



ENCATC

The European network on cultural
management and policy

Cultural Policy
TRACKER

Shaping a resilient,
innovative and
sustainable future for
cultural policy and
practices



content

<i>GiannaLia Cogliandro Beyens</i> _____	3
<i>Jordi Baltà</i> _____	5
<i>Sylvia Amann</i> _____	15
<i>Tamsyn Dent</i> _____	22
<i>Ulrike Hentschke and Julia Glesner</i> _____	27



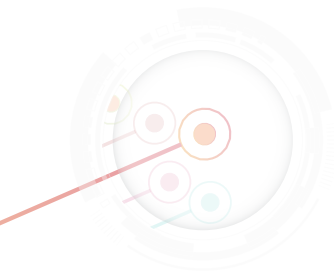
editorial

Welcome to the second issue of the ENCATC Policy Tracker for 2023. This issue explores the vibrant and swiftly changing landscape of cultural policy and digital transformation, showcasing key insights and contributions from renowned experts in the sector.

Our opening article, "Tracking International Cultural Policy Reports in 2023," authored by Jordi Baltà, a consultant and researcher at Trànsit Projectes (Spain), undertakes the task of sifting through the publications and reports released in the realm of culture and international cultural affairs this year. Baltà's work offers a curated selection of documents predominantly from EU bodies, European regional organizations like the Council of Europe, and intergovernmental entities such as UNESCO. This compilation is invaluable for anyone seeking to stay abreast of the latest developments in cultural policy.

In "An Urgent Need for Collaborative Transformation Policies for Sustainable and Just (Cultural) Development in Europe," Sylvia Amann, director of inforelais (Austria), reflects on the lessons learned from the Covid-19 pandemic. Amann argues for a transformative shift in cultural policies, emphasizing the need for future-oriented, proactive strategies rather than reactive measures. The article draws on findings from the EU preparatory action Creative FLIP, highlighting the unpreparedness of the cultural sector for such disruptive events and advocating for policies that enhance resilience and innovation in the face of future challenges.

Following this, Tamsyn Dent from King's College London (United Kingdom) presents "Making the Creative Majority." This research, conducted in collaboration with several UK universities, addresses equitable access and inclusion in creative education. Launched at the UK Houses of Parliament, the project comprises six reports focusing on access to creative education and career progression. This contribution highlights the ongoing efforts to fo-



editorial

ster equity and diversity in the creative economy.

The fourth article, "Voluntary Organisations in Rural Areas and their Readiness for Digitalisation," by Ulrike Hentschke and Julia Glesner, from Potsdam's University of Applied Sciences (Germany), sheds light on the digital transformation challenges faced by cultural associations in rural settings. Focusing on Brandenburg's Prignitz region in Germany, the authors reveal the varying degrees of digital readiness among these associations. Their findings offer vital insights for policymakers, advisory agencies, and associations, guiding the development of future support measures.

Finally, Dr. Bridget Tracy Tan presents a two-part series developed by Asia-Europe Foundation (ASEF) on the intersection of digital art and AI. "Digital Art and AI: The Speed of Light and Everything Else" provides an expansive overview of the digital era's impact on artistic creation, with a focus on Asia. The second article in this series, "The Seer and the Seen: Challenges Faced by Artmakers in the Age of AI," delves deeper into the specific challenges and opportunities presented by AI in the arts, using the Mandarin Theatre program at Singapore's Nanyang Academy of Fine Arts as a case study.

This issue of the ENCATC Policy Tracker offers a diverse and comprehensive perspective on the current state and future directions of cultural policy. We invite our readers to engage with these insightful contributions and join the conversation on shaping a resilient, innovative, and sustainable future for cultural policy and practice.

Yours truly,

GiannaLia Cogliandro Beyens
ENCATC Secretary General



Tracking international cultural policy reports in 2023

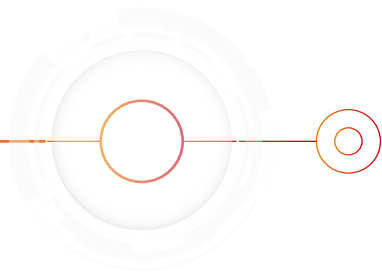
Jordi Baltà

Introduction

2023 has witnessed, yet again, a constant flow of new reports, papers and other publications in culture and international cultural affairs. While producing a comprehensive mapping is not plausible, this article aims to provide a selection, grouping relevant publications on the basis of some of the themes that been addressed more frequently. Priority has been given to documents produced by EU bodies and programmes, other European regional organisations (such as the Council of Europe) and intergovernmental organisations (such as UNESCO), with some occasional references to contributions by relevant networks. This exercise aims to enable readers to identify documents that they may have overlooked and which could be relevant in their regular work.

1. Status of the artist and related freedoms

Resulting from the work of a group of Member States' expert that met between late 2021 and early 2023, in the wake of the COVID-19 crisis, *The Status and Working Conditions of Artists and Cultural and Creative Professionals* discusses artist status and social security, fair practice, skills and lifelong learning and artistic freedom. In addition to presenting the policy context at EU and international level, it identifies good practices across the EU and an overview of existing legislation in EU Member States. In a related area, in November [the European Parliament adopted a resolution](#), with recommendations to the European Commission, on an EU framework for the social and professional situation of artists and workers in the cultural and crea-



tive sectors. Earlier in the year, the European Parliament had published a report on [buyout contracts imposed by digital platforms in the cultural and creative sector](#), exploring issues such as their impact on creators' ability to receive fair compensation and retain control over their intellectual property.

The issue has also been addressed at the global level: following a global survey sent to its Member States, UNESCO published *Empowering creativity: Implementing the UNESCO 1980 Recommendation Concerning the Status of the Artist*, a report authored by Tom Fleming Creative Consultancy. The report covers a range of issues including intellectual property laws, pension regulations, tax incentives, censorship, and others, highlighting both positive and negative trends and identifying good practices and outstanding needs. While recognising some progress, it also admits that 'for many artists across the world, conditions are worsening', which calls for renewed action.

Reflections on the status and working conditions of artists and culture professionals increasingly place emphasis on freedom of artistic expression and other fundamental freedoms, and some specific reports have also focused on this issue. *Free to Create: Artistic Freedom in Europe*, written by Sara Whyatt, is a Council of Europe report that examines the challenges faced by European artists and cultural workers in the practice of their right to freedom of artistic expression. It covers both 'above the radar' attacks (e.g. imprisonment, physical threat, litigation) and 'under the radar' pressures (e.g. government pressure on cultural institutions, self-censorship, etc.), exploring the international legal framework in this field, definitions, and relevant trends across Europe. At the global level, UNESCO published *Defending Creative Voices: Artists in emergencies: Learning from the safety of journalists*, a report which encourages synergies between artists and journalists, and the communities that work towards their safety, particularly in contexts of crisis.

Several other initiatives have addressed the status of the artist and related freedoms in the course of the year. In the EU context, it is important to note that in May the Council adopted a set of [Conclusions on At-Risk and Displaced Artists](#). The 9th

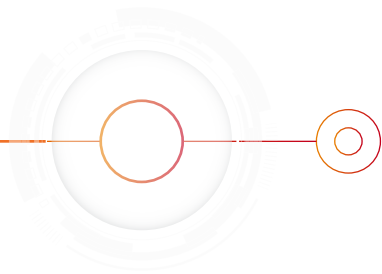
World Summit on Arts and Culture, hosted by the International Federation of Arts Councils and Culture Agencies (IFACCA) and the Swedish Arts Council in Stockholm, focused on '[Safeguarding Artistic Freedom](#)', as evidenced by its final report, published a few weeks later. Finally, Freemuse published a new edition of *The State of Artistic Freedom* report, providing data on developments in 2022.

2. Culture in the climate emergency

The exploration of connections between culture and the environment, and particularly the implications for cultural and creative sectors of the climate emergency and other threats to the planetary boundaries, have continued to be central to discussions this year – as exemplified by official documents, research initiatives, and demonstrative projects.

In the EU context, the publication of the report on *Greening the Creative Europe Programme* is particularly worth noting. The report, elaborated by Ecorys at the request of the European Commission, explores how environmental protection, sustainability and the fight against climate change can be mainstreamed in the objectives and actions of Creative Europe. It includes an extensive set of good practices, as well as guidance and recommendations for both beneficiary organisations and EU bodies. Another report worth noting is *Culture & Creative Sectors & Industries driving Green Transition and facing the Energy Crisis*, the result of a brainstorming session organised through the Voices of Culture initiative – the structured dialogue between the European Commission and the European culture sectors.

Several European networks published documents addressing the environmental crisis in the course of 2023. Among them was the Network of European Museum Organisations (NEMO), which published a short paper by Henry McGhie on [how museums can contribute to climate action](#), and a longer report on [how museums can take political action in the sustainable transition](#), including an extensive list of policy initiatives and museum projects. The *Cultural Mobility Yearbook 2023*, published by On the Move, focused on the environment and sustainability, including data on how



green aspects are being included in mobility funding and reflections on the implications of a climate justice approach to international mobility. In late 2023, IETM also published a report entitled *Climate Justice: Through the Creative Lens of the Performing Arts*, which collected examples and provided concepts and guidance.

3. Development of the cultural and creative sectors

Several policy documents and reports commissioned by European bodies have explored needs, opportunities and recommendations in specific areas of the cultural and creative industries.

Some of these initiatives have focused on the music sector. They include the study *Implementing Steps to Develop and Promote European Music Export*, elaborated by a consortium of organisations in the sector, in order to assess initial steps in the field of European music exports and provide recommendations for subsequent steps in this field. In the books and publishing sector, the adoption of a [Council of Europe Recommendation on Library Legislation and Policy in Europe](#) should be noted. The Recommendation includes an updated set of Guidelines elaborated by the Council of Europe and EBLIDA (European Bureau of Library, information and Documentation Associations), addressing issues such as the role of libraries in facilitating open access to information and the development of a democratic society, principles for access to digital content, the promotion of democratic participation, and the contribution of libraries to the UN 2030 Agenda for Sustainable Development

The video games sector is also one of the areas that has received particular attention. In November, the Council of the EU adopted a set of [Conclusions on Enhancing the Cultural and Creative Dimension of the European Video Games sector](#), which suggests strengthening the presence of cultural heritage data in the creative process, as well as the protection of intellectual property rights, among other things. Some weeks earlier, the European Commission's DG CNECT had published *Understanding the Value of a European Video Games Society*, a report undertaken by

Ecorys and KEA, which examines the economic dimension of the sector, analyses the relevant regulatory framework and the social and cultural dimensions of video games, and provides recommendations.

4. Culture, health and well-being

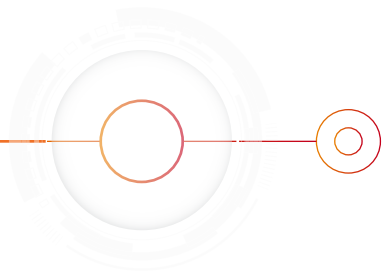
The connections between culture, health and well-being have continued to be addressed this year, continuing a trend which gained centrality during the COVID-19 pandemic.

In January, in the context of the Music Moves Europe initiative, the European Commission published *The health and wellbeing of professional musicians and music creators in the EU: Insights from research for policy and practice*, authored by a consortium led by KU Leuven. In the framework of another European initiative, Voices of Culture, the report of a [brainstorming meeting on youth, mental health and culture](#) held the previous year was published in early 2023. Finally, the Cultu-reForHealth project, involving a consortium of organisations led by Culture Action Europe, and which concluded its activities this year, published a guide for practitioners entitled *Compendium of sustainable culture-based solutions for well-being and health*.

5. Cultural heritage

In the course of the year, UNESCO published a report, entitled *Urban Heritage for Resilience*, which analyses the results of a global survey on how national governments and cities around the world have implemented the 2011 Recommendation on the Historic Urban Landscape in recent years, addressing issues such as governance mechanisms, planning tools, inclusive and participatory decision-making, equitable economic development and the impacts of climate change.

The connections between conflicts, security policies and cultural heritage continued to be the subject of attention. In March, the European Parliament published a report, elaborated by a multinational research team, entitled *Protecting cultural*

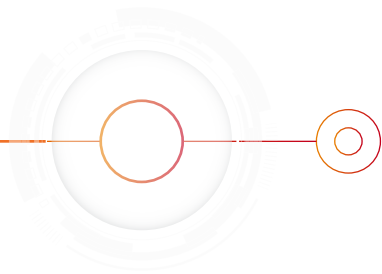


heritage from armed conflicts in Ukraine and beyond. Later in the year, a study entitled *Cross-border claims to looted art*, authored by Evelien Campfens, was also published by the European Parliament. The study addresses cross-border restitution claims to looted art, considering Nazi-looted art and colonial takings, but also more recent losses resulting from illicit trafficking.

6. Culture, democracy and local development

Finally, several interesting publications have been published in the course of the year which address different aspects of the relationship between culture, democracy and local development. Among them is *Culture and Democracy: the evidence. How citizens' participation in cultural activities enhances civic engagement, democracy and social cohesion*, a report which examines quantitative and qualitative evidence on how cultural participation can be connected to civic engagement, community belonging and the development of personal and social skills, among other issues. Earlier in the year, the UN Special Rapporteur in the field of Cultural Rights published her annual report, addressing *cultural rights and migration*, highlighting the rights of migrants to have access to and effectively participate in all aspects of cultural lives.

With a view to the UN's High-Level Political Forum that was due to examine progress as regards the achievement of the Sustainable Development Goals (SDGs), the global network United Cities and Local Governments (UCLG) published a paper that highlights *how local and regional governments are promoting cultural heritage and sustainable cities and territories*. The document includes an examination of the positive and negative synergies between culture and the SDGs. Finally, an update of the European Commission's *Cultural and Creative Cities Monitor* was also published, involving a methodological improvement and a revision of selected indicators, with new data covering the period up to 2019, just before the COVID-19 crisis.



References

Alberti, V.; Caperna, G.; Mauri, C.; Panella, F.; Tacao Moura, C.J.; Banyys, K.; Symeonidis, K.; Dominguez Torreiro, M.; and Saisana, M. (2023). *Cultural and Creative Cities Monitor*. Luxembourg: EU. Available at <https://composite-indicators.jrc.ec.europa.eu/cultural-creative-cities-monitor/docs-and-data>

Baltà Portolés, J.; and Van de Gejuchte, I. (2023), *Climate Justice: Through the Creative Lens of the Performing Arts*. Brussels: IETM. Available at <https://www.ietm.org/en/resources/new-international-episode-publication-series/climate-justice-through-the-creative-lens-of>

Campfens, E. (2023), *Cross-border claims to looted art*. Brussels: European Parliament. Available at <https://op.europa.eu/en/publication-detail/-/publication/21deb730-6ef9-11ee-9220-01aa75ed71a1/language-en/format-PDF/source-297764148>

Campfens, E.; Jakubowski, A.; Hausler, K.; and Selter, E. (2023), *Protecting cultural heritage from armed conflicts in Ukraine and beyond*. Research for CULT Committee. Brussels: European Parliament. Available at [https://www.europarl.europa.eu/thinktank/en/document/IPOL_STU\(2023\)733120](https://www.europarl.europa.eu/thinktank/en/document/IPOL_STU(2023)733120)

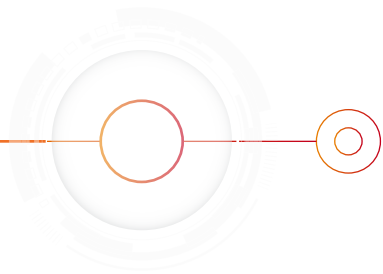
Carre, S.; Le Cam, S.; and Macrez, F. (2023), *Buyout contracts imposed by platforms in the cultural and creative sector*. Brussels: European Parliament. Available at [https://www.europarl.europa.eu/RegData/etudes/STUD/2023/754184/IPOL_STU\(2023\)754184_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/STUD/2023/754184/IPOL_STU(2023)754184_EN.pdf)

Cicerchia, A.; and Wolf Perez, E. (2023), *Youth, Mental Health and Culture*. Brainstorming Report. Brussels: Goethe-Institut. Available at <https://voicesofculture.eu/2023/01/07/brainstorming-report-youth-mental-health-and-culture/>

Committee of Ministers of the Council of Europe (2023), 'Recommendation of the Committee of Ministers to member States on library legislation and policy in Europe', CM/Rec(2023)3. Available at <https://www.coe.int/en/web/culture-and-heritage/-/adoption-of-the-council-of-europe-recommendation-on-library-legislation-and-policy-in-europe>

Council of the European Union (2023), 'Council Conclusions on at-risk and displaced artists', 9260/23. Available at <https://data.consilium.europa.eu/doc/document/ST-9260-2023-INIT/en/pdf>

Council of the European Union (2023), 'Council Conclusions on enhancing the



cultural and creative dimension of the European video games sector', 15901/23. Available at <https://data.consilium.europa.eu/doc/document/ST-15901-2023-INIT/en/pdf>

Dâmaso, M.; Dowden, S.; and Smith, C. (2023), *Compendium of sustainable culture-based solutions for well-being and health*. Brussels: CultureForHealth / Culture Action Europe. Available at https://www.cultureforhealth.eu/app/uploads/2023/06/C4H_Compendium_V4_LP.pdf

Dunlop, K.; and Christofidou, A. (eds.), *Culture & Creative Sectors & Industries driving Green Transition and facing the Energy Crisis*. Brussels: Goethe-Institut / Voices of Culture. Available at <https://voicesofculture.eu/2023/09/28/brainstorming-report-culture-and-creative-sectors-and-industries-driving-green-transition-and-facing-the-energy-crisis-now-available/>

Ecorys and KEA (2023), *Understanding the value of a European Video Games Society. Final Report*. Luxembourg: EU. Available at <https://op.europa.eu/en/publication-detail/-/publication/075b8bbe-6bd5-11ee-9220-01aa75ed71a1/language-en/format-PDF/source-294523138>

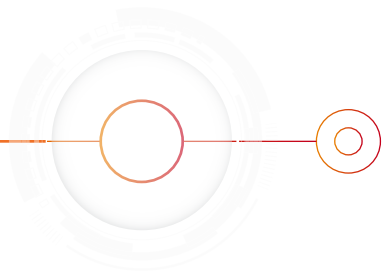
European Parliament (2023), 'Resolution of 21 November 2023 with recommendations to the Commission on an EU framework for the social and professional situation of artists and workers in the cultural and creative sectors (2023/2051(INL)'. Available at https://www.europarl.europa.eu/doceo/document/TA-9-2023-0405_EN.html

Feifs, T.; Kruger, T.; Rodriguez, A.; Buiskool, B-J.; Muller, V.; and Mohamedaly, A. (eds.) (2023), *Greening the Creative Europe Programme. Final Report*. Brussels: European Commission. Available at <https://op.europa.eu/en/publication-detail/-/publication/e20ac9a0-f52b-11ed-a05c-01aa75ed71a1/language-en>

Freemuse (2023), *The State of Artistic Freedom 2023*. Freemuse. Available at <https://freemuse.org/media/cvajxuvr/saf-2023-compressed.pdf>

Green Art Incubator and NEMO (2023), *Museums, Climate and Politics: Taking political action in the sustainable transition*. Berlin: NEMO. Available at https://www.ne-mo.org/fileadmin/Dateien/public/Publications/NEMO_Report_Museums_Climate_and_Politics_11.2023.pdf

Hammonds, W. (2023), *Culture and Democracy: the evidence. How citizens' participation in cultural activities enhances civic engagement, democracy and social cohe-*



sion: *Lessons from international research*. Brussels: European Commission. Available at <https://op.europa.eu/en/publication-detail/-/publication/07370fba-110d-11e-e-b12e-01aa75ed71a1/language-en>

Hosagrahar, J. (ed.) (2023), *Urban Heritage for Resilience. Consolidated results of the implementation of the 2011 Recommendation on the Historic Urban Landscape. 3rd Member States Consultation*. Paris: UNESCO. Available at <https://unesdoc.unesco.org/ark:/48223/pf0000387773>

IFACCA (2023), *Summit Report: 9th World Summit on Arts & Culture*. Sydney, NSW, Australia: IFACCA. Available at <https://ifacca.org/news/2023/07/19/summit-report/>

McGhie, H. (2023), 'Mind the [climate policy and action] gaps'. Network of European Museum Organisations (NEMO). Available at https://www.ne-mo.org/fileadmin/Dateien/public/Publications/NEMO_Working_Group_Advocacy_Report_on_Climate_Action_in_Museums_12.2022.pdf

OMC Group of Member States' Experts on the Status and Working Conditions of Artists and Cultural and Creative Professionals (2023), *The Status and Working Conditions of Artists and Cultural and Creative Professionals*. Luxembourg, EU. Available at <https://op.europa.eu/en/publication-detail/-/publication/01fafa79-1a13-11e-e-806b-01aa75ed71a1/language-en>

On the Move (2023), *Cultural Mobility Yearbook*. On the Move. Available at <https://on-the-move.org/resources/library/cultural-mobility-yearbook-2023>

Sadki, C.; Hergovich, F.; Sillamaa, V.; and Kaminska, T. (2023), *Implementing steps to develop and promote European Music Export. Final Report*. Brussels: European Commission. Available at <https://op.europa.eu/en/publication-detail/-/publication/24cf4a94-efbf-11ed-a05c-01aa75ed71a1/language-en>

Soraide, R. (2023), *Defending Creative Voices. Artists in emergencies: Learning from the safety of journalists*. Paris: UNESCO. Available at <https://unesdoc.unesco.org/ark:/48223/pf0000385265>

Tom Fleming Creative Consultancy (2023), *Empowering Creativity: Implementing the UNESCO 1980 Recommendation concerning the Status of the Artist*. Paris: UNESCO. Available at <https://unesdoc.unesco.org/ark:/48223/pf0000387452>

UCLG (2023), 'A Cultural Boost in the Achievement of the SDGs: How local and

regional governments are promoting cultural heritage and sustainable cities and territories'. Barcelona: UCLG. Available at https://gold.uclg.org/sites/default/files/uploaded/hlpf_2023-p4.pdf

UN Special Rapporteur in the field of cultural rights (2023), 'Cultural rights and migration', UN General Assembly, A/HRC/52/35. Available at <https://www.ohchr.org/en/calls-for-input/2022/call-inputs-report-cultural-rights-and-migration>

Vermeersch, L.; Van Herreweghe, D.; Meeuwssen, M.; Van der Jeught, H.; Danden, L.; Smeers, E.; Lambrechts, M-C.; De Backer, J.; Reybrouck, M.; and Ramioul, M. (2023), *The Health and Wellbeing of Professional Musicians and Music Creators in the EU. Insights from research for policy and practice*. Brussels: European Commission. Available at <https://op.europa.eu/en/publication-detail/-/publication/35056e64-922f-11ed-b508-01aa75ed71a1/language-en>

Whyatt, S. (2023), *Free to Create: Artistic Freedom in Europe*. Council of Europe report on the freedom of artistic expression [Provisional version]. Strasbourg: Council of Europe. Available at <https://www.coe.int/en/web/portal/-/free-to-create-report-on-artistic-freedom-in-europe>

AUTHOR



Jordi Baltà Portolés works as a consultant and researcher at Trànsit Projectes, a cultural management company based in L'Hospitalet de Llobregat, Barcelona. He is also an advisor on culture and sustainable cities at the Committee on Culture of United Cities and Local Governments (UCLG) and a member of the UNESCO Expert Facility for the implementation of the 2005 Convention on the Diversity of Cultural Expressions. He has provided consultancy on cultural policy, cultural diversity and international affairs to a wide range of local, national and international organisations in Europe, Africa, Latin America and Asia. He teaches at the Degree in International Relations of Blanquerna – Universitat Ramon Llull (URL) and the MA in Cultural Management of the Open University of Catalonia (UOC) and Universitat de Girona (UdG).



An urgent need for collaborative transformation policies for sustainable and just (cultural) development in Europe

Sylvia Amann

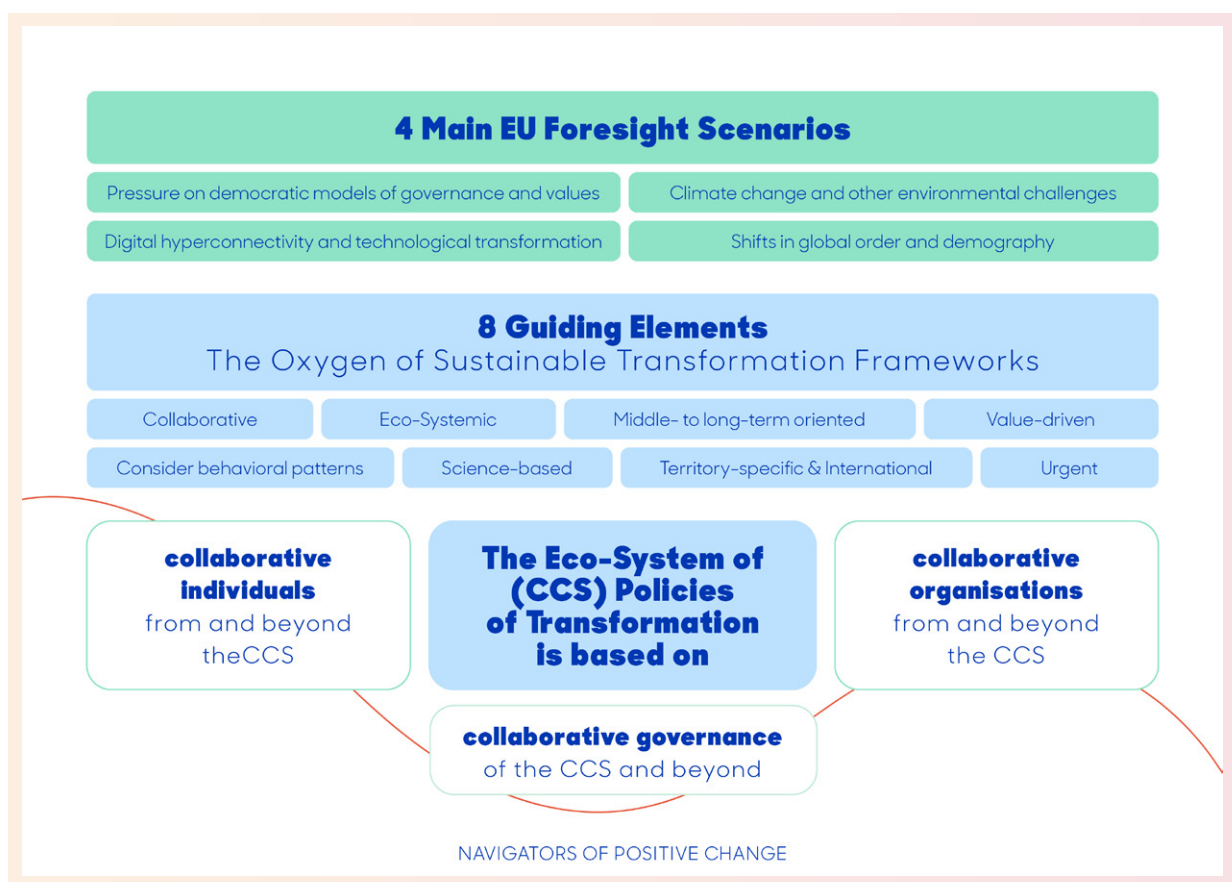
Introduction

The Covid-19 pandemic was a tragic event, a major global disruption, and a moment to better understand transformation readiness as well as related shortcomings of cultural policy and sectors. When analysing the support measures and initiatives in Europe in the context of the EU preparatory action Creative FLIP, it became clear that further action for future-proof policies is needed. The related main findings included: Cultural policy and operators were ill-prepared for the pandemic in view of awareness of risks, institutional settings, and plans. Despite the huge emergency support considerable negative collateral was experienced by the cultural and creative sectors. Social cohesion and related innovation potential of art and culture was only marginally used to cope with the negative effects of the pandemic as well as with the related mitigation measures. Based on these experiences and in view of a wide range of very-likely disruptive developments in the (near) future, a shift of focus of policy makers and operators from reaction to forward-looking action is needed. The concept of the collaborative transformation policies builds on these frameworks and lessons learned.

Collaborative Transformation Policies

Resulting from the work of a group of Member States' expert that met between late 2021 and early 2023, in the wake of the COVID-19 crisis, [The Status and Working Conditions of Artists and Cultural and Creative Professionals](#) discusses artist status and social security, fair practice, skills and lifelong learning and artistic freedom. In addition to presenting the policy context at EU and international level, it identifies The

concept of collaborative transformation policies comprises three interrelated elements. Stakeholders in the cultural eco-system need to be well-informed and aware of future developments and potential disruptive events. The EU-foresight scenarios are a meaningful source of related information. The four main areas of attention in the European context are the pressure on democratic models of governance and values, the climate change and other environmental challenges, the shifts in global order and demography and the transformations related to digital hyperconnectivity and technological transformation.



On one side, all four have considerable (positive and negative) influence on the cultural and creative sectors. On the other side, the decisions and activities from the cultural policy and sectors are having impact on democracy, green transition goals, digital environments as well as on global connections. Information is a first step in view of a desired transformation readiness. Follow-up action and initiatives are needed to (fully) use the related opportunities and to cope with related challenges. These actions require cross-sectoral collaboration to be effective and to avoid

negative collateral.

Updated (cultural) policies and initiatives will need to come-up with horizontal partnerships. While vertical partnership like a company having a contract with a creative service provider are more common settings, horizontal cooperation requires an agreement on common values, missions, and objectives. A cooperation between a cultural ministry and an environmental ministry should be based on a common understanding of the issues at stake. Both should find an agreement on the desired achievements of the common actions. Such a collaboration is also based on the understanding that most of the future challenges ahead cannot be solved by one policy area alone.

Furthermore, future challenges and opportunities need to be addressed together involving the whole cultural eco-system. Each stakeholder has specific inter-related roles and competences. Without this common engagement in a collaborative eco-system, answers to transformation areas will remain fragmented and not powerful enough to avoid negative collateral. This concept can be illustrated with an exemplary case – on the objective of reducing plastic litter in the sea.

How to best address transformation scenarios with collaborative cross-sectoral eco-systems?

Example: EU Mission – ➔ Reduce plastic litter at sea by 50%		Collaborative Governance	Collaborative Organisations	Collaborative Individuals
Negative outbound from the Cultural and Creative Sectors	Example: Cultural festivals still produce considerable plastic waste	Public funding of festivals is conditional on a high-quality plastic recycling plan (funding rules)	Festival organisers cooperate with local environmental agencies for recycling plans (prevention)	Festival audiences are trained in recycling of plastic waste (audience and volunteer engagement)
Negative inbound to the Cultural and Creative Sectors	Example: Coastal heritage (e. g. ports) is losing attractiveness and local / international visitors due to plastic pollution	Establishment of collaborative strategies between culture, residents, tourism, recycling, natural heritage, ports, agriculture stakeholders (participative governance)	Banning all plastic products and merchandising from heritage and museum sites and providing related training for employees and visitors (skills development)	Collaborative cleaning days involving heritage professionals, port officials, residents, visitors, educational and public sector (participative practices and informal learning)
Potential positive effects due to collaborative action	Example: Plastic is not cool – the new narrative in lifestyle advertising	Policy makers restrict advertising possibilities for those products causing plastic waste (regulations)	Creative industries and environmental agencies develop an award for advertisements that best address plastic-free alternatives (awards)	Artists, stars and users from the creative industries share their zero waste / plastic strategies on Creatives Unite and on "water networks" (awareness raising)

WATER AND CULTURE COLLABORATIVE TRANSFORMATION JOURNEYS

While decision-makers are able to modify funding rules for example, administrations and cultural organisation can invest in updated skills of civil servants and employees. Individuals like artists and audiences have also the potential to be powerful actors for positive change while raising awareness and engaging as volunteers – to name a few examples.

Many stakeholders might agree on the main conclusions of the collaborative transformation policies approach. The related need for institutional and governance change as well as for the modification of routines in cultural sectors and beyond makes its implementation more challenging. A rapid change towards systemic and cross-sectoral thinking and action within horizontal partnerships is required. These updates of (cultural) policies and practices have the power to (still) address the big transformations ahead in a structured manner and to avoid sticking in emergency actions throughout the upcoming decennials.

Future challenges and opportunities

The collaborative transformation policy approach was presented in spring 2023 and gained considerable interest from decisionmakers, policymakers and the cultural sectors (representatives). A follow-up publication on collaborative water culture policies was also presented during the UN Water Conference in March 2023 in New York.

However, the concept is not easy to implement as it requires a cultural shift in current practices. Far too often policymaking and implementation still takes place in silos. Overcoming these thematic or organisational boxes is not an easy task. For example, professional careers are still in vertical logics inside organisations. Cross-sectoral activities are reported to be often dependant on individuals in organisations. They often lack backing from their superiors.

Other challenges for horizontal and cross-sectoral cooperation are considerable imbalances in access to information and to participation opportunities. A typical case is the wide range of highly innovative free lancers in the European cultural sectors who cannot afford to partake in collaborative policymaking as their related working time is not paid. Territorial features also play a role like the underrepresentation of stakeholders based outside urban centres and capital cities.

Beyond the challenges in the cultural eco-system, stakeholders from other sectors are often not ready to cooperate with cultural policy and sectors. They have difficulties to understand the added value culture can provide to their challenges and how opportunities could be better used together. Furthermore, the identified future transformation areas are to be addressed urgently as the speed of change has accelerated during the past decade. This fact can be well-illustrated with major disruptive events related to global climate change.

Despite these challenges to bring the collaborative transformation policies into practice, a wide range of good practices are already available in the European context and globally. Further research is needed to better understand the key features of collaboration readiness and related needs for updated (cultural and other) policies frameworks. The author is currently preparing related further activities and is ready for (cross-sectoral) research cooperation.

Further Reading

The publication "From Reaction to Action. Collaborative Transformation Policies in Culture and Beyond for Future-Oriented Policy Making and Action." was elaborate by Sylvia Amann, Senior Policy Expert of the EU preparatory action Creative FLIP and director of Inforelais (<https://www.inforelais.org/index.php/en/>) in Austria. The publication is available online http://creativeflip.creativehubs.net/wp-content/uploads/2023/01/CREATIVE_FLIP_Transformation_Policies_FINAL.pdf

The annual foresight activities of the European Union comprise a wide range of tools. The strategic report 2021 was used as one of the most comprehensive analyses of future trends to feed the concept of the collaborative transformation policies. Furthermore, foresight aims at assisting the EU policymaking process with meaningful insight to a wide range of future trends. More information on EU Strategic Foresight: https://commission.europa.eu/strategy-and-policy/strategic-planning/strategic-foresight_en and on the 2021 EU Foresight Report: https://commission.europa.eu/strategy-and-policy/strategic-planning/strategic-foresight/2021-strategic-foresight-report_en

The OECD provides a wide range of policy support tools for the design and implementation of mission-oriented innovation policies, based on the analysis that the most prevalent weakness within national innovation systems is the lack of holistic strategic orientation and policy co-ordination required to tackle mounting societal challenges; Larrue, P. (2021), "The design and implementation of mission-oriented innovation policies: A new systemic policy approach to address societal challenges", OECD Science, Technology and Industry Policy Papers, No. 100, OECD Publishing, Paris - https://www.oecd-ilibrary.org/science-and-technology/the-design-and-implementation-of-mission-oriented-innovation-policies_3f6c76a4-en

The European Commission Working Methods: To ensure collegial preparation of new initiatives based on evidence and expertise, interservice consultations have to take place before the adoption process by the College of Commissioners. (...) All services concerned by the field of activity or nature of the draft text need to be included in the interservice consultation. https://commission.europa.eu/about-european-commission/what-european-commission-does/delivering-political-priorities/working-methods-von-der-leyen-commission_en

Culture and Health Nouvelle Aquitaine: In France is a public policy called « Culture et Santé » which is developed in each region. In Nouvelle Aquitaine, the policy is based on a cooperation between DRAC Nouvelle Aquitaine, Regional Health Agency Nouvelle Aquitaine and the Nouvelle-Aquitaine Region that have been cooperating for years. The last convention was signed in 2021. Each proposal must be based on a cooperation between at least one artist and a health institution. Target groups are patients, but also employees as well as the wider "environment". <https://culture-sante-aquitaine.com/>

"Water and Culture Policies: An Illustrative Case of Updated Collaborative Transformation Policies" by Sylvia Amann – Inforelais - builds on the findings of the paper "From Reaction to Action. Collaborative Transformation Policies in Culture and Beyond for Future-Oriented Policy Making and Action." and further elaborates on the specific frameworks for an enhanced collaboration in these two sectors. It was

presented for the first time during the UN Water Conference in New York as part of the Blue Papers (2023 – Vol. 2 No. 1), 66-75, 10.58981/bluepapers.2023.1.07. <https://bluepapers.nl/index.php/bp/article/view/46>

AUTHOR



Sylvia Amann is director of inforelais (Austria) - tailored services for culture and creative industries (policy) developments. The former chair of the EU creative industries expert group OMC is dedicated to innovative European policies for culture. Beyond innovation, Sylvia's recent research work for the European Parliament was focussed on policy support measures to overcome the Covid-19 crisis in the cultural and creative sectors and she publishes on ecological and other transformation-oriented cultural policies. She works as expert for Agenda 21 Culture Pilot Cities Programme, assisted the Urban Lab of Europe, and was panel member of the European Capitals of Culture and UNESCO Creative Cities. Sylvia has a strong background in cultural heritage development – especially related to its cross-border dimensions and in the framework of research work in Horizon Europe. Her engagement for sustainable development includes the SDG frameworks, studies and papers for public institutions including an analysis for the European Parliament on the early implementation of the Creative Europe programme covering the assessment of links to the EU Green Deal. She has also developed a serious game on the green action planning in the field of culture, art, and creative industries. Sylvia publishes on transformation policies and has developed a new model of collaborative policymaking and eco-system development, which was presented at the UN Water conference, the Council of the European Union, and at the Joint Research Centre of the European Commission. Sylvia works globally based on her experiences in major EU and territorial initiatives and strategic policies. Her focus regions are Africa especially related to local-to-local and people-to-people cooperation covering territories outside the big metropolises. Sylvia works also for many years with partners in South Korea and Canada, and for her research projects with international research colleagues worldwide.



‘Making the Creative Majority’. Collaboration between UK Universities publish major research report on access and inclusion to creative education.

Tamsyn Dent

Academics from King’s College London, The University of Manchester, the University of the Arts London and the University of Sheffield launched the findings from a major research investigation into questions of equitable access and inclusion to creative education at the UK Houses of Parliament in October 2023. The project, titled *Making the Creative Majority* comprises of six separate reports all addressing different aspects of access to creative education and progression into employment.

The report was commissioned by a UK government cross political party group, the All-Party Parliamentary Group (APPG) for Creative Diversity and received funding from the Creative Industries Policy and Evidence Centre (Creative PEC), the Paul Hamlyn Foundation and YouTube. The APPG for Creative Diversity was set up in 2019 by Ed Vaizey MP (now Lord Vaizey) and is currently co-chaired by Labour Member of Parliament (MP) Chi Onwurah and Crossbench peer Deborah Bull. The purpose of the APPG is to question ‘what works’ to foster equity, diversity, and inclusion within the creative economy.

Employment inequalities are a major, and well known, issue in the creative and cultural industries. There are also concerns regarding access to higher education (HE). Neither sector is representative of the rich diversity of contemporary Britain. These two sets of issues were the starting point for this research collaboration. The research demonstrates how higher education institutions (HEIs), government policy, and creative organisations need transformative actions to address the creative economy’s diversity crisis. As such, the question that drove this particular project is, *what works’ to foster equitable access and*

diversity in creative education and the talent pipeline, with a focus on the 16+ age category.

A need to focus on the relationship between creative education and employment within the creative and cultural industries emerged from the first APPG research report, *Creative Majority* (2021). This work focused on identifying employment practices in the creative and cultural sectors that support equitable access, retention, and progression. Drawing on insights from roundtable discussions with relevant stakeholders from various sectors, as well as key research in the area, we saw how many issues facing the creative labour force are grounded in educational inequalities.

Making the Creative Majority distinguishes between general creative education, which includes multiple forms of formal and informal learning, and creative higher education (creative HE). Following terminology adopted by Comunian et al., (2022), creative HE is understood as HE courses that provide specialised knowledge and degrees that can be considered a pipeline for the creative and cultural industries (CCIs).

What has been done?

The research project included academics from multiple institutions, combining interdisciplinary knowledge and skills. Quantitative analysis of official UK statistics related to student applications for creative HE courses alongside graduate outcomes data enabled a detailed analysis of the demographic characteristics of those studying creative subjects at Higher Education and what their employment outcomes are following graduation.

Alongside the quantitative analysis, a systematic literature review (SLR) of academic evidence linked to 'What Works' for access, inclusion and diversity within creative education was conducted. The research team reviewed over 4000 journal articles and identified three key areas that had evidence on effective practices related to inclusive creative HE; 1) the importance of HE led widening participation to creative degree courses; 2) the potential for work-integrated learning to support transitions to creative employment; and 3) the potential of an apprenticeship system, as the main alternative to degree courses.

In addition to the quantitative analysis of university applications and graduate outcomes data and the SLR, a series of roundtable discussions with relevant stakeholders from creative HE, the creative and cultural sector, the charitable sector and policy were conducted in partnership with the APPG for Creative Diversity. The round table discussions provided crucial case studies as well as inspiration and insights for our policy recommendations. Examples from the field run throughout the research report, giving real-world examples to illustrate the academic research.

How was the outcome?

The quantitative analysis of student participation on creative HE courses in the UK indicated that there are significant inequalities of gender, ethnicity, and social class for those going to study creative HE degrees. There are further inequalities across creative employment outcomes.

Black and Asian students are less likely to study a creative subject at university than their White peers. White men with no disabilities who graduate from creative degrees are much more likely to get creative jobs following graduation than any of their peers. Women are over-represented across all creative HE courses, however less likely to be employed within the creative sector following graduation. Russell Group institutions (those UK HEIs who receive the majority of research grant income) have the most work to do to support diversity, equity, and inclusion in creative HE.

Adding official census data to this analysis revealed that the creative workforce is dominated by people who have degrees. Put simply, a degree will not guarantee an individual a job in the creative industries; but an individual is unlikely to get a creative industries job without a degree. This insight has significant implications for thinking about supporting diversity in the creative economy through education pathways.

As mentioned, the systematic literature review of relevant literature identified three key areas linked to creative education where positive interventions have or could have an impact. First is the broader widening participation agenda across the UK HE sector. At present, well-intentioned efforts to widen participation and create pathways into creative education are not resulting in a more diverse workforce. The report outlines a series of targeted recommendations relevant not just to creative

HE, but across the wider UK HE landscape.

Second, the report considers effective work-integrated learning (WIL) models. WIL is an alternative model to internships. The report draws a clear distinction between 'open-market internships' and WIL undertaken as part of an education programme. Effective WIL, as part of creative HE courses, can create positive opportunities in relation to fostering equitable access to creative work. Finally, the report explores apprenticeships as a viable alternative route into creative employment. Apprenticeships could have a transformative effect on access to creative employment. However, UK apprenticeship current policy is simply not working for creative industries. There are low numbers, limited choice, of courses, and a lack of suppliers. Apprenticeship Levy is also not suited to the realities of creative work.

Overall, our analysis presents a picture of an education system that is currently failing to realise the potential of everyone who might seek a role in the creative economy. The challenge is for policymakers to collaborate with education providers, creative organisations and businesses to place equity, diversity and inclusion at the centre of their work.

How was the outcome?

The report concludes with a series of recommendations, for policy makers, for Higher Education Institutions and for the creative and cultural industries across a number of relevant factors. Recommendations for example on the statistical monitoring of UK creative HE graduates to targeted integrated teaching programmes for creative HE courses. These findings are presented in a bespoke document targeted towards specific institutions.

One clear finding that emerged from this research was how the issues of access to creative and cultural education relate more broadly to problems across the education ecosystem in the UK. Inequalities of equitable access to creativity and culture start early, at the primary education stage and continue throughout children and young people's educational experience. To make access to creative HE and the creative economy more diverse, there is a critical need to review creative and cultural education provision from the early years onwards.

Links to reports

You can access all the reports and policy recommendations relating to the Making the Creative Majority (2023) research project here: [Making the Creative Majority | King's Culture | King's College London \(kcl.ac.uk\)](#)

Access the Creative Majority (2021) report, including more information about the An All-Party Parliamentary Group (APPG) for Creative Diversity here: [Creative Majority | King's Culture | King's College London \(kcl.ac.uk\)](#)

AUTHOR



Dr Tamsyn Dent is a [Lecturer in Cultural Work](#) based in the Department of Culture, Media and Creative Industries (CMCI), King's Culture London. Her work explores issues of access, accountability and inclusion for workers across the global creative economy. She was one of the co-authors on both the [Creative Majority](#) (2021) and [Making the Creative Majority](#) (2023) research reports.



Voluntary Organisations in Rural Areas and their Readiness for Digitalisation

Ulrike Hentschke and Julia Glesner



The process of digitalization runs through all areas of our lives and changes our actions as well as our skills. For cultural associations in rural areas, which are mainly run on a voluntary basis, it is not just a structural change that they have to face. It is also a challenge, the success of which will determine their continued existence.

The Study

Hentschke/Glesner conducted a study on the extent to which cultural associations in rural areas have a general willingness to change and what their attitude towards digitalisation is. The aim of the study was to use the findings to create points of reference for politicians, advisory agencies, and associations for the future development of support measures for cultural associations. Cultural associations in Brandenburg (Prignitz), Germany were surveyed by semi-structured telephone interviews.

Away from urban centres, cultural associations in particular make a significant contribution to the provision of cultural services. They promote democratic participation and social co-determination and make culture visible in public spaces. Strengthening such cultural organisations should be of great interest to cultural policy, both to keep cultural diversity alive and to strengthen the regional cultural network from within. Only those cultural associations that master digitalisation and work with it so that culture can continue to be experienced in as many rural areas as possible are fit for the future. To achieve this, it is necessary not to view digitalisation as a single point of support, but to perceive it as a

holistic process within an organisation and to construct support programmes on this basis.

Cultural Associations are Ready for Digitalisation

1 Digitalisation as an Opportunity

Digitalisation does not have to threaten the existence of cultural associations. On the contrary, it can offer solutions to much older problems. But cultural associations can only recognise and exploit the potential of digitalisation once they have a basic foundation of knowledge. For example, when it comes to the problem of a lack of young talent, which many cultural associations have to deal with, digitalisation would offer more opportunities to create networks, find members and maintain communication even at a distance, thus counteracting a lack of young talent.

The civic work of cultural associations needs greater public attention and recognition in order to ensure their long-term survival.

2 Sustainability through Knowledge

In order to invest funding sustainably, cultural associations must be able to assess their purchases or measures in the digital sphere – both in terms of their benefits and their feasibility. It is essential that as many members as possible are involved in this process to ensure the discussion and coordination on which life in an association is based, including in digital matters. In this way, a division between the generations and an attitude of rejection can be avoided at best and the focus can be placed on finding solutions together.

3 Make Use of Openness

Cultural associations in rural areas tend to have a positive attitude towards the process of digitalisation, as researched in the example region of Prignitz in Brandenburg. This open attitude, in addition to the knowledge of the necessity, is the basis for a successful entry into digitalisation or its digital

development. However, this potential can only be utilised if the right support systems are created for cultural associations in rural areas and reach them in a constant and low-threshold manner.

Challenges and Policy Recommendations

4

Imparting Basic Knowledge

The basis for a successful transformation in the digitalisation process is the communication and provision of basic knowledge in order to be able to enter the digitalisation process collectively as an organisation. Cultural organisations are often made up of volunteers with a wide range of specialist skills and a wide age range. These indicators must be considered when considering funding. Offers should be created that produce a common level of knowledge and expertise based on which the association can discuss the topic for its individual purpose and needs.

5

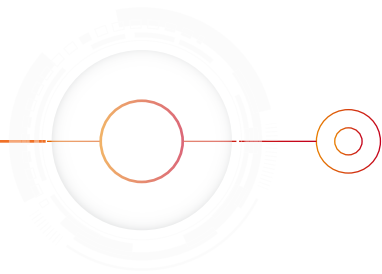
regional, analogue, low-threshold

Cultural associations in rural areas have different levels of knowledge and skills in relation to digitalisation, which are often linked to the age and professional activities of their members. To reach associations with a high average age or few technical skills in rural areas, low-threshold and regional offers are needed that reach the associations primarily through analogue channels. In addition to materials such as guidelines or specific training courses, cultural associations also need analogue, individual advice in their region. The questions and challenges facing cultural associations in the digitalisation process are as diverse as the associations themselves and the services they offer.

6

Sustainability as Standard

Digitalisation is a fast-moving process. Acquired basic knowledge is useful but requires regular updates and in-depth training in order to keep up with the rapid pace of development. Continuous engagement, further training and involvement in shaping digitalisation also ensures that the funding used for this purpose is effective in the long term. By providing advice and their own know-



ledge, cultural organisations can invest funding in projects, further training or acquisitions that will benefit them in the long term and are therefore a good investment.

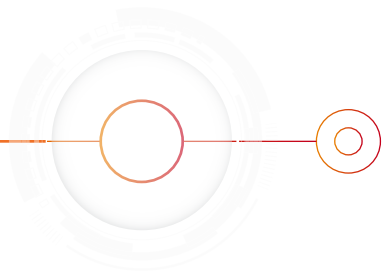
Provide Permanent and Professional Contacts in the Regions

Cultural associations in rural areas need specific support in the challenge of digitalisation and securing their existence. An analogue, individual consultation and approach is indispensable. The open, positive attitude of the associations is waiting with open arms for support systems and offers a very good starting point for a successful transformation.

Funding measures and advice are also an important basis in digitalisation, but they are not enough. These measures will only be sustainable and effective if cultural organisations are given permanent professional and regional contacts.

Cultural associations in rural areas mainly operate on a voluntary basis and bring cultural offerings, democratic participation and the experience of self-efficacy to regions where publicly funded cultural institutions are few and far between. An entire region can benefit in the long term from just one digital-savvy cultural organisation. Their preservation has an impact on the quality of life in rural regions characterised by an ageing population, migration and a less favorable socio-economic situation.

The civic work of cultural associations needs greater public attention and recognition to ensure their long-term survival. Strengthening cultural associations in their digitalisation and supporting them in this process also means counteracting right-wing populist views.



References

Benning, L., Gerber, L., Krimmer, H., Schubert, P., Thamaz, B. (2022). Zivilgesellschaftliches Engagement im Jahr 2031 – Prognosen und Zukunftsszenarien. Retrieved from <https://www.stifterverband.org/download/file/fid/10796>

Bundesministerium für Digitales und Verkehr (BMDV) (2022). Digitalstrategie Deutschland. Retrieved from <https://digitalstrategie-deutschland.de/>

Bundesvereinigung Kulturelle Kinder- und Jugendbildung e. V. (BKJ) (2019). Kulturvereine. Selbstverständnis, Strukturen, freiwilliges Engagement. Retrieved from <https://www.bkj.de/engagement/wissensbasis/beitrag/kulturvereine/>

Dufft, N./ Kreutter, P./ Peters, S./ Olfe, F. (2017). Digitalisierung in Non-Profit-Organisationen. Strategie, Kultur und Kompetenzen im digitalen Wandel. Retrieved from <https://storage.googleapis.com/lab-website-2019-assets/Studie-Digitalisierung-in-Non-Profit-Organisationen.pdf>

Gilroy, P./ Krimmer, H./ Priemer, J./ Kononykhina, O./ Pereira Robledo, M./ Stratenwerth-Neunzig, F. (2018). Vereinssterben in ländlichen Regionen – Digitalisierung als Chance. Berlin. ZiviZ Stifterverband.

Hentschke, U. (2023). Digitalisierung in ländlichen Räumen. Zur Digitalisierungsbereitschaft von Kulturvereinen in der Region Prignitz, Brandenburg. Bachelorarbeit. Fachhochschule Potsdam.

Lätzel, M. (2019). Kulturpolitik in der Kultur der Digitalität. Teil I Strategien. In: Pöllmann, L./ Herrmann, C. (Ed.): Der digitale Kulturbetrieb. Strategien, Handlungsfelder und Best Practices des digitalen Kulturmanagements. Wiesbaden: Springer VS. p. 37-53.

Embacher, S./ Milovanovic, D./ Staiger, T. (2021). Policy Paper „Organisationsentwicklung“. In: Bundesnetzwerk Bürgerliches Engagement (Hrsg.). Digitalisierung und Engagement. Perspektiven für gemeinnützige Organisationen. Retrieved from https://www.b-b-e.de/fileadmin/Redaktion/06_Service/02_Publikationen/2021/2021-bbe-reihe-forum-2.pdf p. 5-12.

Floridi L. (2017): Die Mangroven-Gesellschaft. Die Infosphäre mit künstlichen Akteuren teilen. In: Otto, P./ Gräf, E.: 3TH1CS. Die Ethik der digitalen Zeit. Berlin: iRights Media. p. 18-29.

Thamaz B. (2021): Stellungnahme zum Policy Paper „Organisationsentwicklung“. In:

Bundesnetzwerk Bürgerliches Engagement (Hrsg.). Digitalisierung und Engagement. Perspektiven für gemeinnützige Organisationen. Retrieved from https://www.b-b-e.de/fileadmin/Redaktion/06_Service/02_Publikationen/2021/2021-bbe-reihe-forum-2.pdf p. 13-14.

AUTHORS



Ulrike Hentschke currently works as research assistant at the cultural work study program of Potsdam's University of Applied Sciences. She holds a bachelor's degree in cultural work. Her final thesis was on the topic of 'Digitalisation in rural areas'. During her studies, she worked in her department at Potsdam University of Applied Sciences and also on various podcast projects at Rundfunk Berlin Brandenburg. Her focus was focus on organisation and management. She also works as an educator in the primary school sector for over ten years now.



Julia Glesner is a professor of cultural management at Potsdam's University of Applied Sciences, Germany. Her main research fields are cultural policy and theatre management. Research stays took her to Australia and as a Segal Research Fellow to the City University New York. In 2004 she was awarded a doctorate with a thesis on "Theater and Internet. On the Relationship between Culture and Technology in the dawning 21st Century". In the 2003/04 season, she moved to Theater Erfurt as a consultant to the general director. From 2004, she was responsible for public relations there. From 2006 to 2017, she headed the department for communication, public relations and marketing at the Klassik Stiftung Weimar, was a member of the foundation's board of directors and its press spokesperson. Recent publication: "Opera for all. The Biography of Sir Peter Jonas" (London 2023).

ENCATC RESOURCES

Designed for your cultural management and policy needs

Your trusted resources anytime, anywhere

All of our ENCATC resources are available in one place and in easy to use e-formats. Learn more and visit us on the web at: <https://www.encatc.org/en/resources/>

NEVER MISS A BEAT!

TWICE-YEARLY

ENCATC Magazine

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.



European Journal of Cultural Management and Policy

Be part of the stimulating debate on hot research topics in our field happening among scholars, educators, policy makers and cultural managers. Benefit from the Journal's scientific rigor to bring you a multidisciplinary perspective bridging theory and practice.

YEARLY



ENCATC Book Series on Cultural Management and Cultural Policy Education

Designed to promote the work of young promising researchers, this series is a must for your university library or collection on the topic of cultural management and policy.



Congress Proceedings

Nowhere else will you find a collection of articles on cultural management and policy and with such expansive geographic coverage. Stay on top of the newest research being conducted each year in the field.

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

The Cultural Policy Tracker is a quarterly publication contributing to the development of evidence-based cultural policies promoting and advocating for innovative policies and practices in the cultural and creative sectors. It is widely disseminated to policymakers.

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



FULL MEMBER

Higher education institutions and training centres providing recognised education and training programmes on cultural management and policy

500 EUR

[JOIN!](#)

ASSOCIATE MEMBER

Organisations, institutions and networks playing a major role in the field of education and culture

330 EUR

[JOIN!](#)

SUPPORTING MEMBER

Member states, associations, companies, etc. willing to support our organisation, activities or events

550+ EUR

[JOIN!](#)

INDIVIDUAL MEMBER

Is accepted on ad hoc basis for former ENCATC members, artists, researchers, trainers and cultural managers not currently affiliated to any institution or organisation. Students are also eligible under this category

330 EUR / STUDENT 50 EUR

[JOIN!](#)

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

It is an independent membership organisation gathering over 100 higher education institutions and cultural organisations in over 40 countries. ENCATC was founded in 1992 to represent, advocate and promote cultural management and cultural policy education, 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.

CONTACT

T +32 (0)2 201 29 12

info@encatc.org

www.encatc.org

ADDRESS

Avenue Maurice 1

1050 Brussels,

Belgium



**Co-funded by
the European Union**

DISCLAIMER: The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.