Chan, the vice president of Taipa Village and Head of Marketing at Sniper Capital, explained their role, stating, "One of the main functions of our business (Sniper Capital) is destination creation. To promote the lifestyle experience for locals and visitors, we established Taipa Village Destination Limited in 2015. After six months, we launched the Taipa Village Cultural Association, and I am responsible for extending invitations to potential members."

Challenges in urban regeneration

In Macau, urban regeneration presents a complex scenario with diverse expectations among actors, posing challenges in implementing the predefined agenda. The case of the St Lazarus neighbourhood illustrates the difficulties faced by the government in directly transforming the district to develop creative industries through civil society activities. The highly centralised allocation of financial and spatial resources, as well as restrictions on direct business activities in art spaces, hinder marketization and industrialization within the creative industries. Consequently, reliance on government funding becomes the primary option for art venues, limiting economic development in sustainable urban regeneration.

Furthermore, the St Lazarus neighbourhood has become somewhat of an "enclave" visited primarily by the creative community, while ordinary residents are frequently unaware of the art places. Leaders of art venues such as 10 Fantasia and Albergue SCM see the importance of broadening the audience and promoting public engagement. On



Image2. Taipa Village, photo by Author

Timeline for key development in St Lazarus neighbourhood urban regeneration, Sources from Chui and Tengs' article and TVDL.

1999

The Macau government commissioned influential urban development studies, including the "21st Century Macau Urban Planning Outline Research."

2000

Macau government completed urban planning for St Lazarus as a creative district.

2004

Former Macau Chief Executive Ho Hau Wah inspected St Lazarus for planning and proposed an interdepartmental working group.

2005

Obtained UNESCO status-the "Historic Center of Macau" was declared a World Heritage Site.

2005

The cultural department relocates to St Lazarus as part of the urban regeneration plan.

2007

Chief Executive Ho Hau Wah visited St Lazarus with Secretary Chui Sai On, exploring cultural and creative industry potential.

2008

10 Fantasia art space opened.

2009

Albergue SCM art space opened.

2010

Cultural Affairs Bureau formed Cultural Industries Committee to aid the government in developing the cultural industry.

2015

Statistics and Census Bureau collects data on the cultural industry since 2015, offering comprehensive indicators of its development. Taipa Village urban regeneration initiated

2017

Traditional shophouses in Taipa Village were converted into galleries, dining and retail areas.

Table 1 presents the major advancements in the St Lazarus neighbourhood, which commenced a decade ago, while Taipa Village represents a more recent urban regeneration project. These two districts provide valuable prospects for analysing and contrasting the evolving landscape of urban regeneration in Macau throughout the years.

the other hand, some civic organisations and independent artists are comfortable with relying on public sector finances because it allows them to operate their own creative and communal programmes.

St Lazarus' existing governing system indicates inherent limitations and dissatisfaction in the cultural sector. The complex network's lack of coherent and coordinating power impedes Macau's current cultural urban regeneration strategy. In comparison, the governing system of Taipa Village is more productive and cohesive, as a single private organisation mostly carries out operations. This method results in fewer conflicts of interest and more successful urban redevelopment outcomes. However, further evidence is needed to determine how this model supports the growth of creative industries and artists, as there are concerns that redevelopment primarily benefits the tourism and real estate sectors.

In Macau, two governing frameworks for culture-led urban regeneration coexist. The St. Lazarus neighbourhood exemplifies the corporatist method, with associations supporting the local community while the government maintains legitimacy in urban regeneration. However, this system needs help accomplishing urban development goals and handling the varying desires of numerous actors. The second scenario, on the other hand, exemplifies a devolutionary method in which the private sector leads urban regeneration with the government's engagement with associations, resulting in more gratifying outcomes. This demonstrates how associations' roles change, potentially transitioning from traditional social service providers to business-oriented coordinators. These examples demonstrate Macau's growing degree and level of governance democratisation and devolution.

An underlying factor contributing to the coexistence of these two governance systems in Macau may be the emerging trend of capitalism and privatisation in China. Capitalism's influence and the pursuit of economic value have become dominant, creating a new form of public-private partnership governance and replacing the previous corporatism. This aligns with Macau's integration into the global capitalist system.

In Macau, two governing frameworks for culture-led urban regeneration coexist. The St. Lazarus neighbourhood exemplifies the corporatist method, with associations supporting the local community while the government maintains legitimacy in urban regeneration

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Centro Botín
Photo courtesy of the Municipality of Santander

CULTURAL TOURISM



GEMA IGUAL ORTIZ

Mayor of Santander, Spain

We find ourselves in a very exciting period, during which the Reina Sofia-Archivo Lafuente headquarters will become a cultural reality, reinforcing our city's cultural strength alongside other major cultural proposals, such as the Santander Lighthouse Project by the Banco Santander Foundation and the long-awaited realization of MUPAC. These new infrastructures complement the existing ones in the city, such as the Museum of Art, which will complete its renovation and expansion, as well as the Marcelino Menéndez Pelayo Library and the CDIS Santander Image Documentation Center.

In this way, Santander will become one of the few cities where visitors can explore the History of Art from its beginnings (prehistoric times) to contemporary art, thanks to the Centro Botín. Special emphasis will be placed on avant-garde and modern art, not only in the realm of visual arts but also in music and dance, thanks to the support of cycles and programs endorsed by the FIS board.

We will promote and highlight the transformative value of culture as a cross-cutting axis and a driving force for change, advancing towards the city's 2030 agenda, where culture, a forgotten yet essential aspect, is part of the Sustainable Development Goals. With the Reina Sofia-Archivo Lafuente headquarters, we will complete the array of cultural facilities from prehistory to contemporary art, establishing ourselves as the reference city in Spain for a comprehensive understanding of art history, with a particular focus on avant-garde movements. This has required significant financial investment, amounting to more than 20 million euros, to reinforce the city's cultural projection, which in turn generates job opportunities, complementing the investments in other existing infrastructures.

We will also consolidate the Florida neighborhood with the opening and expansion of the Santander Art Museum and the renovation of the Marcelino Menéndez Pelayo Library. Together with the Santander Image Documentation Center (CDIS), the Menéndez Pelayo House Museum, the Gerardo Diego Foundation, and the Municipal Library, it will represent the most significant concentration of public cultural facilities in the city. Additionally, we will make the most of the city's historic and unique venues to unleash their cultural potential, offering a comprehensive cultural program for the summer and autumn. This will include theatrical routes and musical performances in emblematic buildings coordinated with the diocese (cathedral archive, walls, cloister), promoting Heritage and Cultural Tourism: a guide to cultural activities, the creation of cultural itineraries, dramatized tours, and support for innovative projects in the cultural sphere. The tourism sector is increasingly demanding, seeking more from cities, and Santander is fortunate to be in a privileged position with its truly unique and extraordinary landscapes, rich heritage, vibrant and diverse cultural offerings, and a flourishing sector of activity-based tourism companies.

We are already committed to the sustainable development of tourism in Santander, integrating natural and cultural values to enhance the city's potential.



*Primera Playa Barandilla
Photo courtesy of the Municipality of Santander*



GEMA IGUAL ORTIZ

Born on September 10, 1973. She studied Teaching. She worked in a private company and was manager of the Association of Young Entrepreneurs of Cantabria until her incorporation as councillor of the Santander City Council in the areas of Tourism and Celebrations in 2003.

She was Councilor of Tourism and Institutional Relations from 2007 until, in November 2016, she assumed the Mayor's Office of Santander, becoming the first woman to hold this position, revalidated after winning the municipal elections of May 2019.

Since December 2016 she has been a member of the Governing Board of the Spanish Federation of Municipalities and Provinces (FEMP) and in September 2019 she was appointed deputy spokesperson for the Popular Group in this body.

Since November 2019, she has been part of the Plenary of the National Commission for Local Administration (CNAL) and has held the vice-presidency of the Spanish Network of Smart Cities (RECI) since February 2020.

As of January 2021, she represents the FEMP in the Local Forum for the Spanish Urban Agenda and in March of that same year, she joined the Chamber of Local Authorities of the Congress of Local and Regional Powers (CPLR) of the Council of Europe, as a member of the Spanish delegation.

She has been vice-president for Spain of the Conference of the Cities of the Atlantic Arc (CCAA) until September 2021.

INSIDE GREAT MINDS

GEMA IGUAL ORTIZ

Mayor of Santander, Spain

Interview by GiannaLia Cogliandro Beyens
ENCATC Secretary General

How do you approach decision-making and problem-solving as the Mayor of Santander?

In my role as the Mayor of Santander, I take a comprehensive and participatory approach. I seek to gather relevant information, consider different perspectives, and listen to citizens and experts to make informed decisions. I also prioritize collaboration with other groups and stakeholders to find joint solutions and work towards common goals.

Can you speak to your approach to collaboration and teamwork with other city officials and stakeholders?

My approach is based on transparency, open dialogue, and seeking consensus. I promote active participation of all actors involved in decision-making, fostering effective communication and building trusting relationships.

Can you describe your leadership style?

My leadership style is characterized by being inclusive and collaborative. I believe in empowering my team and fostering a work environment that values diverse opinions and promotes teamwork. I seek to inspire others through my example by being approachable, transparent, communicative, and working with passion and commitment.



How do you stay informed about the needs and concerns of your constituents in Santander?

To stay fully abreast of the priorities of my constituents in Santander, I maintain constant communication with citizens through direct contact. Many citizens have my phone number, and they inform me through calls or WhatsApp messages. Additionally, I utilize different channels such as regular meetings with neighborhood associations, social media, and suggestion boxes. I also rely on reports and data analysis for specific issues that require intervention or larger projects to better understand the dynamics and trends of the city.

How do you prioritize your time and responsibilities as a leader in your city?

I prioritize my time and responsibilities for my city by setting clear goals and organizing my agenda efficiently. I use time management tools and delegate tasks when necessary. I am also in constant communication with my team and the citizens to understand the priority needs and address them appropriately.

What do you do to relax?

To relax, I dedicate time to activities that help me disconnect and recharge my energy. This includes spending time with my family and friends, as well as participating in cultural activities related to my position, such as attending concerts organized by the Albéniz Foundation or the Santander International Festival.

Can you share any specific initiatives or projects that you have implemented during your time as Mayor that you are particularly proud of?

There have been many, from the inauguration of pedestrian mechanical itineraries – we have already implemented 15 and have 2 more in progress – to the implementation of local economic development programs that have driven job creation, promoted sustainable tourism, and improved the quality of life for citizens. However, what brings me the most satisfaction is the delivery of keys to the affordable housing units we have built, enabling access to housing for citizens with fewer resources. In this last term alone, we have handed over 186 apartments to as many families.



Palacio de la Magdalena
 Photo courtesy of the Municipality of Santander

How do you balance your personal and professional life as a leader in your community?

Balancing personal and professional life is challenging when one is a public servant. I am aware that dedication to politics requires total commitment because it is limited to specific years, and therefore, my level of dedication is maximum. However, when I have a bit of free time, I dedicate it to being with my family. In this case, I prioritize quality over quantity in the time I spend with them.

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How do you envision the future of Santander under your leadership?

My vision for the future is a Santander that is prosperous, inclusive, and sustainable. I work to continue driving economic growth, creating jobs, strengthening public services, revitalizing neighborhoods, and ensuring the quality of life for all citizens. I am also committed to preserving and protecting the environment by promoting policies and projects that foster sustainability and care for our natural resources, such as our tourism sustainability plan 'Norte Litoral-Costa Quebrada' and the 'Santander Natural Capital' project. Lastly, we will give a fundamental boost to culture with the implementation of the associated headquarters of the Reina Sofía Museum-Lafuente Archive in Santander. The construction works are about to begin, and it will be a significant catalyst for positioning our city at the highest international cultural level.

What advice would you give to young professionals aspiring to leadership roles in local government?

The advice I would give is to seek continuous learning and development opportunities. It is important to acquire knowledge about public policies, municipal management, and leadership skills. I would also encourage them to connect with mentors and establish support networks, as well as to get involved in their city and understand the needs of the citizens through direct and close contact.

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Finally, can you tell us about a role model or mentor who has influenced your leadership style and approach?

On a personal level, I would like to highlight my father and my brother for their involvement in local politics. On a professional level, I would mention two former mayors of Santander who have been crucial for me: Gonzalo Piñeiro, with whom I started in the City Council, and Íñigo de la Serna, who gave me the opportunity to become mayor, and I have been reelected twice consecutively. They all taught me the importance of listening to others, working as a team, and maintaining integrity in all my actions. Their example and wisdom are a constant inspiration to me in my political career.

MUSIC DIPLOMACY: INTERVIEW WITH VALENTINA VOLPE ANDREAZZA

Interview by GiannaLia Cogliandro Beyens
ENCATC Secretary General



How do you define music diplomacy, and what role do you think it plays in international relations?

Music is a bridge between cultures. We can build a culture of peace only by discovering other people's knowledge and values. Music and culture need to be a priority for Governments and artists from all over the world need to be supported by them because culture is an important soft instrument for diplomacy and peacekeeping. Music4Diplomacy, as I have named my format and network, is my way of living in the world. Diplomacy needs multiple instruments to truly be effective. The cultural sector is fundamental for human relations. Music connects people from different cultures in abstract and irrational ways. Music diplomacy plays a unique role in this field because music connects to people's empathic intelligence.

Can you tell us about your personal experience with using music as a tool for cultural exchange and diplomacy?

Studying music since I was a small child allowed me to be exposed to various music styles and composers from around the world. This enabled me to develop an awareness

of the world and to develop the realization that I had much to learn from musicians, no matter their nationality or skin color. Music develops logic, curiosity, empathic intelligence, and a deep sense of social inclusion. That's why it is so important to study music and the history of music interconnected with other subjects at school.

I had a profound and unforgettable experience teaching music and singing in a project supported by the Accademia Teatro alla Scala (La Scala Academy) in an elementary school in the outskirts of Milan. Singing in a choir means being part of a team. A child learns to listen to others and to respect his or her classmates because being in a choir requires all participants to go in the same direction and to have the same goal. I used to also ask the children every week to sing me a traditional song from their family. I discovered new lullabies and songs from the Mediterranean region, Latin America and from other Italian regions: it was a wonderful way for children to learn new music from their classmates.



Another example comes from my format Music4Diplomacy when I propose repertoire based on the focus of a given diplomatic conference. The feedback that I've received from conference organizers is that music speaks a complimentary language when paired with words used by the panellists, Music connects directly to the empathic intelligence of the audience. In these situations, music is not simply a performance or interlude. Rather, it takes on an active role as a part of the panel with the intention of deepening the audience's understanding and awareness of the panel topic.

As an artist convinced of the importance of music as an instrument for intercultural exchange and diplomacy, in May 2023, I was invited to perform in Beijing and Tianjin

by the director Federico Roberto Antonelli of the Italian Institute of Culture in Beijing, singing the Ode to Joy by Beethoven and an ancient Chinese song that is part of the origins of the opera "Turandot". Generally speaking, people are unaware that Puccini wrote an aria for this opera inspired by a Chinese carillon. At the beginning of the concert, the Chinese listeners recognized their song arranged in a European classical music style and this link created a bridge between two worlds. This is the type of research that goes into every concert: this is my mission.

In your opinion, what are some of the key challenges facing musicians and artists who are working in the field of music diplomacy?

The great challenge lies in the interaction between the minds of the officials of institutions and the creative minds of the musicians. That is why my project Music4Dipomacy was created with the aim of being able to act as a "mediator" between the institutional sphere and the cultural sphere. These being my two souls, I try to listen to one, welcoming the ideas of the other by translating them into music. As artists, we must continue to demonstrate the richness of intercultural dialogue at all times for peace and to be conscious that we are facilitators of cross-cultural understanding.

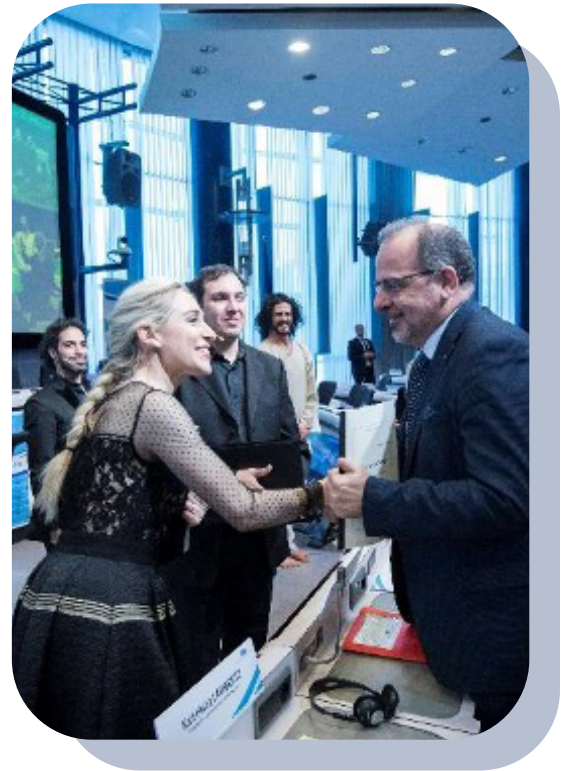
How do you navigate cultural differences and potential language barriers when collaborating with artists from other countries?

I am moved by the curiosity of discovering others and utilizing music and the musician's sensibility as the key to connecting with others. Music is our language and notes are our words.

I love to learn new languages and to sing in different languages: it's challenging! In the concert "Tracing Europa", I sang in Arabic, Kurdish, Hebrew, Balcan, and Napolitain. I have also sung in Japanese and now in Chinese. French is the language of diplomacy and Italian is the language of Classical music. It may be challenging to sing in different languages but I truly believe that through traditional music and language, precious insight into a culture can be discovered..

How do you measure the impact of your work in music diplomacy, and what metrics do you use to evaluate success

This nonverbal dialogue breaks down cultural barriers, shows that we are all connected, and is an important tool for connecting cultures: it is a form of union in diversity (as the motto of the European Union states). Through music we can discover who we are and who others are.



Since I have studied international relations and diplomacy at the University of Padua, and I have collected various experiences "on the field" as an artist involved in different sectors, from the European Parliament to the Elementary School in the outskirts of Milan, I was inspired to study anthropological and ethnological science at the University Bicocca in Milan. I am currently working on my thesis with the intention of making a scientific contribution relating to the impact of music and cultural diplomacy in society.

What advice would you give to young musicians who are interested in using their art as a means of promoting cross-cultural understanding and collaboration?

Like doctors, musicians continue to learn, train, and study their entire lives. My advice to them is to remain curious and to stay inspired by the lives of the composers and musicians that we have studied. I would advise them to learn from the examples of incredible music conductors such as Claudio Abbado, Riccardo Muti, Daniel Barenboim, or musicians like Yo-Yo Ma, who spent their lives promoting intercultural dialogue through music.

In the future, my dream is to create a course in cultural and music diplomacy within the Conservatory setting. Musicians must feel like they are intrinsically linked to an ever-changing world.

How can music diplomacy be used to address political or social issues, such as conflict resolution or promoting human rights?

From an early age, music instills respect, the capacity to listen, solidarity, cooperation, a sense of teamwork, a sense of infinite combinations and composition possibilities within the framework of notes, and with a united sense of purpose, extraordinary goals can be achieved.

Music speaks to emotions, to our empathic intelligence. It's a powerful instrument that can be used to spread a message. It's not only entertainment. Studying music is synonymous with civic education. Underlying soft power diplomacy are all the elements I have just mentioned. It is necessary, in my opinion, that those deputed to work in this field can also be trained in music, entering into synergy with the musical and cultural world.

By studying, we understand that the cultural origins of peoples are intertwined with those of other peoples. School plays a crucial role because it is by studying who we are, our history, our cultural heritage that we can connect with those different from us and discover how valuable the relationships between people are.

That is why I love the work of Jordi Savall, musician and music conductor, a tireless researcher of early and traditional music. By discovering the past, you learn to read the present and understand how since ancient times, the destinies of people from different cultures intertwined. A musical composition is like a garden that holds many varieties of plants from different parts of the world that have acclimatized to living in the same environment, creating a harmonious coexistence. Thus, music can hold in the same piece various cultural influences that enrich it, making it unique.

A concert of artists from different cultures playing together carries a most powerful message as an example of overcoming difficulties to achieve the same ultimate goal: to

perform that music in the most beautiful way possible.

Can you discuss any specific projects or collaborations that you have been involved in that exemplify the principles of music diplomacy?

In 2021, I was invited by the EEAS (European External Action Service) to the EU Honour Day Gala in Dubai during the Expo Dubai 2020, representing Italy. For that occasion, I invited the pianist Matteo Bevilacqua and a ballet school from Milano. A truly unforgettable experience: sharing the stage with artists from all over Europe and representing the European values of peace, freedom, respect and democracy.

Another amazing experience was collaborating with the EESC (European Economic and Social Committee) and with its President Luca Jahier. During the Plenary Assembly, I received the mandate to organize creative content that became the music performance of "Euphonia", my art team's interpretation of the Ode2Joy for the #ode2joy Challenge, launched by Europa Nostra in 2018. For this occasion, new music was also created and the text of the song was the President's discourse. We called this new piece 'Vitruvian Europe'. I also must thank Ms Silvia Costa for her tireless efforts in the Creative Sector.

In 2019, I collaborated with KEA European Affairs for a music performance during their diplomatic conference on Cultural Heritage and I proposed to perform ancient and popular music taken from the Klezmer repertoire.

Music4diplomacy's purpose is to bring music to places where it does not usually reach and to study the themes of conferences and then propose music related to the topics. Other examples are:

The '**Tracing Europe**' concert that chronicles the dialogue between the Mediterranean region and Central Europe. With my colleagues, the Abdo Buda Marconi Trio which has European and Middle Eastern origins, we created a program that recounts the ancient dialogue and respect between people in these territories. We were invited to perform at



the Italian Institute of Culture in Paris by the director Diego Marani to a sold out audience! People need beauty and stories that speak about peace, respect and dialogue.

"Lasa pur dir/Pusti naj govorijo", co-produced by Mittelfest Festival, the show was born as an experience of confrontation and encounter between two neighboring countries and friends, intertwined by strong historical and cultural ties: Italy and Slovenia, channeling to 360 the experiences, lives and culture of peoples close to us, and whose major cities Trieste, Ljubljana, along with Vienna, Austria, became collectors and promoters of international cultural exchanges. I shared the stage with the Slovenian star Tinkara Kovac, the pianist Matteo Bevilacqua and the journalist and storyteller Cristina Bonadei.

"Limadou" Commissioned by past the Director of the IIC Bruxelles, Paolo Sabbatini, and conducted by Maestro Angelo Gregorio, the Limadou Orchestra has 11 musicians (of different nationalities) who give voice to the melodies inspired by the journey of Father Matteo Ricci on the anniversary of his death. Unique in its kind, this musical tribute reinterprets some of the ancient and evocative music of Father Matteo Ricci resonating and reliving them in a modern way. From traditional Chinese music through madrigals, blues, Latin music and jazz, a musical journey in four movements written and orchestrated by the Jazzman Angelo Gregorio.

Most recently, I have been working on a new project, **"Bellezza 美"** which is the result of an artistic residency hosted in Macerata by the Confucius Institute to investigate the cultural interconnections between Europe, Africa and China with soprano Fé Avouglan, pianist and stage director Diego Mingolla and the visual artist Marta Lorenzon.

How do you see the field of music diplomacy evolving in the future, and what new opportunities and challenges do you anticipate?

Cultural exchanges between artists, theaters, and cultural institutions have always existed. It is in the nature of culture to dialogue and to engage with the world. All this work seems to be unperceived, remaining abstract. Instead, it acts deep within the relationships and people who receive an extra glimpse into these worlds. I envision cultural diplomacy creating new job opportunities for musicians, artists and their works, as influencers or mediators for policy and civil society.

The social impact of music and culture in society is powerful. However, this is not always translated into the policy of most States or into protection for artists as workers with value for their labor and economic dignity.

Finally, what role do you think artists and musicians can play in promoting global cooperation and understanding, particularly in today's increasingly interconnected world?

Musicians need to be supported as fundamental actors with regard to soft power. Politicians have to understand that the cultural sector moves the policy and the economy of a State. Musicians are an example of a cooperative society, as exemplified in orchestras and choirs. For that reason, I am truly interested in the Council resolution on the EU work plan for Culture 2023-2026.

"It is my firm belief that until a possible European unification places cultural events, art and cultural heritage at the top of the agenda for its construction, it will be destined to fail, even though it may succeed in constituting itself in some other form." (Strehler 1993.1)

A clear sign of change would be if artists could be called to work alongside politicians and officials, contributing their points of view and creative ideas when cultural diplomacy and human rights are being discussed. I also desire to see an increase in creative and musical spaces to support the well-being of people who work in traditional office settings through artistic residencies.

“

“The arts also have amazing abilities to connect us across divisions and to remind us of deeper parts of ourselves that busy lives often suppress.”

”

Martha Nussbaum.

Philosopher and the current Ernst Freund

Distinguished Service Professor of Law and Ethics at
the University of Chicago



VALENTINA VOLPE ANDREATZA

Valentina Volpe Andreatza is an Italian mezzo-soprano opera singer and activist of cultural and musical diplomacy. She was born in Sacile and attended the Conservatory of Music in Padua, while studying international relations and diplomacy at the University of Padua. She graduated in March 2013 with a thesis on the works of Giuseppe Verdi. In June 2014, she graduated from the Accademia Teatro alla Scala, where she studied the management of musical and cultural projects. She was a finalist in the International Competition of La Scuola dell'Opera di Bologna.



Sustainability in Theatre and Cultural Management: An interview with Iphigenia Taxopoulou

Interview by GiannaLia Cogliandro Beyens
ENCATC Secretary General

How did you get interested in this research topic of sustainability and in particular the green aspect?

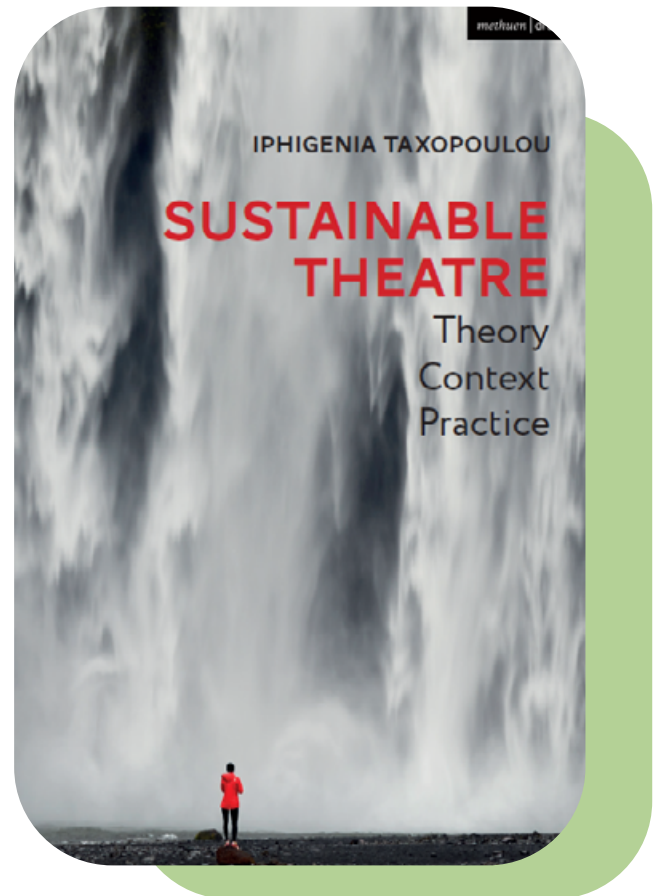
I was aware of the global climate and environmental challenges, but not actively engaged with the issue until, in 2008, the global financial crisis hit and the discussion about “sustainability” came to dominate the public sphere. The term, however, was now used exclusively in an economic context, to denote financial resilience. It had been stripped of its environmental and social dimensions, which were integral to the definition of sustainable development as established and mainstreamed by the 1987 United Nations report “Our Common Future”.

That felt deeply disconcerting. The international scientific community had by then produced robust and unequivocal evidence that the climate was warming at an accelerating pace,

due mainly to human activity and largely driven by global economic growth. For me it was no longer possible – or acceptable – to deal with the challenges of the “here and now” without taking into account, on the one hand, the devastating consequences of climate change, especially for the poorest, most vulnerable populations across the world and, on the other, our responsibility to future generations. I felt compelled to do something about it. My background and professional experience were in theatre and cultural management; I had worked in several public theatre companies and institutions, and in a variety of roles: as a dramaturg in literary and publications departments, in administrative positions and, predominantly, as a programming advisor and international projects manager, focusing on artistic exchanges and cross-border collaboration. Now viewed from an environmental perspective, there was potentially a great deal to reconsider in our work... Our theatres were resource-hungry, powered by fossil fuels, our workshops stacked with chemicals and toxic substances, our sets thrown away at strike, our marketing departments devoured tonnes of paper, single-use plastics flooded our offices, foyer bars and restaurants... Regardless of its relatively small impact on the planet, our sector could and should improve; we could become “greener” and advocate for the sustainable transition, promoting a different paradigm by our own example.

As I researched the topic more systematically, I discovered that there existed a small but dedicated international community of environmentally aware individuals – institutional leaders and managers, policy-makers, cultural activists, artists, thinkers and educators; out there, there were already innovative approaches to cultural work and trailblazing interventions in arts management, showcased through a significant number of best practice examples of sustainable transformation in the cultural sector. And yet, this activity remained relatively unknown to the global circuit of theatre and the performing arts. In 2013, I curated the international conference ‘Culture and Sustainability/ Sustainable Cultural Management’ organised by our network mitos21, with the aim to mainstream existing knowledge and expertise. In 2016 we launched the pilot edition of the mitos21 Sustainable Cultural Management (SCM) training course, designed to equip culture professionals with the basic skills required for a more sustainable management of cultural organizations.

In the years that followed, I worked extensively in the field of culture and sustainability as a researcher, consultant, lecturer and educator. Admittedly, though, there was very little interest in “green” issues in the performing arts and the wider cultural sector; until, of course (in regards to Europe, at least) the EU Green Deal, the Union’s overarching strategy from 2020 to 2050, put the climate and environment at the heart of European and national policy-making. Guidelines to “green” Creative Europe and other EU cultural



Sustainable Theatre: Theory, Context, Practice (London: Bloomsbury, 2023)

programmes followed, providing (at last) a fully legitimising theoretical and practical framework for past and future sustainability initiatives, and a strong incentive for the wider arts and culture community.

What makes this book unique in its contribution to cultural management and policy? How do you hope this book will impact research, practice and policy?

The book offers an account of how arts and culture (with a specific focus on theatre and the performing arts) have responded and are responding to the issues and challenges of climate change. It surveys and seeks to systematize manifestations of environmental sustainability in the field from the past thirty years, with the aim to be relevant and useful to a wide range of culture and performing arts professionals: from policy-makers, arts leaders and managers to administrators, technicians, artists, scholars and educators. It also foregrounds the work of pioneers from across the cultural field, institutions and individual practitioners having contributed to tangible expressions of embedding environmental sustainability in culture. My intention was not for this book to be prescriptive but rather to suggest future pathways and possibilities for even more advanced and integrated expressions of sustainability into the cultural sector. I hope that it helps to demonstrate how the theoretical context, methodologies, practical approaches and policy frameworks are constantly evolving, as more arts practitioners and other cultural agents become engaged with sustainability, enriching the field with fresh ideas and new perspectives. Besides bringing together what I believe to be inspiring best practice examples, I have also tried to capture the challenges and opportunities of engaging with sustainability and to highlight their systemic connections to behavioural, cultural, historical or political parameters.

In regards to policy: the first chapter ('Climate Governance and Cultural Policy') offers a detailed overview of selected national cultural policies, focusing on whether they have (or have not) integrated climate-related interventions. Arts Council England's environmental cultural policy framework, pioneering and unique to this day, is presented as a blueprint of a fruitful collaboration between cultural policy-makers with grassroots initiatives and industry leaders. The chapter also summarizes recent cultural policy debates and offers a range of suggestions for effective policy frameworks that will ramp up existing best practice, offer guidance, incentives and material support and, eventually, legitimize the arts and culture to act on and advocate for climate change.

Closer to the action field, chapter 2 ('Cultural Leadership in the Era of Climate Change') emphasizes the central role cultural institutions and their leaders play in 'translating' climate policies and promoting sustainable thinking and practice into the sector at large, and how they may contribute, as trailblazers, to the wider process of societal transformation. Built around examples of successful organizational change, the chapter offers a roadmap towards institutional sustainability: from placing climate action at the heart of artistic missions, to team engagement and capacity-building, to designing environmental policies and effective action plans. This is not simply about change management: in responding to the challenges of climate change, arts organizations have the opportunity to inspire their communities and re-engage with society in general, reframing their priorities and ethical considerations.

Complementing the above, the two main case studies of this book, London's National Theatre and the Sydney Theatre Company, are presented in the book as demonstrations

of cultural leadership, institutional commitment, organizational change and innovative sustainable practice.

What are the biggest lessons you learned while working on this publication?

In connection to the core of my research, the most important learning was that there are two fundamental conditions for the sustainable transition of the sector: climate governance and cultural leadership as enablers; and knowledge and inspiration as drivers for action.

The first part of the book seeks to highlight how the socio-political context in different countries has helped either to nurture or to discourage collective climate action, drawing from the examples of Australia, Europe, the United States and Canada. It makes the case that for the arts and culture in general to be systematically and effectively engaged at scale in the sustainable transition, they need to be addressed as part of the general climate policies and commitments that have been adopted by the international community and reflected in governmental environmental policy frameworks. The book contends that the absence, so far, of climate governance specific to the cultural sector is a major impediment to the sector's timely and active engagement with environmental sustainability – and this is the case worldwide.

The second most important lesson is connected to what I call above drivers for action. I refer to the outstanding work by many committed, creative individuals (practitioners, artists, scholars) and pioneering organizations over the past three decades, whose work has not been properly appreciated for the knowledge and inspiration it can offer. The second part of the book, in fact, draws on these achievements, surveying the field from the mid-nineties to the early 2020s. As everyone who has engaged with research knows, huge amounts of patience and perseverance are required during the process of digging out and scouting the sources! But having and being able to share a good overview and understanding of existing knowledge makes us both wiser and humble. Besides: the urgency of tackling the climate and environmental crisis requires swift action in our sector and beyond and it should come as a relief to know that we do not need to reinvent the wheel!

What is the next research project you are working on?

Frankly, the more I dwell on the broader issues around climate change and the environment, the more fascinated I become by scientific and technological innovation driving the transition. If I were given a second life, I would perhaps move my sustainability endeavours from culture to... agriculture. And my "field" of interest would thus acquire a somewhat more literal sense! However, as this prospect does not seem very likely, at present I am back to hands-on work in the cultural field – teaching, mentoring and sustainability consultation for cultural institutions. The strand of my research which is ongoing and interests me more for the near future is policy-making, no doubt. This is where change at scale becomes possible.

About the book

How does the world of theatre and the performing arts intersect with the climate and environmental crisis? This timely book is the first comprehensive account of the sector's response to the defining issue of our time.

The book documents a sector in transition and presents theatre professionals, practitioners and organizations with a synthesis of information, knowledge and expertise to guide them to their own endorsement of sustainable thinking and practice. It is illustrated with inspiring case studies and interviews, from London's National Theatre, to Sydney Theatre Company, to the Göteborg Opera and the American Repertory Theater. These foreground the work of pioneering institutions and individual practitioners whose artistic ingenuity, creative activism and sense of public mission have given shape, content and purpose to what we can now call 'sustainable theatre'.

Spanning almost three decades, the book approaches the topic from multiple angles and through an international perspective, recording how climate and environmental concerns have been expressed in cultural policy, arts leadership and organizational ethics; in the greening of infrastructure and daily operations; in the individual and institutional practice of sustainable theatre-making; in performing arts education; and in touring practices and international collaboration. It investigates, too, how the climate crisis influences theatre as a story-teller – on stage and beyond.

Written by a leading expert in the field of culture and environmental sustainability and distilling many years of research and hands-on experience, *Sustainable Theatre: Theory, Context, Practice* is intended to be relevant and useful to professionals involved in the theatre and performing arts sector in many different capacities: from policy-makers, arts leaders and managers to administrators, technicians, artists, scholars and educators.



IPHIGENIA TAXOPOULOU

Iphigenia Taxopoulou is a founding member and general secretary of the European theatre network *mitos21*. She's an associate partner of *Julie's Bicycle*, the UK-based charity that mobilises the arts and culture to take action on climate change. She has worked in theatre as literary advisor, programming consultant and international projects manager in Greece and abroad for several years. She is an experienced sustainability consultant, lecturer and educator. She holds a degree in Philology & Modern Greek Studies from Aristotle University (Thessaloniki) and an MA in Cultural Management & Theatre Criticism from City University of London.



ENCATC CONGRESS 2023 – ARTIFICIAL INTELLIGENCE EMBRACED: THE FUTURE OF THE CULTURE AND CREATIVE SECTOR

The ENCATC Congress is Europe's only gathering which brings together academics, researchers, practitioners and policymakers from a range of perspectives across the cultural and creative sectors. Academics and researchers with cross-disciplinary interests in cultural management, policy and education meet cultural and creative professionals, policymakers and artists to explore the most pressing issues facing our sectors. Through open discussion and the cross-pollination of ideas, we can bridge the knowledge gap, promote research esteem and excellence, and facilitate the evolution of pedagogy and practice. ENCACT Secretary General GiannaLia Cogliandro Beyens introduces this year's Congress, a hybrid in-person and online event to be held 11 to 13 October 2023 in Helsinki, Finland.



This year has brought Artificial Intelligence to the fore of public consciousness. Across all fields, the potential applications of AI and the challenges which accompany it are pressing matters for discussion, and the topic is just as urgent in the cultural and creative sector. AI will have a massive impact on our professional lives and on the transformation of practices in our educational and cultural institutions.

The ENCATC Congress 2023 offers a unique opportunity to discover the latest advances in this field and to explore and evaluate the potential impact of AI in our sector, uniting researchers at the cutting edge of their fields with practitioners possessing on-the-ground experience in cultural management, policy, education and the arts. Together, we will consider the many ways in which AI may be implemented in our research and our practice, examine ethical, social and legal implications, and imagine new possibilities for the future of our sector.

At the Congress, with a diverse network of researchers, educators, practitioners and policymakers, we will hear and discuss keynote speeches on the impact and implications of AI, debate alternative perspectives and future trends, and engage in hands-on study visits to learn from innovations in cultural management and creative practice. During our Members Talks, we will share expertise from our community through discussion on topics ranging from innovative and emerging curricula in the cultural sector to international cultural relations. Our gathering also celebrates excellence in our sector, presenting the finalists of the ENCATC Research Award and the ENCATC Outstanding Award Ceremony. We will enjoy time to build relationships and appreciate creativity, with audio-visual installations and live concerts.

I warmly invite you to join us, whether online or in-person in Helsinki, to map new ground in the digital future of our field.

GiannaLia Cogliandro Beyens
ENCATC Secretary General

2023 Congress Theme

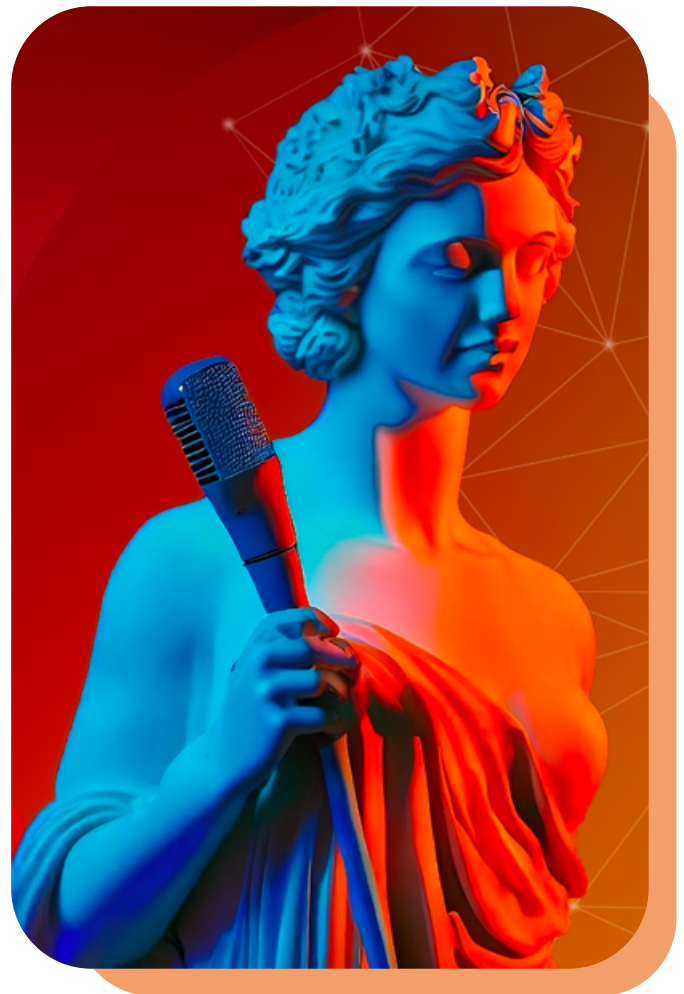
When discussing Artificial Intelligence, both inside and outside the cultural and creative sector, it becomes evident that questions rather than answers currently dominate the field: How will AI shape the future of the sector? What opportunities and challenges does AI present to the cultural and creative sector, influencing its innovation and growth? How are different stakeholders currently experimenting with AI-powered tools and technologies? What are the ethical, legal, and social implications of AI in cultural policy, management, education, and research? Moreover, what are the best practices and successful case studies in AI-powered cultural policymaking, education, and research?

The 2023 ENCATC Congress on "Artificial Intelligence Embraced: The Future of the Culture and Creative Sector" brings together researchers, educators, practitioners and policymakers to explore the impact of Artificial Intelligence on the cultural field.

It is already clear that AI is having a profound impact on cultural policy, management, education, and research: it is influencing cultural policy in various ways, transforming the management of the cultural and creative sector; it is changing the way we learn about and engage with culture; and it is revolutionizing research in the field of cultural management and policy.

For cultural policy, AI-powered tools can provide policymakers with insights into the culture and creative sector's economic impact, helping them make informed decisions about funding and support. Additionally, AI can assist policymakers in identifying and addressing issues related to diversity, equity, and inclusion in the cultural sector.

In the management of the cultural and creative sector, AI-powered tools can analyze data on consumer preferences and market trends, helping cultural organizations make informed decisions about programming, marketing, and audience development. Moreover, AI can automate administrative tasks, freeing up time for creative professionals to focus on their craft. The whole cultural and creative sector is therefore experiencing an unprecedented opportunity for innovation, but also for reflection on the potentialities and threats of these technologies.



[Find out more, register here](#)



CHARTER Alliance: An Overview of 2023 Results and Activities

[CHARTER - The European Cultural Heritage Skills Alliance](#), a project funded by the Erasmus+ programme of the European Union of which ENCATC is a partner, has had a very intense and fruitful semester, including the release of very important reports and resources for the cultural heritage sector and beyond.

Among the findings presented this year, European quality standards and certification schemes on higher education (HE), vocational education and training (VET), and continuing education and training (CET) were analysed, identifying discrepancies in how quality standards are implemented across Europe, especially for VET. Also, in the field of education, gaps and needs in cultural heritage education and training programmes were presented, where transversal skills and competences emerged as one of the main demands.

CHARTER's model for the cultural heritage ecosystem and its methodology was revisited, with important findings and recommendations for the sector, such as providing resources and infrastructure to deliver public benefit through participatory processes, investing in training and education and integrating participatory governance structures for effective decision-making.

Two new databases were made available: the Literature Collection, reuniting references to map heritage profiles, and the Cultural Heritage Education Programmes, providing a European overview and complete information on the cultural heritage programmes available.

ENCATC is proud to share all this wealth of knowledge and ratify its commitment to promote and advance new curricula, emerging and innovative fields of education and training and new skills and competences to better equip the future generation of heritage professionals.

RESOURCES

Literature Collection Database (April 2023)

The database aims to provide references to map heritage profiles, understand the skills needs coming from the job market and identify gaps in the training offer. The timeframe of the collection covers documents from the Bologna process (1999) onwards, with a focus on literature having a European Union relevance. It contains articles, official documents, laws and regulations, frameworks, and books on the topic.

The entries are classified through bibliographical references and tags identified to better define and group the reference topic of each piece of literature consistently with the work done in the CHARTER project. These tags are either identifiable with a specific topic or are connected to the 6 functions related to cultural heritage professions as identified by CHARTER. The version now released constitutes the first step and it will be further developed and updated until the end of the project.

Database on Cultural Heritage Education Programmes (May 2023)

The CHARTER Database on Education and Training Programmes provides in-depth information for students, educators and the public at large on relevant programmes in higher education, vocational education and training as well as for continuing education and training (lifelong learning, adult education). In addition to offering a European overview of education opportunities, the database is launched as an open usage platform, and education providers are encouraged to be part of expanding the database by submitting additional programmes.

REPORTS

Existing quality standards and certification schemes (March 2023)

This report explains the main features and developments of existing European quality standards for formal Higher Education (HE) and Vocational Education and Training (VET) as well as the complexities of Continuing Education and Training (CET). A separate section is dedicated to the subject of validation/certification and how they can be utilized for recognising non-formal and informal learnings. The 10 case studies demonstrate validation/certification practices across Europe and in different educational and training contexts.

From the analysis carried out, it is noted that European quality standards for formal VET and HE have indeed been successfully established and implemented across Europe.



However, the degree of implementation of the European Credit System for Vocational Education and Training (EQAVET) and the Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG) varies between countries. Therefore, it is recommended that the implementation of European quality standards is fostered across Europe, with a particular focus on VET.

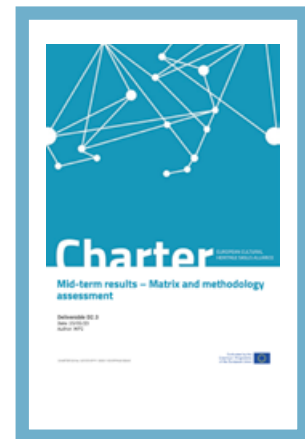
Additionally, there is a lack and need for European quality standards for CET. The value of non-formal and informal learning must be recognised next to formal E&T. To ease validation/certification efforts, CHARTER recommends that the following principles are observed: define shared quality standards for informal learning paths; support shared tools

that make the competences acquired through informal learning paths visible; ensure that these tools make recognition of competences in higher education and the labour market viable.

Mid-term results – Matrix and methodology assessment (June 2023)

The report looks back to the work carried out to provide new inputs and reflections for the sector, including a comprehensive overview of heritage theory and international declarations and conventions, and a thorough analysis of the challenges and expansion of knowledge and skills in professional toolkits. While the sector progresses in the line of a values-driven and people-centred heritage, its potential is not yet fully understood or supported. CHARTER presents important conclusions and recommendations to walk towards a future healthy heritage ecosystem.

From the assessment presented in the report, it can be pointed out that while the sector is progressing towards values-driven and people-centred heritage, there is still work to be done to fully understand and support its potential. To achieve this, future policies should focus on **providing resources and infrastructure to deliver public benefit through participatory processes, investing in training and education** at all levels **to promote participation and democratic values**, and **integrating participatory governance structures for effective decision-making**.



Ensuring the future of heritage requires **using it**, embracing continuous **change, innovation**, and **adaptation**, while **maintaining sustainability**. A healthy heritage ecosystem is one where participatory processes generate knowledge and collective wisdom, shaping and enhancing the preservation and expression of multiple heritages. Change and innovation, when combined with intellectual credibility and moral maturity, indicate a functioning system where management involves participative negotiation of change.

Identifying needs and gaps in the educational and training programmes (July 2023)

Looking back at the analysis of educational and training (E&T) offers performed by WP3, as well as findings of WP2 and WP4, this new report aims to identify **what is missing in the skills, including transversal ones, and competences transmission in relation to the needs of the cultural heritage labour market**. The goal is to provide policymakers, E&T providers, heritage institutions and their network of CH stakeholders **with indications for interventions to have heritage professionals adequately trained to operate in a well-functioning CH ecosystem**.



This new CHARTER delivery results from the compilation of a huge amount of quantitative and qualitative information collected through document reviews, surveys, semi-structured key informal interviews and focus group discussions. The analysis is strictly qualitative, based on data, analysis, experiences and workshop results produced within the CHARTER consortium. It is important to highlight that the report focuses on **identifying meaning or finding correspondences**, rather than providing statistical data.

The most pressing skills shortage concerns **transversal subjects** needed to face the challenges that affect the sector, involving skills related to social development, management, entrepreneurship, communication, digital, regulatory frameworks, etc. Employment dynamics are affected by the **lack of visibility of heritage professions** and jobs in the statistical and professional classification systems at national and transnational levels, where emerging skills slowly get recognised and integrated because they blur the boundaries of traditional codification of the sector.

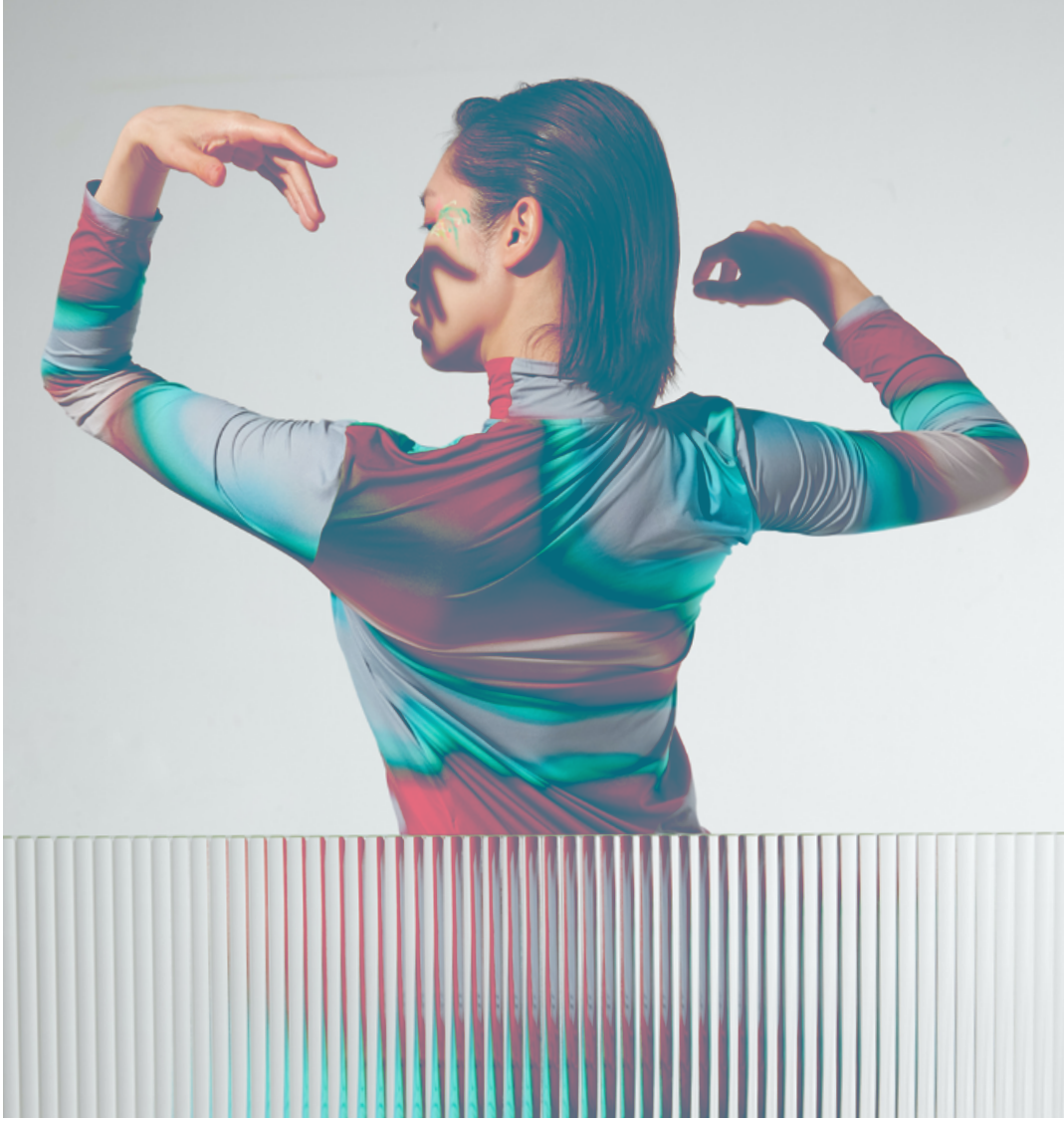
You can access all the available resources and reports in the sections "**Results**" and "**Databases**" of the project's official website: www.charter-alliance.eu

about CHARTER

CHARTER, the European Cultural Heritage Skills Alliance, brings together and represents the whole range of the cultural heritage sector in Europe. The 47 project partners strive towards making apparent the value of cultural heritage and creating a resilient and responsive sector.

CHARTER works towards creating a lasting, comprehensive strategy that will guarantee Europe has the necessary cultural heritage skills to support sustainable societies and economies.

The Erasmus+ funded project maps the current and future needs of the sector to bridge the gap of skills shortages and mismatches between the educational and occupational fields.



RECALIBRATING THE COMPASS: NEW APPROACHES TO ASIA-EUROPE CULTURAL RELATIONS



KERRINE GOH

Senior Project Executive at ASEF

To mark the Asia-Europe Foundation (ASEF)'s 25th anniversary in 2022, a flagship Roundtable Series [Recalibrating the Compass: What Future for Asia-Europe Cultural Relations](#) developed by ASEF Culture was launched.

Key challenges and opportunities for international cultural cooperation amidst the backdrop of post-pandemic recovery took place over 5 roundtable sessions, engaging over 60 partners and stakeholders from governments, cultural agencies, arts networks, artists and independent art spaces across Asia and Europe.

The consultation process began in May 2022 with a discussion about the impact of the **global pandemic** on the creative ecosystem. It then addressed the role of culture in **climate change** and the importance of **ethical and sustainable practices** for the sector in June and July. The August roundtable focused on **heritage and cultural tourism**. The final roundtable in November looked at **cultural diplomacy** in the context of Asia and Europe with the aim of offering possible future approaches for the sector. Additionally, a side event of the roundtable [was broadcasted online as part of the UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022](#). The series then concluded with a [Public Forum in February 2023](#), which took stock of the issues addressed throughout the various roundtables and discussed future priorities.

ASEF presents the wealth of insights, ideas and recommendations from the roundtables into a final report entitled [Recalibrating the Compass: New Approaches to Asia-Europe Cultural Relations](#). Apart from passing on knowledge on how to navigate the current challenges of international cultural relations, we hope that this report will provide some starting points when thinking about the roles we can play in the field of Asia-Europe cultural collaboration and possible strategies for a post-pandemic recovery.

KEY HIGHLIGHTS FROM THE ROUNDTABLES

Some key themes that have emerged are:

Transversal role of culture

The roundtables put the spotlight on the cross-cutting aspect of culture, the manifold ways in which it transverses into the social, political and environmental dimensions and vice-versa. While many actors in the arts and culture sector are invested in making visible culture's contribution to raising awareness of global contemporary issues through their works, questions were raised on how the multidimensional role of arts and culture can be more embedded in everyday practices.

One suggested approach would be to use the global agendas (such as the UN 2030 Agenda for Sustainable Development and its Sustainable Development Goals (SDGs)) as a common framework and formally recognising culture as central to the SDGs. Other suggestions include

enhancing opportunities for the voices of members of under-represented communities and stakeholders from the arts and other sectors to be heard.

Given the scale of contemporary global challenges and its interconnectedness with the arts and culture sector, it further corroborates an obvious ground for cross-sectoral collaborations, another key aspect that was highlighted from the roundtables.

The need to act collectively

As the world confronts the compounded impacts of the COVID-19 pandemic, the roundtables reiterated the need for continued cooperation amongst the various stakeholders of the arts and culture sector, from artists, arts professionals to arts organisations. There was consensus that capacity for international cultural cooperation amplifies when the different stakeholders work collaboratively with one another, either within or outside the sector; in local contexts or across borders.

Investing in programmes that are more participatory and inclusive of practitioners across different fields, would thereby present more opportunities for those in the sector to communicate and exchange, integrate different perspectives, and enhance cooperation and dialogue between people and cultures.

The importance of in-person people-to-people exchanges

The COVID-19 pandemic has limited face-to-face encounters, which are essential in pushing arts and cultural practitioners/professionals out of their comfort zones (both artistically and personally), with exposure to intercultural exchanges and cultural diversity, capacity building, or even outreaching to new local audiences in other geographical areas.

Nonetheless, the arts and culture sector has adapted well, with the stimulation of new and innovative approaches to connect and collaborate online in the time of physical distancing and restricted mobility.

Yet, it is also vital to remember that at the same time, physical encounters remain important in many contexts. How can we creatively combine pre-pandemic models of delivering international cultural collaboration projects, with post-pandemic approaches which have emerged recently? Can a balance between travelling to meet in person, and having digital and online exchanges, be obtained? How do we ensure the depth and quality of exchanges when one travels internationally? These areas will require a redefinition of the concept of cultural mobility and will likely be further explored in the years to come.

Fostering of fairness and equality in international cultural exchanges

As the cultural sector gears up to step into a transformed future, fairness and representation in cultural practices requires attention. What fairness and equality involves is an endeavour to be more inclusive and being more attentive to obstacles, such as language barrier, digital divide, that might hinder cultural participation.

For instance, the open sharing of information, resources, experiences, and expertise through digital platforms, research or publications. Other suggestions include promoting interactions and collaborations that would allow for engagement with groups or communities that would otherwise not meet- e.g. between the young and the old, majority and minority ethnic, linguistic or religious groups, those living in the peripheries etc



What's next for ASEF?

While many more insights have emerged from ASEF's consultation process, the idea that cultural diplomacy should be a two-way communication process, inspired by exchanges based on transparent goals, respect, intercultural understanding, mutuality, and trust-building remains pivotal.

In response to this, ASEF Culture is launching [ASEF LinkUp: Asia-Europe Cultural Diplomacy Lab](#). With this project, ASEF aims to create new spaces for encounters and capacity building, where various stakeholders involved in cultural cooperation (e.g. diplomats, managers, funders, artists) can gather, connect, listen and learn knowledge and approaches from different regions.

Additionally, key themes that have emerged from the roundtables have reiterated the relevance of ASEF's arts and culture portal [culture360](#), in the setting of international cooperation and information sharing in the context of Asia and Europe. ASEF [culture360](#) will continue to develop its [virtual arts residencies and mentorship programmes](#) that were initiated in 2020, as a response to cultural exchanges in times of restricted mobility. Further, as a longstanding website that has existed since 2008, [culture360.ASEF.org](#) will continue to support digital access to relevant and updated information on arts, heritage and the creative industries, to continuously bridge gaps between Asia and Europe.

Recalibrating the Compass: New Approaches to Asia-Europe Cultural Relations can be downloaded here: <https://culture360.asef.org/news-events/recalibrating-the-compass-new-approaches-to-asia-europe-cultural-relations-publication-launched/>



KERRINE GOH

Kerrine Goh is a Senior Project Executive at the Culture Department of the Asia-Europe Foundation (ASEF). She has extensive project management experience, specialising in events management, international relations and cultural exchange projects. At ASEF, she works on culture360.ASEF.org, a digital platform offering up-to-date information and insights on arts, culture and heritage, connecting the 51 countries in Asia and Europe.

OUR FAVOURITE THINGS

Cristina Ortega shares some of her favourite things from ENCATC!



If I had to choose one **book in the ENCATC Book Series**, at the moment it would be *The Creative City: Cultural Policies and urban regeneration between conservation and development*, by Alessia Usai. This book explores the

link between the creative city principles and spatial approaches, and therefore relates to some of the work I have been doing in recent years on the topics of cultural and creative industries and innovation. Furthermore, the book proposes a new model for the design of advanced cultural districts, which is also of high interest to me, as I work closely with the Basque District of Culture and Creativity.

My favourite **article from ENCATC's Journal of Cultural Management and Policy**? This question is an easy one! The opening article of the first issue of the journal, when we launched this new product back in 2011, was a paper on "The Financial Crisis and its Impact on the Current Models of Governance and Management of the Cultural Sector in Europe" by Lluís Bonet and Fabio Donato. This is not only a very special article for me, as I personally invited colleagues to share this contribution for the first issue of the journal as the first editor-in-chief of the publication, but also an excellent paper by two leading researchers in the field, which can be re-read in the light of the new crisis that came after the financial one.



Among **ENCATC event**, the 6th ENCATC International Study Tour to the Emirates, in March 2017, was a very special event. I had the opportunity to attend the event as the Chief Operating Officer of the World Leisure Organisation (WLO), and we partnered for this Study Tour. I would highlight not only the study visits – such as the one to Dubai Opera or the Calligraphy Art Center, which were extremely enlightening – but more specially the strong professional and personal relations built with fellow participants. ENCATC events are always a unique mix of great content and incomparable opportunities to gain long-time partners and friends.



We started the **ENCATC Scholar** when I was ENCATC President and I have been extremely happy to see it grow in participation, as well as thematic and geographic diversity, over the years. It is not easy for me to choose just one article, but I think issue #8, on

the role of culture in Europe's refugee crisis, is highly interesting and provides many resources for educators. We should not forget the origin of this publication, which was a demand from the members to have a platform to exchange resources to be used in the classroom. I personally think the tool performs this function in an excellent manner, adapting to digital times and completing ENCATC face-to-face activity.



My favourite **memory from ENCATC** may be a very special moment I recall during an ENCATC Annual Congress, it must have been 2012 in London or 2013 in Antwerp, when we celebrated GiannaLi's 10th Anniversary as Secretary General of ENCATC. I distributed postcards to all Congress delegates, who wrote their best wishes to her and the organization for the following 10 years. It was a special moment and very moving to see that ENCATC holds a special place in the hearts of many.

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TWICE-YEARLY

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An essential weekly must-read for the latest news and happenings in cultural management and policy. Always benefit from a free publication, a rich offer of training and networking events, and opportunities to advance policy and projects.

/encatcSCHOLAR

This is a unique tool for education and lifelong learning on arts and cultural management and policy. With the teaching needs of educators and trainers in mind, we publish unique content, exclusive interviews, case studies, conference reports and more from around the globe and across sectors useful for the classroom and lifelong learning.

YEARLY



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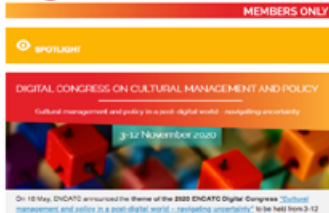
WEEKLY



ENCATC Flash

An essential weekly must-read for the latest news and happenings in cultural management and policy. Always benefit from a free publication, a rich offer of training and networking events, and opportunities to advance policy and projects.

MONTHLY



ENCATC Newsletter

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

THREE TIMES-YEARLY



ENCATC Tracker

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

JOIN US!

Together we have the power to make the education and cultural sectors stronger and more sustainable!

By joining ENCATC you will have the opportunity to:

1. Influence the international, European, national and regional culture and education policy by engaging in our policy statements and publications
2. Connect with a global network of HEI and cultural institutions to find project partners and collaborators
3. Enhance your organisation's visibility outside your own country by joining our labelling programme and publishing in our newsletters, flashes, and magazine
4. Have exclusive access to the ENCATC Breakfast Webinars and Members Talks
5. Receive a 30% discount to attend the ENCATC Annual Congress, Education and Research Session, Academy, and International Study Tour
6. Be eligible for a mobility grant to attend our events (Thomassen Fund)
7. Access the Members Area with teaching materials, resources, and the ENCATC online international bibliography including at date more than 2,000 references
8. Receive one-year subscription to our monthly newsletter for members and our monthly PRAXIS newsletter for your students and young professionals
9. Receive weekly ENCATC Flash update in the field of cultural policy and management
10. Link education with placement opportunities thanks to the ENCATC Marie Claire Ricome Programme now offering virtual traineeships for 2020



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JOIN!

ENCATC thanks
its members
and partners
for their
collaborations
to this issue of
the magazine!

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

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

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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, professionalise 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.

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