



ENCATC

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**SUSTAINABILITY IN  
CULTURE IN EXTERNAL  
RELATIONS**

CARLA FIGUEIRA

**PERSONAL MEMORIES  
OF THE WAR AND  
REFLECTIONS ON THE  
POWER OF CULTURAL  
RELATIONS**

TETIANA BILETSKA

**TOWARDS A GENDER  
EQUALITY IN THE  
ARTS**

KLAUDIA CHZHU

**WOMEN  
IN THE THEATRES. AN  
ANALYSIS OF THE SCENE  
IN SÃO PAULO**

JOÃO OSWALDO LEIVA FILHO

**AN INTRODUCTION  
TO CLIMATE JUSTICE**

CHARISE JOHNSON

**HERITAGE STORY TELLING**

NANSI IVANIŠEVIĆ

# Editorial

Dear colleagues, dear friends,

The end of summertime begins with another rich edition of the ENCATC Magazine, our bi-annual publication meant to educate, entertain, raise awareness, and inform on various topics related to cultural management and policy. This is a space created by ENCATC to report on its recent activities as well as to offer its members and partners a global platform for the dissemination of their articles, reports, and recent publications.

This number is an occasion to slow down, take one's time, and plunge into reading interesting case studies and reflections from colleagues, and more generally to get updates about what's happening on the ground, in a virtuous exchange that is truly the essence of being part of a network. Thank you for joining us here!

In this edition, you will find plenty of content to get excited about. Kicking off our "Opening Perspectives" section, Carla Figueira from Goldsmiths, University of London, focuses for us on "Sustainability in Culture in External Relations", a topic that is very much in line with the themes that we have been devoting our attention to for some time now.

I am proud to say our "Featured" section for this edition is impressively wide-ranging in the number of topics and issues it investigates. We start with a meaningful "hands on the ground" approach, addressing a very relevant and exemplary case study with an article by João Oswaldo Leiva Filho on "Women in the Theatres. An Analysis of the Scene in São Paulo". The study explores a cross-section of the situations in which female operators find themselves when acting and interacting in Brazil, and offers an indicator for a generally complex reality that continues to require our attention and reflection.

Moving to a different side of the cultural sector spectrum, we take space and time to focus on the tragic moment that Ukraine – and Europe at large – continues to live due to the ongoing conflict. In this regard, Tetiana Biletska, an ENCATC member since 2013 and currently covering the position of Deputy Director, Reform Support Team at the Ministry of Education and Science of Ukraine, has written for us a very personal and telling article entitled "Personal Memories of the War and Reflections on the Power of Cultural Relations". We were deeply touched and moved by her words, and we are assured that you will feel the same.

In the Featured articles section, we explore with Amy Whitaker some of the very latest trends in the arts, analyzing "The artistic value of an NFT", meaning an ERC-721 non-fungible token on the Ethereum blockchain. Confused? The article will explain in detail.

We then travel further in space with Tola Say, who recounts from Cambodia strategies for "Making arts accessible in rural areas". The article is the result of the research that Say conducted during the Virtual Crossovers e-residency, organized in April 2021 by ASEF and ENCATC. Her account is tangible proof of the contribution that the collaboration between different institutions can bring to knowledge in the sector.

Further references to gender issues, an ever-relevant theme in the cultural sector, occur in this edition. From this perspective, Klaudia Chzhu evaluates the current state of the field in her article "Towards a Gender Equality in the Arts". This piece is once again the result of the Virtual Crossovers e-residency. Moreover, and again among the Featured articles, Roberta Capozucca presents us with a useful opportunity offered by the "EU Heritage Open online course", while Nansi Ivanišević describes "Heritage storytelling" activities undertaken by Prokultura, one of ENCATC's members in Croatia.

In the "Inside Great Minds" section, we present an interview with Catherine Magnant, Deputy to the Director and Head of the Cultural Policies department in the Commission's DG for Education and Culture, who tells us about her management style and shares insights into her role. We then focus on the new UNESCO global consultation on the 1980 Recommendation concerning the Status of the Artist. This is a topic that requires your direct input through a questionnaire; at the end of the article, you can find a series of links to reach the dedicated questionnaire and related resources.

On the general function and objective of the cultural sector in today's world, Valentina Riccardi and Jordi Baltà Portolés are jointly interviewed on the outcome of one of ASEF's "Recalibrating the Compass" online roundtables. The interview specifically addresses takeaways from the second of these events, focused on "Culture's Role in Addressing the Climate Crisis".

Then, we cut again more deeply into environmental issues in our "Go Green" section, where Charise Johnson from Julie's Bicycle presents an important aspect of our partnership by addressing a key topic in contemporary sustainability: "An Introduction to Climate Justice".

Moving on, our "Beyond the Page" section features an interview with Dr. Biljana Tanurovska Kjulavkovski, winner of the 2019 ENCATC Research Award on Cultural Policy and Cultural Management. With her, we delve into her study (and ENATC publication) Modelling Cultural and Art Institutions. Finally, among "Our Favourite Things", Professor Jaime Ruiz-Gutiérrez shares some of his preferred publications, events, and memories with ENCATC. You will certainly find some new insights there!

Besides being relevant and interesting on their own, all these articles prepare us for our Annual ENCATC Congress, which this year will be held in Brussels and Antwerp on 17-19 October. This issue of the Magazine, in fact, provides food for thought in advance of the Congress, as many of this year's sessions will involve the topics discussed here and also these writers as speakers! Moreover, we'd like to point out that this year's Congress edition will be very special. In fact, not only we will finally be able to see each other again in person, with all the pleasure, opportunities, and "serendipities" that face-to-face meetings allow, but the event also represents a joyful and very important anniversary, as ENCATC is turning 30 years old this year! We want to share this special occasion with you all, and will enjoy some very important celebrations and moments together, so make sure you don't miss it.

Finally, I'd like to thank you for your support and for the enthusiasm with which you follow and sustain all of ENCATC's activities and initiatives throughout the year. Without your insight and input, none of this would be happening. It is then with a full heart that I wish you an engaging read of this Magazine, hoping that you'll find it as interesting and stimulating as we do.



GiannaLia Cogliandro Beyens

ENCATC Secretary General



# Opening Perspectives

6

**Sustainability in culture in external relations**

Carla Figueira

## Featured

11

**Women in the theatres: An analysis of the scene in São Paulo**

João Oswaldo Leiva Filho

18

**Personal memories of the war and reflections on the power of cultural relations**

Tetiana Biletska

25

**The artistic value of an NFT**

Amy Whitaker

33

**Making Arts Accessible in Rural Areas of Cambodia**

Tola Say

40

**Towards a Gender Equity in the Arts**

Klaudia Chzhu

45

**EU Heritage Open Online Course**

Roberta Capozucca

48

**Heritage Story Telling**

Nansi Ivanišević

54

**Interview with Herman Bashiron Mendolicchio**

GiannaLia Cogliandro Beyens

## Inside Great Minds

57

**Catherine Magnant**

GiannaLia Cogliandro Beyens

## Zoom out

58

**UNESCO launches global consultation on the 1980 Recommendation concerning the Status of the Artist**

61

**Interview with Valentina Riccardi and Jordi Baltà Portolés**

GiannaLia Cogliandro Beyens

## Go green

67

**An introduction to Climate Justice**

Charise Johnson

## ENCATC life

73

**30th ENCATC Congress**

## Beyond the Page

75

**Interview with Biljana Tanurovska Kjulavkovski**

GiannaLia Cogliandro Beyens

## Our Favourite Things

80

**Jaime Ruiz-Gutiérrez shares some of his favourite things from ENCATC!**

# Sustainability in Culture in External Relations



CARLA FIGUEIRA

Director MA Cultural Policy,  
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Inviting you to join me in a reflection about sustainability in culture in external relations, I start with the obvious: my writing is bounded by a perspective situated in time and space, informed by events that many of us have felt in different ways. Brexit, Covid-19, the Russia-Ukraine situation, China's behaviour towards Hong Kong, Macau and Taiwan, US societal and political issues regarding race, gun control and abortion, climate change, and the looming deadline of 2030 to achieve the SDGs, are some of these events that, with local, regional and global impact, have informed my recent thinking about issues of sustainability in culture in external relations. This already gives you a hint that I am reflecting on the topic from a wide perspective: sustainability beyond concepts of growth and development or narrow understandings of ecology, and culture in external relations beyond foreign policy. In this short piece of writing, I want to approach the matter highlighting human and beyond human relations, and within the human relations, the levels of the individual, and organisation/government.



The world is complex, and I recognise that often we can only deal with this by partitioning it in small chunks – in the academic world which I currently inhabit as my profession, this is often done through the lenses of separate academic disciplines, a tradition that continues to resist multi/inter/trans-disciplinary approaches. Overall, the world of work has moved deep into specialisation, however new trends highlight the need for being agile and open to change. Thus, in any work we do, we need to be aware of what surrounds us, what affects us and what we impact on - this allows us to better situate ourselves and what we do, and foster change, if required. However, when we focus, we can lose track of the bigger picture, how everything connects.

Let's start by defining our terms of engagement. Sustainability is a complex and charged concept. Its current understanding derives from the focus on sustainable development provided in the 1987 Brundtland Report<sup>1</sup> and by the 1992 Earth Summit, the United Nations Conference on Environment and Development, held in Rio<sup>2</sup>. Sustainability seeks to encapsulate reflections and calls to action regarding the need to wisely conserve, preserve and restore, environments, habitats, resources for future generations, aiming for a balance between present use, that does not annulate the possibility of renewal of whatever we are using, that makes us aware of the current and future impact we have in what surrounds us, and also places emphasis on humanity as custodians/managers of the planet. Here, it is important to keep in mind the idea of harmony and balance, and question the centrality of humanity in the equation with everything else in the planet and beyond. Important both in the relation between humans (stopping exploitation, abuse, etc both at personal and community/national levels) but also in the relation between humans and non-humans (nature, animals, rocks, atmosphere). Thinking and acting on these relationships is cultural (and at the same time also biological, as we have pre-determined instincts), and therefore the role of an individual or an organisation working in the arts, heritage, creative industries, and education in enabling (re)thinking, dialogue, and action on these issues across divides is paramount.

A specific divide, or linkage - depending on how we think about our world - is the space of external / international (cultural) relations, which we often conceive as that of foreign relations/policy, viewing it from a nation-state perspective (or supranational as the case of the European Union), but which is also a rich tapestry of interpersonal and organisational connections and engagements across cultural, religious, linguistic, and/or national borders, the space for (international) cultural relations. Policy and action on culture within the sphere of external relations are potential leverage point interventions where shifts can be introduced to enable bigger changes. For example, the ecological crisis is also a crisis of culture, inequity, and mistrust. Thus, cultural relations work can be key in developing awareness of the climate crisis and prompting climate action as well as to practice ethical norms while pursuing co-created solutions beyond organisational 'greening'.

**It is important to keep in mind the idea of harmony and balance, and question the centrality of humanity in the equation with everything else in the planet and beyond**

A rationale that may be a step too far for many, is that of rethinking culture in external relations beyond human-human relations - the ecological crisis does force us to envision the artificiality of the conceptualisation of a separation of humanity from nature. Therefore, those working with culture and cultural relations should reconceive their field

of activity by incorporating 'nature', not only from the point of view of the impact of their 'human-human' activities on nature but pushing further to a conceptualisation of their mission as encompassing a particular view of the human-nature relationships and connections, which ultimately begs the recognition of the inexistence of that separation: we are one. Further, as there is no uniform vision of nature, and different human groups understand 'nature' in different ways, negotiating behaviours and actions within and with respect to nature is an important area of activity for those engaging in culture in external relations, which requires a wide understanding of one's work or organisational mission.

Before focusing on the organisational level, which often is where the multiplying factor for achieving changes can be best achieved as a unit congregating efforts with a specific mission operating in a well-known context, I want to briefly devote some words to the personal/individual level, as I find it important in the conception of human-human relations. How each of us is educated and develop as human beings is a mix of nature and nurture and it is important to consider that communities and organisations are made of individuals. Therefore, taking time to reflect on our individual values, beliefs, attitudes, and behaviours is an important step to considering how these come together in an organisation and inform its mission. Each of us, in its individual thinking and actions, in its interactions with others, is a crucial element to shaping what the (world and the) cultural sector is and how (external and otherwise) relations in that space are developed. What values orient us, what assumptions underpin us, what goals drive us? Do you believe and practice respect, fairness and listening? Take time to discover and uncover the story (or stories) you tell yourself and others about your self and that of your community(ies) of belonging. Become aware of the stories of other individuals and communities/ organisations and how they connect to you, engaging with a diversity of perspectives.

Knowing yourself and the meaning you give to your life purpose is important in a professional context. Most probably, your values and those of the organisation you work for (or the country you live in) align in some way (albeit that may not always be the case). At this point, it is also important to remind you of what I said at the beginning, that I was writing this reflection from a time and space bound perspective, which may differ from your own, that of your organisation, or the other partners with which you work/ interact. We all think/feel/act in different ways, while at the same time, share commonalities. Similarly, the organisations in which we congregate form diverse and sometimes overlapping systems, with different degrees of coherence and compatibility. The area of 'culture in external relations' occupies some of those interstitial spaces, often conceived as a space beyond national borders, but that with globalisation, we also have come to experience in our neighbourhoods, friendship and family circles.

**Each of us, in its individual thinking and actions, in its interactions with others, is a crucial element to shaping what the (world and the) cultural sector is and how (external and otherwise) relations in that space are developed**



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Culture in external relations, and within that, sustainability, may be conceived in different ways by the participants in that 'cultural relations' engagement. Focusing on the more traditionally intergovernmental organisational understanding of 'culture in external relations', one could say that the rosier and 'consensual' international cultural relations period of the post-1989 seems to have ended with the recent Russian aggression to the Ukraine, and therefore it may make sense that the British Council foreign policy forum discussed (privately) earlier this year if "Are we living through a soft power arms race?", or that the European

Union is reflecting on the future of its international cultural relations engagement . So, now, what should individuals and organisations be sustaining in 'culture in external relations'?



In my view, now and ever, we should be sustaining communication and dialogue between a diversity of stakeholders. As I argue, with Aimee Fullman , the prism of militarisation, competition, and of power over, defined by the use of disproportional influence to achieve gain, even when that diminishes the agency and/or dignity of others, is a race that runs counter to the benefits and values of trust, respect for diversity, and co-creation needed to solve our most societally pressing problems. Instead, we should on the concept of power with, which is based on mutual support, solidarity, collaboration and recognition and respect for differences. The tools required and levels of connections are diverse, ranging from continued fostering of people-to-people engagement (including through digital means), to sectorial work through civil society / arts organisations, to official cultural diplomacy links and agreements, to communications to ensure veracity of information and protecting freedom of expression to secure a diversity of perspectives can be expressed in the public sphere. I could continue with other suggestions, but I choose to direct you to the February 2022 output of the Voices of Culture discussions on International Cultural Relations , in which I had the pleasure to participate under the umbrella of ENCATC, and that assembled a remarkable diversity of viewpoints from individuals representing organisations across the globe.

Culture is a long, hard, and diverse game as is the building of the relations it entails – persistence is key, and this will ensure sustainability. recovery process, providing jobs, making cities more attractive to locals and tourists, and promoting social cohesion.



## CARLA FIGUEIRA

Carla Figueira, BA MA PhD FHEA FRSA, is an academic and consultant in the field of international cultural relations, cultural and creative industries, and linguistic policies. She is the Director of the MA in Cultural Policy, Relations and Diplomacy and of the MA in Tourism and Cultural Policy at the Institute for Creative and Cultural Entrepreneurship, Goldsmiths, University of London. Carla is an international relations graduate of the Instituto Superior de Ciências Sociais e Políticas, Universidade Técnica de Lisboa (Portugal), she moved to London after a career in arts management. In the UK, she went on to gain an MA in Arts Management (City University, UK, Chevening Scholar) and a PhD in Cultural Policy and Management (City University, UK, Praxis XXI Scholar). Carla is a member of ENCATC, the European network on Cultural Management and Cultural Policy education, and of ICRRRA, the International Cultural Relations Research Alliance. She is a Chevening Alumna and Buddy.

### Do you want to learn more?

#### Online Academy on sustainable cultural management and policy

From **April 27th to 30th**, the 2022 edition addressed climate change as a cross-cutting issue in the context of external relations and the digital shift. Climate change is a global challenge that needs to be tackled with no more delay. Combining the most recent theory and practice, this first ENCATC Academy on sustainable cultural management aims to equip academics, practitioners, and policymakers with the best methodologies and practices for **embedding environmental sustainability across the operations and artistic programming of cultural heritage and performing arts organisations**.

On this occasion, the ENCATC Academy took place **in Maastricht (The Netherlands)**.

Now you can get **the Online Academy Programme**. You will be able to take this ENCATC «Academy on sustainable cultural management and policy» at your own pace and with unlimited access to the materials.

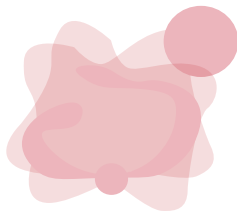
Read more:

<https://www.eventbrite.co.uk/e/2022-encatc-online-academy-on-sustainable-cultural-management-and-policy-tickets-380301511057>



Photo by Lenise Pinheiro.

# WOMEN IN THE THEATRES: AN ANALYSIS OF THE SCENE IN SÃO PAULO



**JOÃO OSWALDO LEIVA FILHO**

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Arts professionals are proud to highlight how the area is keen on embracing causes associated with a progressive agenda. But, could we say that support is also manifested in their practices, in the way art is produced? This article investigates the issue of gender representation in the performing arts, analyzing the place of women in the theatres of São Paulo, Brazil's largest city. The investigation is anchored in a comprehensive mapping of theatre production in 2018, including from commercial to independent plays. It looks at the number of women working in seven occupations: playwright, director, producer, performer, lighting director, set designer and costume designer. The data shows that most plays are written (77%) and directed (78%) by men. On the other hand, women are predominant among producers (52%), a strategic decision-making position.

The analysis starts by comparing the women market share considering three factors: number of professionals, plays and performances, since the latter is a better reference of the overall labor market. And finishes by analyzing how having a man or a woman in a decision-making position impacts the gender distribution of the other occupations.

In spite of several developments from cultural policies in the last three decades, Brazil still has a huge gap in terms of compiling basic statistics about the cultural scene, particularly in the performing arts. Regardless of that, it is possible to highlight some elements of its development in the last decades. Brazilian theatre production is highly concentrated in the largest cities, particularly São Paulo and Rio de Janeiro. Its recent development was driven by the recovery and expansion of the Brazilian economy from the mid-90s to 2015, by specific legislation that boosted investments in the area and by a meaningful improvement in education. Theatre production benefited from incentive tax laws created at the federal level, at the state level, and by a specific city program designated to fund artist collectives. The economic growth also sustained the opening of new cultural venues. Funded by a tax associated with commercial activities, SESC-SP (Commerce Social Service from São Paulo) opened several cultural centers in São Paulo, also increasing the number of plays commissioned to be performed in these venues. Beyond that, a municipal legislation, requiring the building of at least one theatre and one cinema in new shopping centers, has contributed to increase the number of commercial theatres in São Paulo. This dynamic scenario is reflected in the mapping, that gathered data from 1,466 plays (13,993 performances) happening in 269 different cultural venues and places. The negative caveat was the low number of performances: only 10 for each play. The result reflects the fact that most productions have performances from Friday to Sunday, and the high number of plays for children (many performing once a week).

<b>Data collection</b>	São Paulo City - January to December 2018
<b>Nº of plays</b>	1,466 (1,017 for adults; 449 for children)
<b>Nº of performances</b>	13,993 (11,043 for adults; 2,950 for children)
<b>Realization</b>	JLeiva Cultura & Esporte ( <a href="http://www.jleiva.com.br">www.jleiva.com.br</a> )
<b>Partnership</b>	MOTIN: Movimento dos Teatros Independentes de São Paulo APTI: Associação dos Produtores Teatrais Independentes Cooperativa Paulista de Teatro

A more comprehensive analysis of the mapping and its methodology can be find in the academic publication DEBATS - Journal on culture, power and society - Vol. 136 No 1 (2022)

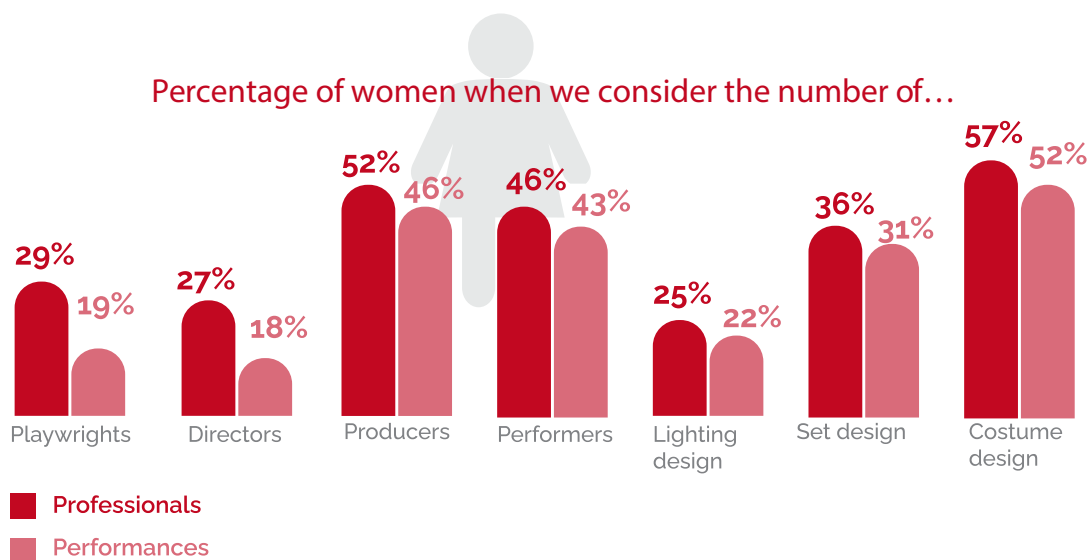
The special issue "Culture and gender. Arts and professions." has already been published in Spanish, Valencian and Catalan (<https://revistadebats.net/issue/view/423>)

The English version will be published at the end of 2022

The data show a huge gender imbalance among the key occupations, playwrights and directors. Out of all professionals who had a text performed on stage and who directed one play, only 29% and 27%, respectively, were women. These results are consistent with studies conducted in other countries, as England, France and Spain. Curiously, the function that could be considered as a third driving force, a strategic job with some decision-making power, showed a fair balance. Among the producers, 52% were women, the same participation they have in the Brazilian population. Regarding

the technical functions, women are a majority among costume designers (57%), but are strongly underrepresented among lighting designers (25%) and set designers (36%). These could reflect traditional labor values. Women would have fair opportunities to work as costume designers, but would not be seen to be as fit as set designers or lighting designers, technical activities commonly associated with "men's work."

When we consider the cast, the gap is reduced, with women representing 46% of all performers, exactly the same registered in France, even though the realities and the data source were completely different. Since the determining factor in the selection of a man or a woman for a character is who the playwrights decided to represent in their scripts, the fact they are predominantly men (71%) plays a decisive part. Each gender would be more likely to talk about their own issues, influencing the gender of the characters portrayed on the stage.



Elizabeth Freestone "blames" William Shakespeare<sup>1</sup>. We would be allegedly reproducing a tendency coming from those days, when plays were written for all-male companies. Her study indicates that only 16% of the characters created by Shakespeare were women. Curiously, the bard is the playwright with the highest number of productions (29) and performances (240) in São Paulo, more than 350 years after his death. What could just be a gag is confirmed when we look at the performers considering the gender of the playwrights. If they are men, 60% of the characters are also men. In the plays written by women, 54% of the characters are women.

**Women are a minority among directors and playwrights, but 52% of producers**

Moving to the plays and performances, some remarks are required. The plays can have more than one professional working in the occupations under analysis. The mapping has registered both genders working together in all of them. There are also some plays in which a specific task is made by a collective of artists or split between a person and the collectives, as informed by the producers. Regarding the comparison with the number of professionals mentioned before, from now on the text will focus on the plays in which there are only men or women in charge of each function.

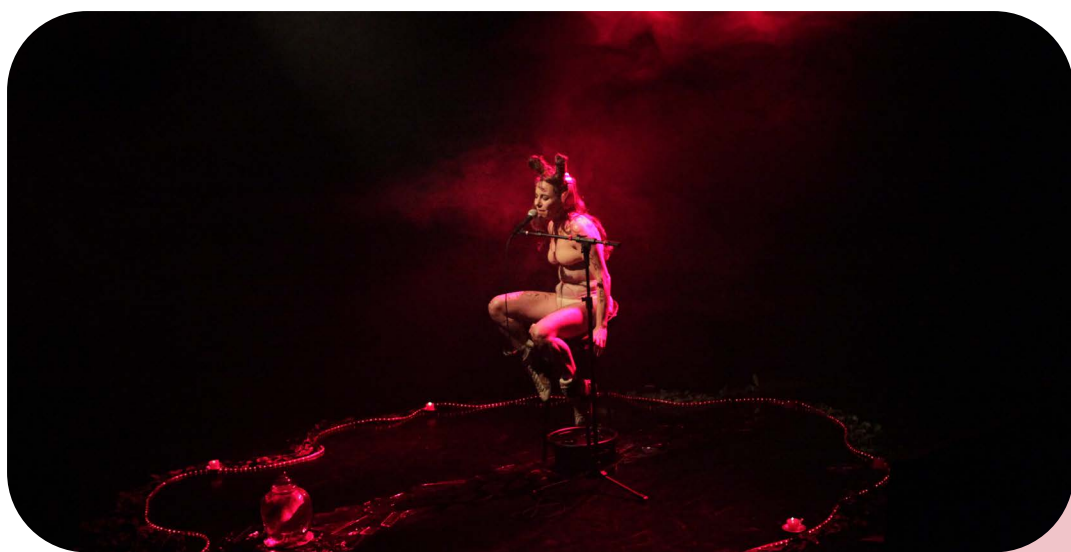
The data reaffirm the imbalances, with all fluctuations pointing towards an increase in the gap already identified against women (see figure in the previous page). In the cases

<sup>1</sup> <https://www.theguardian.com/news/datablog/2012/dec/10/women-in-theatre-research-full-results>

of producers, performers and the technical occupations, there were minor variations. As an example, women accounted for 36% of all set designers. Considering the number of plays, they were in charge of this function in 34% of the productions, and in 31% of the performances. On the other hand, for the key functions, playwright and director, the meaningful gaps were extended even further. Women were 29% of playwrights, but wrote 23% of the plays, which were responsible for 19% of the performances. The data for direction follows a very similar critical pattern. Women were 27% of the professionals directing a production, but they've commanded 22% of the plays and only 18% of the performances. These results are particularly worrisome, since they refer to the two driving forces behind theatrical speech, from the ideas and experiences performed on the stage to the audiences. They reflect an imbalance in the labor market with direct impact on the opportunities of women to express themselves and to be heard.

**Participation decreases when considered the number of performances, meaning women have fewer working days than men and are likely to receive lower salaries**

Even though the mapping does not include information about salaries, ticket box-office, grants or sponsorships, it is reasonable to infer that this scenario also implies a gender gap in earnings. First, because the incidence of men increases when we move from the number of professionals to the number of performances, meaning men have more "working days" than women. And second, because there is a likelihood that plays with more performances are likely to be in a better position to pay higher salaries. They probably had larger audiences and, potentially, more grants or sponsorships. A similar tendency was found in Spain in 2016. A study developed by the Aisge Foundation affirms that women are concentrated in the segment with less daily works. The theatre market reproduces the gender gap registered by the Brazilian Institute of Geography and Statistics (IBGE). A report from 2021<sup>2</sup> shows that among those employed in managerial functions, the percentage of women decreases when we consider the positions with higher salaries. And that, on average, when considered the whole job market, female employees received 78% of the salary of a male employee.



<sup>2</sup> [https://biblioteca.ibge.gov.br/visualizacao/livros/liv101784\\_informativo.pdf](https://biblioteca.ibge.gov.br/visualizacao/livros/liv101784_informativo.pdf)

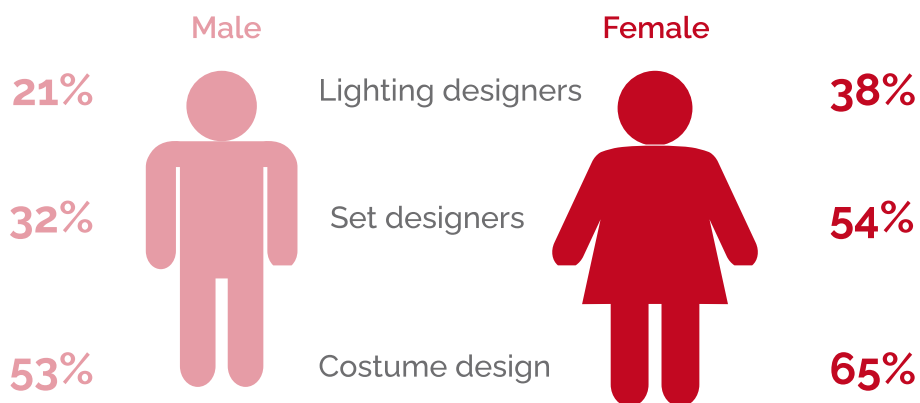
Gender inequality, however, is reduced once a woman manages to be the playwright, the director or the producer of a play, since having a female professional in these functions increases the likelihood of having women in the other positions. And the gap increases when there is a man in these occupations (see figure below in this page).

## The gender gap is reduced in the other functions when a woman writes or directs a play

The analysis first considered the playwrights, splitting the plays in two groups. The first with at least one male playwright and none female playwright. And the second with the opposite configuration. In the case of lighting design, for example, the plays with a woman in charge of the function reached 36%, compared to 23% in the overall sample. Regarding set design, the result reached 53%, reversing a proportion that was only 31% when the playwright was a man. And considering costume design, a function in which female professionals were already a majority in the total sample (58%), this new approach increased the imbalance against men, reaching 70% of productions written by a woman.

Data also suggests these changes are higher when the comparison focuses on the playwright or the director, professionals with decision-making power (considering, of course, the playwrights alive). The plays written by at least one man were also directed by a man in 85% of the cases (78% in the overall sample). This additional imbalance happens in all other five functions. However, the pattern is reversed when the plays are written by at least one woman. While a woman directed 15% of the plays written by a man, this percentage triples, reaching 49% when considering only women-written plays. The percentage of woman-produced plays, which was 52% in the overall sample and 43% in the plays written by men, reached 71% if the play was written by a woman.

### Percentage of women working in technical occupations if the director is...



Moving ahead, the data about producers, which show almost no gender gap, are a positive indicator for women, and also a signal that things could be changing. Once again, the lack of previous data prevents a precise analysis regarding the speed and intensity of this potential change, especially of the reasons behind it. It is remarkable, anyway, that this tendency was also found in the audiovisual field. A report from Ancine (2019) shows a huge gap in women working as directors or screenwriters (22% of the films released in 2018, in both cases) and a strong presence of women as executive producers (43%).

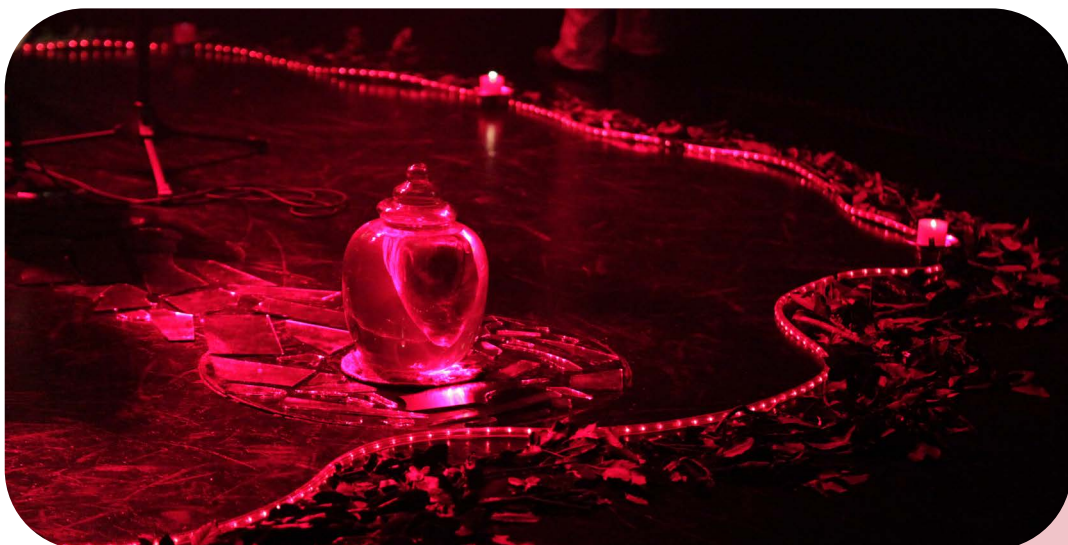
One last word to present a couple hypotheses about the strong presence of women as producers that could drive future investigations. It could reproduce the stereotype

and structural prejudice showing women as gifted and organized professionals tailored to "assist men". It could also be the "open door effect" –barriers being stronger among playwrights and directors, many women would find an opportunity to work only as producers. These two possibilities question the good news approach regarding the data. Prejudice and obstacles against women would pave the path for female professionals towards production.



*Paula Cohen in Carne de Mulher (Woman Flesh), text adapted from the monologue of Dario Fo and Franca Rame originally named Tutta casa, letto e chiesa (1978). Directed by Georgette Fadel, the play had only women in technical and creative roles.*

However, it is unquestionable that this strategic function could help to mitigate the gender gap. More women-driven productions mean a greater likelihood of having a woman in the other occupations. And since the producer can also start and put together a theatre production, having more women producers could enhance the presence of female professionals as playwrights and directors in the future. IBGE shows that women are a majority (57%) among people enrolled in arts courses at universities. This figure helps to support the "open door effect" and, at the same time, indicates that if there was a gap in education and training in the past, it is being left behind, enhancing the pressure to break barriers and open doors still closed to women in the theatre job market.







## JOÃO OSWALDO LEIVA FILHO

João Oswaldo Leiva Filho is a PhD student at Goldsmiths University (London). He holds a Degree in Economics (USP \_University of São Paulo, Brazil), has a Master's Degree in Cinema (USP), and a Master's Degree in Cultural Management (UOC \_Open University of Catalonia, Barcelona). Leiva develops studies about the cultural area at his consultancy company, JLeiva Cultura & Esporte ([www.jleiva.com.br](http://www.jleiva.com.br)). He has edited two books about cultural habits in Brazil (available to download at [www.culturanas capitais.com.br](http://www.culturanas capitais.com.br) and <http://www.pesquisasp.com.br/pesquisa.html>) and one about the cultural infrastructure in 104 Brazilian cities ([www.rotasdacultura.com.br](http://www.rotasdacultura.com.br)).

### **Member's Talk: «Women in the theatres: an analysis of the scene in São Paulo»**

**Date: Friday 30 September 2022 from 14:00 to 15:00 CEST (Brussels time), online**

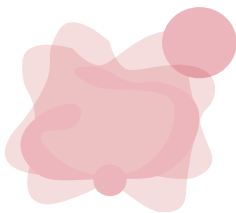
Everyone is encouraged to join an active discussion and account on the article on «**Women in the theatres: an analysis of the scene in São Paulo**» by assisting to the next Members Talk, to take place online on ENCATC's channels at the end of September. The Talk will investigate the issue of gender representation in the performing arts, analyzing the place of women in the theatres of São Paulo, Brazil's largest city, by involving directly the author of the article, João Oswaldo Leiva Filho. To learn all the details of this interesting study, we encourage you to take part!

Sign up: [https://docs.google.com/forms/d/e/1FAIpQLSd8\\_bX-o25nkZHjyZCHkNnq6gZTWF1g4hteIBJfi-WL3X6AQ/viewform](https://docs.google.com/forms/d/e/1FAIpQLSd8_bX-o25nkZHjyZCHkNnq6gZTWF1g4hteIBJfi-WL3X6AQ/viewform)

Learn more! <https://www.encatc.org/en/events/detail/women-in-the-theatres-an-analysis-of-the-scene-in-sao-paulo/>



# PERSONAL MEMORIES OF THE WAR AND REFLECTIONS ON THE POWER OF CULTURAL RELATIONS



**TETIANA BILETSKA**

Deputy Director – Reform Support Team at the  
Ministry of Education and Science of Ukraine

## **The morning that changed the world forever**

Around five o'clock in the morning, residents of Kyiv, Brovary, Boryspil, Irpin, Kharkiv, Odesa, Mykolaiv, Mariupol, Berdiansk, Kramatorsk heard powerful explosions. Ukrainians noticed the sounds of planes and shots near airports.

I woke up to what sounded like a giant firecracker exploding outside my 16th floor bedroom window. Along with the ruptures and flare-ups, a new reality burst into our lives. We all woke up in a different world. Ukraine has been different since then. Europe has changed. Life and the world will never be the same as before the 24 February 2022.

## Still, it happened. Probably, that was inevitable.

My first thought was: "Still, it happened. Probably, that was inevitable." For several months, we have all read in the news and heard from everywhere that the eight-year war in eastern Ukraine could cease to be a semi- frozen conflict like Nagorno-Karabakh and spread further; that Putin was preparing for a full-scale war; and that Russian troops were preparing to invade. We packed "alarming suitcases"; received at work not very realistic instructions on actions in the event of an air alert; were preparing for the testing of sirens in Kyiv before the New Year, which for some reason never happened; went to first aid courses. And at the same time, we did not want and could not believe that in the 21st century, people from the neighbouring country, which for so long positioned itself as a "brother", would turn into barbarians and start killing their neighbours. I remembered my childhood. Every feast of a large family - birthdays, weddings, New Year's or Christmas holidays - was accompanied by a toast "So that everyone was healthy and there was never a war." My parents - children of the Second World War - believed and hoped that their children and grandchildren would live under a peaceful sky.

## How are we all not ready for war!

The second thought was: "How are we all not ready for the war!" Civil protection systems are not working, and people have relaxed and live their safe lives, focused on their own small daily problems or strategic plans for the development of the country at work - that does not matter. The bomb shelters are not ready, and the majority of Kyiv residents have no idea how to distinguish the sound of shelling by small arms, mortar fire or volley fire systems. Almost no one prepared for situations when there is only 10 minutes or seconds to find a shelter and have a better chance of saving your life.



*"War. Patterns and Scars".*

*Photo by L. Bospala, Contemporary photography from Ukraine*

Before the war, I managed to collect the main documents in a backpack. I watched several YouTube videos about survival in the conditions of city military operations. I passed a one-day training course in stopping life-threatening bleeding and purchased four tourniquets. Then I figured out that I was absolutely unprepared for survival under buttles in urban conditions. I was thinking whom of my relatives I should negotiate

evacuation plans with. I was thinking how to prepare my favourite very homely, yellow-eyed cat for the possible urgent travelling out of Kyiv and, possibly, out of Ukraine. During the covid quarantine, I took my fluffy and tender cat from the shelter and managed to love him like a family member so far. I had been busy decorating my apartment just before the war, as I gradually changed the furniture in the last year. Since the beginning of the quarantine, it has become clear how important it is to have both comfort and conditions for remote work at home. As a child wants to live in a fairy tale, so I relied on my home magic: well, war cannot start while I arrange my nest. And then it won't happen either. And last peaceful weekend I just bought the last vases, candles, and dry flowers from Jysk.

### **"Do you see yourself in my eyes, father?"**

I will forever remember the post-apocalyptic views of Kyiv – deserted, sprinkled with anti-tank hedgehogs, rammed with protective concrete blocks and sandbags. There were roadblocks and sirens on the streets. Many people moved to live in the subway and underground parking lots. My brain mixed my personal memories with the photos of my beloved Kyiv which I saw from the evacuation: the statues of St. Volodymyr and Princess Olga, and many other monuments familiar from childhood and now wrapped in the sandbags. Pictures of travel out of Kyiv, surrounded by a shrinking ring of enemies, to the south and then west: going through small country roads with uncountable checkpoints to avoid shelling and bombing; and the ordinary but brave residents of small towns and villages of Kyiv region, who built checkpoints and barricades in the very first days of the war so that no one could pass through and capture the capital.

*"The brutal war broke into the homes of Ukrainians with shelling from heavy weapons, destroyed houses, maimed and killed people. These are incurable scars on the heart, on the body and on the homeland. Nevertheless, Ukrainians believe in victory and wait for bright colours of warmth and love to return to their homes,"*

**Curators of the exhibition Irina Guziy (Ukraine/Germany) and Elena Pagel (Russia/Germany)**



*"War. Patterns and Scars".  
Photo by S. Zholonko, Contemporary photography from Ukraine*

People who welcomed refugees in the premises of Ukrainian vocational schools with such delicious dumplings and borscht, sheltered them in dormitory rooms with hastily made light masking from the blankets of teenagers who fled from the shelling to their homes just yesterday.

I close my eyes and remember in every detail a young woman with a boy (both in pyjamas and house slippers) and a small dog from Irpin. This woman, like I did, woke up in the early morning of 24 February from explosions outside the window. She saw that the neighbouring houses were no longer existing out there. She grabbed her son, dog, car keys and drove south.

I still remember my unrealistic feelings of the moment when my nephew was instructing women and children on the way to the west, how to behave in the event of shelling. It was near the Ternopil Airport. We had been going slowly through a traffic jam for an hour and a half. This very airport was hit by rocket attacks just yesterday. Roadblocks, the piercing cold that returned with the war, the night, the light of searchlights and the trailing, prickly needles of snow. There is nothing around to hide behind. But I will remember forever the sequence of actions: fall to the ground face down; cover the head with hands; open your mouth so that your eardrums don't burst during explosions; and remember where the rubber gloves and four tourniquets for stopping critical bleeding are kept. First helping yourself. Then helping those around you.



As a child, I was brought up under conditions of Soviet propaganda. The theme of the victory of the "Soviet people" in the Second World War - the Great Patriotic War, according to the Soviet approach - occupied a significant place in school education, art and in the everyday conversations of grandparents and parents. I often saw the war in my dreams - nightmares from which I ran. In a dream it was safe and even exciting because you could wake up and somewhere deep inside you knew that it was a dream even in the middle of a shooting or a chase. Now, the new reality came from which you cannot wake up. However, war is no longer a part of my dreams or nightmares. It is very difficult to fall asleep at all for me since 24 February.

5,261,278 Individual refugees from Ukraine recorded across Europe

7.1 M Internally displaced people registered in Ukraine

7 million children in Ukraine became IDPs/refugees

4,731 Civilian casualties (killed)

5,900 Civilian casualties (injured)

Data by [UNHCR of 21 June 2022](#), [UN Office for the Coordination of Humanitarian Affairs of 28 June 2022](#), and [Ministry of Education and Science of Ukraine of 27 June 2022](#)

Another remembrance sticks with me. It was given to me by a woman who fled with her adult daughter from Kharkiv. We met at the railway station in Rzeszów - the first stop in Poland, where I was waiting for my German friend Mathias. He came from Dresden with another friend and a minivan full of essentials for Ukrainian refugees. Their journey Dresden-Rzeszów-Dresden lasted from seven in the morning until five am the next day. As many other citizens of the hosting countries these men were shocked with the events happening in Ukraine. They helped us so much! Mathias and his friend took me to the house of my other friend in Dresden, and we drove the woman and her daughter to the train station, from which they then went to visit friends in Spain, and then they were going to Portugal. I lost names and phone numbers. But the gifted memory stayed with me. Here it is.



*"War. Patterns and Scars".  
Photo by S. Zholonko, Contemporary photography from Ukraine*

A woman and her daughter were waiting for an evacuation train on the railway station platform in Lviv. In the crowd, they saw a family - a mother, a father, and a three- or four-years-old daughter. The man accompanied his wife and daughter to the evacuation. And he himself was ready to join the army straight from the station. The man held his

little girl in his arms. She carefully looked into his face and asked: "Do you see yourself in my eyes, father? I see myself in your eyes. Daddy, you see yourself in mine, right?" Maybe the little girl saw her dad for the last time. I hope not!

### **What did not do all of us in time? What can we do now?**

The third thought after the outbreak of the war was about what did not do all of us in time. Was there a real opportunity to stop the war and we missed it? What can we do now to end and prevent the cruelty and madness of war? Do we still have a chance to stop the process of World War III unfolding in front of our eyes?

In October 2021 during the EUNIC Cultural Relations Forum in Siena, Italy the participants had a discussion on the future of the EU's international cultural relations. I urged my colleagues to keep trying to maintain contact with the cultural community and civil society of Russia despite the growing militaristic sentiments in the country. I thought that we still have time to prevent Europe and the world from sliding into the abyss of a new world war. It was so naive - cultural diplomacy against guns, planes and missiles! Nevertheless, today I am sure that it is time to rethink the role of culture and art in preventing wars and preserving peace.

My friend and colleague Damien Helly wrote me in WhatsApp chat three hours upon the beginning of the war: "What is happening to your country is happening to us all". Yes, this is our common war. But not Russia's war against Ukraine. It is a war against cruelty and for the possibility of any country freely choosing its own path of civilizational development. The price of the question is the possibility for humanity to survive.

In this respect, security, understood as the guarantee of non-violent and diplomatic solving of any international disputes and prevention of any kind of military escalations, may become a fifth pillar of sustainable development along with economic growth, social inclusion, environmental balance, and culture development and inclusion into public policies. Even more, security and peace must be the focus of societal development, as without it the humanity is really approaching to the planetary disaster and self-destruction too close.

123 cultural heritage sites in Ukraine damaged

9 cultural heritage sites completely destroyed

79 constructions of houses of culture / theatres / libraries damaged/destroyed

Data of the Ministry of Culture and Information Policy of Ukraine as of 24 June 2022

The war in Ukraine has led to the sudden suspension of usual cultural life in Ukraine: Most artists lost their revenue stream, while art collections are threatened, and cultural heritage objects destroyed or damaged. Many artists and cultural professionals have been currently residing in the EU countries and working in exile.

Supporting cultural practices that help to overcome trauma and reflect on what is happening in the country and in the world is another thing that can be done now for Ukraine and its people. "[War. Patterns and Scars](#)" project organized by KulturAktiv from Dresden and sponsored by [Beauftragten der Bundesregierung für Kultur und Medien](#) combines an exhibition of contemporary photography from Ukraine with community integration events for refugees. The project curated by Irina Guzyi (Ukraine/Germany) and Elena Pagel (Russia/Germany) provides opportunities for Ukrainians and citizens of

Dresden to better understand each other and situation in Ukraine. It is an opportunity for art-therapy and cultural integration at the same time.

The photo series by Liubov Bespala (Sumy, Ukraine) documents the traces of the temporary Russian occupation in the eastern Ukrainian town Trostianets and the city of Sumy. The photo series "Easter Barracks" by Sergey Zholonko (Kropyvnytskyi, Ukraine) was taken during the Orthodox Easter celebrated in 2022 exactly two months after the start of the war. I decided to illustrate my essay by these photos because they help to go through the desperation and believe in upcoming peace.

Elena Pagel, co-curator of the project, is one of my best friends. She is from Russia but loves Ukraine and its people. Since 2014, Olena has been working with artistic projects about Ukraine. And now she helps refugees from my homeland. For me personally, Olena helps to prevent slipping into fierce hatred of "all Russians". Today, the world is not divided into warring parties - Russian and Ukrainian. The world is divided between those who understand the importance of security and respect for the sovereignty of any country for the survival of humanity and those who are ready to destroy the universe for the sake of imperialistic ambitions or allow the total brainwashing of their own consciousness. Only those capable of critically analysing and peacefully cooperating will survive.

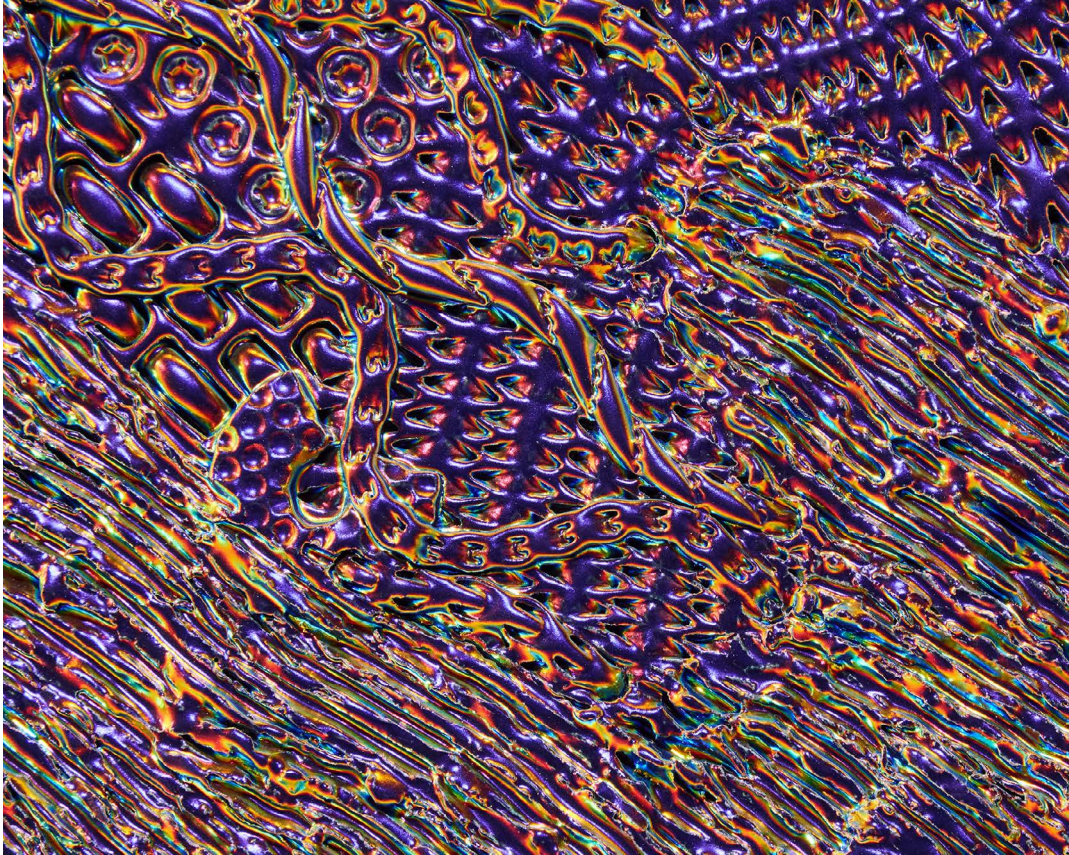
**Only those  
capable of  
critically  
analysing and  
peacefully  
cooperating  
will survive**



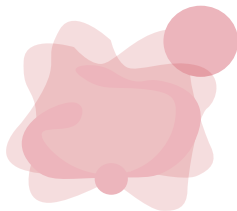
## TETIANA BILETSKA

Tetiana Biletska is a Ukrainian currently residing in Germany. She possesses over 20 years of experience in project management and consultancy for cultural, educational, and humanitarian organisations and projects. Tetiana has worked for the EU / Council of Europe multi-partner projects including *Kyiv Initiative* regional programme for tourism, cinema, and heritage and *Eastern Partnership Culture Programme I*. She has been the ENCATC member since 2013. Now, she works for the Reform Support Team of the Ministry of Education and Science of Ukraine within the multi-donor *Ukraine Reforms Architecture project*. Tetiana is interested in skills development and socio-cultural integration of migrants, and international cultural relations.





# THE ARTISTIC VALUE OF AN NFT



**AMY WHITAKER**

Associate Professor of Visual Arts Administration  
at NYU's Steinhardt School

The NFT phenomenon has overtaken public consciousness, both inside and outside of the art market. However, the NFT has much longer roots, much greater sympathies to the history of art, and much more potential to enact seismic shifts in the art market than the recent discourse might reveal.

A singular feature of NFTs as art is the way that they function as public goods – memes circulating on the internet that are non-excludable and non-rivalrous in consumption, that is, impossible to gatekeep enjoyment and possible to be viewed by many at the same time. But then the NFT or certificate takes this public-good nature (the lack of digital scarcity) and allows it to function as a singular and salable object. In this way, NFTs replace the aura of the original artwork with the aura of ownership.

## What is an NFT?

Technically speaking, an NFT is an ERC-721 non-fungible token on the Ethereum blockchain, though the term has expanded to refer to unique digital identifiers that are registered on any blockchain. To unpack what that means, we need to go back a few steps. Ethereum is a type of blockchain protocol. A blockchain is a public, append-only bulletin board or an immutable, distributed ledger. The crux of blockchain is that it is a way of organizing information and being able to trust the information without trusting a central record-keeper, like receiving a bank statement with no bank or trusting an artwork's authenticity and provenance with no registrar or auction-house specialist. When we speak of blockchain and NFTs, we can talk about 'protocols', which are the types of blockchains (such as Bitcoin, Ethereum, Tezos, and Algorand), and 'platforms', which are the ways we interact with and purchase NFTs (for example, Hic et Nunc, SuperRare, Foundation, and OpenSea).

The Bitcoin blockchain protocol was launched by Satoshi Nakamoto, who circulated a white paper on Bitcoin in 2008 and then, in January 2009, launched the Bitcoin blockchain. The first record or 'genesis block' on the Bitcoin blockchain contained a Times of London headline about bank bailouts in the wake of the 2008 financial crisis. A blockchain registry can take any form of information – a movie, the complete works of Marcel Proust, a record of an artwork, a record of a photo of a cat on the internet – and standardize it into a fixed-length alpha-numeric code by using a cryptographic process called a one-way hash function. A hash function's key feature is that it is almost impossible to reverse. Thus, if one submitted the entire works of Marcel Proust to a blockchain and then changed one word in the document, the one-way hash function would no longer hold, and someone would be able to see that the record had been altered.

Blockchains also chain a group of those records together in a block, so that, by domino effect, it would only be possible to falsify one record by changing the functions of all of the records after it. This kind of chain-link fence approach takes a single act of cryptographic security and adds to it a strength in numbers – of the interconnected records and of the many witnesses to the distributed ledger.



Although blockchains are commonly associated with money (in this case non-fiat or not state-issued money called cryptocurrency), the starting point of blockchains is actually a concern for knowledge. In the late 1980s, the research scientists Stuart Haber and Scott Stornetta were concerned about how easy it was to manipulate a digital file and therefore how we would know what was true about the past. In 1991, they published a paper on how to time-stamp a digital document. Their system tried to ensure the sanctity of knowledge without having to trust a central keeper of the record. What Nakamoto added, was an incentive structure for a broad network of people to maintain the distributed ledger. That incentive was winning Bitcoin (and later other cryptocurrencies) for solving cryptographic puzzles requiring brute computing strength.

In 2015, Bitcoin was joined by another blockchain protocol, Ethereum, launched by Vitalik Buterin who was interested in blockchain's possibilities not so much as a financial instrument but a governance system. First conceiving of Ethereum in 2013, Buterin developed a new protocol that was more modular and easy to program, using a systems of packets or 'tokens'. The primary token was called an ERC-20 or a 'fungible' token. Fungible tokens are interchangeable in the way that dollar bills are. Non-fungible tokens – the ERC-721 tokens that were first launched experimentally in 2017 and codified as an Ethereum programming standard in early 2018 – are unique in the way that traditional artworks are, although they can also exist as part of larger collections of works, in a similar way to Andy Warhol's Flowers or their NFT counterparts such as Larva Labs' CryptoPunks or Yuga Labs' Bored Ape Yacht Club.

A key distinction across blockchain protocols is the mechanism they use to verify the ledger. Bitcoin and Ethereum were built on Proof of Work (PoW), the solving of cryptographic puzzles using brute-force computing power. Newer blockchains, including Algorand and Tezos, use a Proof of Stake (PoS) method instead, in which users must put up a 'stake' - usually defined by cryptocurrency. Those with a higher stake have a greater probability of being selected, thus favoring those who already have cryptocurrency. On certain protocols, one may also risk losing that staked money if one behaves in a fraudulent manner. Proof of Work is a key source of environmental criticisms of blockchain because the energy required to solve those puzzles goes up exponentially. By the estimates of the Cambridge Bitcoin Electricity Consumption Index, currently Bitcoin alone consumes approximately 0.55% of the world's electricity production at 124 Terawatt Hours per year, which is comparable to the energy consumption of Norway or Ukraine. While Proof of Stake systems dramatically lower this energy footprint, they have been criticized for favoring those who already hold currency, thus creating an inequitable barrier to participation.



## The Development of NFTs in the Arts

The development of NFTs in the arts dates to the first NFT in 2014, early experimental collectibles such as Rare Pepes and platforms such as DADA, and the twin launches of CryptoKitties and CryptoPunks in 2017.

In 2014, the artist Kevin McCoy was invited to collaborate with the technologist Anil Dash for the event Seven on Seven, in which Rhizome, an affiliate of the New Museum for Contemporary Art in New York, pairs artists and technologists to create commissioned works. Dash and McCoy planned to unveil a system of registration for digital art, under the name Monegraph, at the event's demo day. As part of their preparation, McCoy demonstrated how to register an otherwise infinitely replicable digital artwork to a blockchain as a unique object. The sample work *Quantum* (2014) is considered the first ever NFT. The works were registered to Namecoin, an offshoot of the Bitcoin blockchain that could accommodate unique listings, as would be done for a unique 'name' of a URL or website identifier.



In November 2017, the Canadian company Axiom Zen (which later spun-out Dapper Labs) launched a digital game of collectible cats, CryptoKitties, that could be bred to create new cats, each given a unique identifier recorded on the Ethereum blockchain. This work followed from the launch in June 2017 of the CryptoPunks, a set of 10,000 pixelated characters created by Matt Hall and John Watkinson, the founders of Larva Labs. The CryptoPunks were given away for free, apart from collectors needing to pay the then relatively nominal Ethereum gas fees. The subsequent launch of CryptoKitties crashed the Ethereum network. Dapper Labs then formally proposed the ERC-721 programming standard for NFTs to the Ethereum consortium, and it was approved in January 2018.

While the CryptoKitties and other collectibles have straddled the fine art and gaming categories, other digital art initiatives were founded before the ERC-721. In 2014, Judy Mam and Beatriz Ramos co-founded DADA, a collaborative drawing platform. Artists all over the world would engage in visual conversations making linked artworks. In 2017, Mam and Ramos curated a collection of these early works entitled *Creeps and Weirdos*, which were registered as ERC-20 fungible tokens in 2017 and then reminted as ERC-721 tokens in 2019. Artists had also been experimenting in early financialization of their own

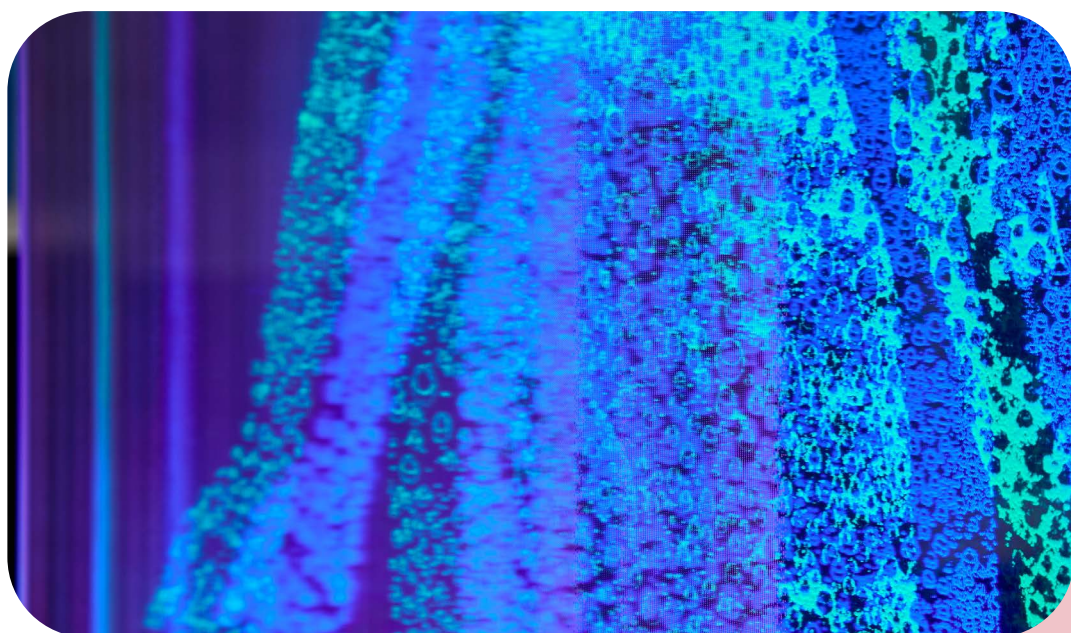
work. In 2015, the artist Sarah Meyohas created Bitchcoin, a currency corresponding to a 5x5 square inch section of one of her photographs, such that the tokens could be collected as is or 25 tokens could be redeemed for a full artwork.

### Art Market Interest

Although there was earlier interest in NFTs in the art market from around 2018, they did not make a splash into the broader public until the March 2021 sale of Beeple's *Everydays*. The sale set a record as the third-highest auction price achieved by a living artist, and sales of NFTs have continued apace. As noted in the Art Basel and UBS Art Market Report, according to the data from NonFungible.com, almost \$18 billion in NFTs took place in 2021, including \$2.6 billion related to 'art' (as defined by NonFungible.com). However, many of these sales are very low value and being traded and resold by a limited number of people. According to Nadini et al. in their paper in *Nature: Scientific Reports*, between June 23, 2017, and April 27, 2021, there were 6.1 million trades of 4.7 million NFTs, not including sales by auction houses. For art NFTs, only 1% of them sold for more than \$1,594, and the top 10% of traders accounted for 85% of transactions.

### Skepticism and Criticisms of NFTs

While many general skepticisms exist about the value of NFTs and the particularities of their circulation in the arts, one of the most persistent criticisms of blockchain, and by extension NFTs, is the environmental impact. As above, blockchains that use Proof of Work consume an enormous amount of computing power, while NFTs are singularly criticized within larger, systemic issues of climate crisis. Although NFTs are often conceived of as a whole new class of art (or, at least for a period, labeled by Wikipedia editors as not art), these digital objects share a common feature with traditional works of art with regard to difficulty with valuations. Both artworks and NFTs do not have cash flows and thus cannot be modeled easily with discounted cash flows. NFTs are also difficult to appraise. For instance, in July 2021, NFT collector and museum trustee Eduardo Burillo tried to donate CryptoPunk #5293 to the ICA Miami. However, the museum was not initially able to accept the donation owing to the difficulty of appraising the work. The donor needed an IRS valuation for the charitable donation and the museum was not allowed to accept donations of uninsured works.

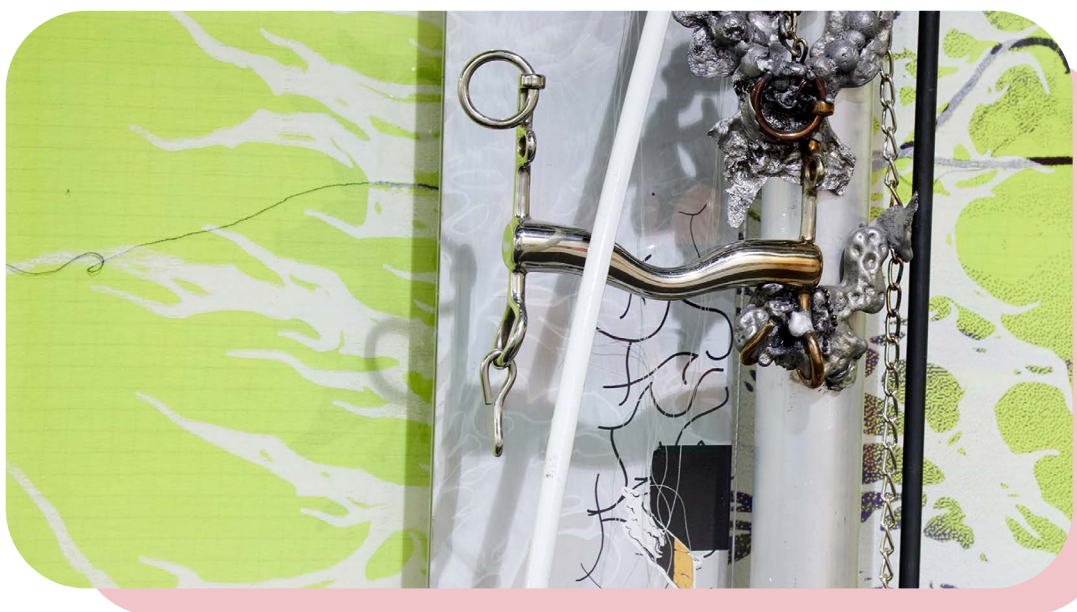


Burillo's art advisor, Caroline Taylor of Appraisal Bureau, announced she is developing a proprietary NFT valuation platform that Lloyds of London and other insurers have generally accepted. Not only does the lack of appraisal standards for NFTs complicate tax and insurance purposes, but also the sky-high prices raise concerns over the reliability of comparables traditionally used by appraisers to corroborate the value of artworks.

Appraisers and conservators of time-based media art may find evolving roles in relation to art markets because high levels of technological understanding can be necessary to verify the authenticity and provenance of NFTs, especially where there have been complicated movements of artworks across different blockchains. For instance, when Kevin McCoy's 2014 work *Quantum* was sold at Sotheby's in June 2021, the work had to be ported over from the Namecoin blockchain by reminting it on Ethereum. A troll tried to lay claim to the defunct listing on Namecoin and then repopulate the registration with new metadata. The artist was put in the position of verifying the authenticity of his own work, simultaneously occupying the locus of vulnerability and of expertise. Over time, conservators and appraisers may be asked to take on this role, akin to ratings agencies in financial markets. Counterintuitively, immutable records can require a more ongoing, organic maintenance and a deep understanding of the technologies themselves.

New questions of collection management arise, in particular the security of NFTs and their safekeeping via systems such as IPFS (Interplanetary File System) and NFT management start-ups such as Artnome's Club NFT. Blockchain records are also being developed to track physical artworks. Artory, which listed the 2018 Ebsworth Collection sale at Christie's New York to the Ethereum blockchain, is now creating NFTs for physical artworks using the Algorand blockchain. Other companies, such as StartBahn, have developed systems of artwork tagging and registration for both artists and collectors.

At the same time, exhibition and display practices for NFTs are still developing. Pablo Rodriguez-Fraile founded the cultural institution Aorist after hosting exhibitions in Decentraland. NFTs have made inroads to major art fairs, with NFTs displayed at ARCO Madrid in July 2021, followed by the Crypto Kiosk at Nagel Draxler at Art Basel in September, the surfing project at Artissima in October, and the Tezos NFT installation in December at Art Basel Miami, in part transforming the white cube into the black box.



## Future Directions

While NFTs may seem new, their trajectory follows a longer arc from earlier attempts of art markets to create tradable forms around ephemeral art. Sol LeWitt's certificates of authenticity that accompany Wall Drawings mirror the relationship of NFTs as readily accessible images for which only one person or entity (the certificate holder) can claim ownership. Yet because of the lack of singularity of digital works or their existence in infinitely many identical copies, NFTs can transform the ecosystem of digital images, establishing this aura of ownership and, in turn, digital provenance of artworks.

As we watch the NFT landscape unfurl, we can see new experiments in resale royalties for artists via NFT platforms such as SuperRare. This automation of resale royalties – as either bypassing or double-counting collections agencies – calls for renewed consideration of legislative oversight of the Artist's Resale Right. This royalty especially serves artists in a market with frequent trading, speculation, and escalating prices without settled and agreed valuation for works. Artists may gain new avenues of financial support from these automated royalties, and new forms of power initiating artworks into the marketplace and broader arts ecosystem.

NFTs also present potentially consequential changes to the art market itself. New artworks are entering the marketplace without vetting by traditional critics or curators, and typically sold directly by artists to collectors via NFT platforms. In NFT sales at auction houses, some record sales are driven by new buyers. When Beeple's *Everydays* sold at Christie's, 91% of bidders were new to the auction house.<sup>21</sup> And while there are calls to democratize the art market via NFTs –and determined cries against the art establishment for enforcement of a taste-making apparatus – in many regards it remains radical to interact with NFTs as art, in the way that the science fiction writer Bruce Sterling did in his close looking at all of the works in the first exhibition of the NFT platform Feral File.

Underneath the glittery spectacle of marquee auction prices is the potential for large-scale shifts, not only in the curatorial systems of vetting artworks and in the role of time-based media art conservators, but also in the fledging yet sturdy efforts of artists to create economic sustainability that may, over a long arc, be assembled piece by piece to become the cathedral businesses of our time. As the artist Kevin McCoy has said, we have just completed a 30-year arc of digitization and are entering a 30-year arc



of tokenization. Opinions on this arc range from revolutionary transformation of the arts and the larger democratic project to tulip craze redux. As we travel from hype to hyperreality, and watch artists and others reimagine ownership, economic sustainability, and creative work using NFTs, the same fundamentals are there of how we know what was true about the past and how we continue to understand the present and imagine the rapidly evolving future. As Robert Storr once wrote of Bruce Nauman's art:

'The essential questions...are constant insofar as they concern eternal tensions between life and death, love and hatred, verifiable truth and gnawing existential doubt, yet to retain their resonance and urgency they are at the same time constantly in need of concise and exacting restatement.'

If anything, NFTs – even with their spectacle of seemingly rootless origins – invite us into those questions of value, knowledge, and art.

*Originally published by Art Basel as "NFTs and the Art Market," in McAndrew, Clare (2022). The Art Market 2022. Basel: Art Basel and UBS, pp. 49-55, and as "The Artistic Value of an NFT," on the website of Art Basel at: <https://www.artbasel.com/stories/art-market-report-amy-whitaker>. © Amy Whitaker*



## AMY WHITAKER

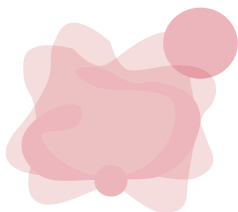
Amy Whitaker is an Associate Professor of Visual Arts Administration at NYU's Steinhardt School, a blockchain researcher, and the author, with Nora Burnett Abrams, the Mark G. Falcone Director of MCA Denver, of *The Story of NFTs: Art, Technology, and Democracy*, an NFT primer co-published by Rizzoli and MCA Denver in early 2023, based on their 2021 video series *Putting the Fun in Non-Fungible Tokens*.





# MAKING ARTS ACCESSIBLE IN RURAL AREAS OF CAMBODIA.

NEW WAYS OF IMAGINING THE  
RESTITUTION OF OBJECTS



 **TOLA SAY**

Research Coordinator at Cambodian  
Living Arts

This article is the result of the research conducted by Tola SAY during the e-residency [Virtual Crossovers](#), organised in April 2021 by AEF and ENCATC, the European network for cultural management and policy. Tola worked closely with her mentors Carla Figueira and Musa Igrek to understand how arts can become more accessible to local communities in Cambodia. Here is what she discovered.

Growing up in Pursat, in the western part of Cambodia, in the early 2000s, my daily life was accompanied by the songs of influential singers from the 1960s such as [Sinn Sisamouth](#), [Ros Sereysothea](#), and [Pen Ran](#). These songs continue having deep power and meaning for Cambodians like myself in the present – especially because so many farmers, scholars, and artists, including the ones mentioned, were killed during the Democratic Kampuchea regime (1975-1979) known globally as the Khmer Rouge.

The genocide had a very negative and long-lasting impact in the ecology of culture in Cambodia. In fact, the country has only one post-secondary arts school, the Royal University of Fine Arts; one National Museum which is dedicated entirely to antiques of the Angkor era; no permanent art space to exhibit contemporary artwork; and, since Preah Suramarit National Theatre was demolished in 2008, no proper theatre. And, while the arts infrastructure in the capital city of Phnom Penh is less than ideal, there are fewer opportunities still in the rural parts of Cambodia which lack the art schools and private galleries of cities like Battambang and Siem Reap, as well as access to artistic experiences and training. Many of the Cambodian artists and cultural practitioners I meet tell me that they only learned about "arts" when they came to study in the city.

But it is important to enable all Cambodians to develop their appreciation for the arts through access to arts education and programming because arts is an effective tool to create cultural awareness, a sense of identity, as well as to boost people's creativity and innovation. Cambodian youth, and numerous local and international entities are beginning to work to fill this gap in the cultural sector. Therefore, this article explores contemporary approaches to arts education and programming in Cambodia by interviewing different stakeholders, including Cambodian and international governments, arts organizations, and foreign donors whose support and work are helping to make the arts accessible throughout Cambodia.

Technological developments have long been very important in providing access to particular art forms in rural areas in Cambodia. In the early 2000s, *Lakhoan Vithyu* radio dramas often adapted from Khmer novels were broadcasted widely; as a child, I

**The genocide had a very negative and long-lasting impact in the ecology of culture in Cambodia**



Chapei Master Kong Nai

remember that my family and I would always rush to finish our lunch to ensure that we did not miss any episode of the radio dramas. In that period, [Lakhon Bassac](#) traditional operas were performed in different parts of the country during the Khmer New Year and other national celebrations, and I remember clearly that, once or twice a year, most of the villagers and my family would carry handcrafted mats to a pagoda from 4 in the afternoon to find good spots to sit and enjoy *Lakhoan Bassac* performance till the middle of the night.



*Sbek Thom*

After we watched it, we could always play around by mimicking words from comedians (Tlok) and giants (Yeak) roles.

And yet, with the more recent rise in the use of social media throughout the country, these forms of performing arts and radio dramas seem to be disappearing. Moreover, the use of mass media to make available cultural content to populations may also have unexpected results; for, while there is some Khmer arts and culture-based content being broadcasted and discussed in the mainstream media, most people, including those who live in rural areas, tend to appreciate and enjoy Thai, Chinese, Indian or Korean dramas which have more distribution slots than national arts-centered programmes.

An additional challenge is that Cambodian youth seem to be more fascinated with Cambodian pop and rap music, as well as with foreign culture such as K-Pop, than they are interested in traditional Khmer culture. Their preference is clearly seen through their discussions and activities on social media platforms, mainly Facebook and TikTok. For example, people can observe the great number of youth participation in music concerts hosted across Cambodia, mainly sponsored by beverage or beer companies, whereas only a small number of youths would enjoy [Lakhon Khol](#) Cambodian masked dance theatre, [Sbek Thom](#) Khmer shadow theatre and other forms of classical, traditional and contemporary forms of arts.

Getting the younger generation to have more access and be more knowledgeable and appreciative of Cambodian traditional culture is a concern for many working in the arts, both at the government level and in the cultural sector. To enable people, especially in remote areas, to access various Khmer traditional and classical arts, the Cambodian Ministry of Culture and Fine Arts (MoCFA) has been trying to get public attention and

participation through various approaches. Dr Siyonn Sophearith, Director-General of Techniques for Cultural Affairs, notes:

Touching on the influx of foreign culture influence on Cambodian youths via technology, Siyonn acknowledged he too has noticed this matter and highlighted that it is important to get youths to participate and enable them to experience Khmer arts and culture events. So far, he said the MoCFA has been using different techniques to encourage youths including promoting the 'youth for national culture' theme in an annual national cultural day and making arts more accessible by hosting events online. However, he added that it is not easy for one to have a passion for arts and to feel that they should take part in promoting and preserving their own culture if these ideas have not been nurtured from an early age.

**In the present day, there are many digital tools to share information, yet it cannot help ensure that our art knowledge and information reach out to people in remote areas**

The importance of arts education in Cambodia is recognized by the government, and in recent years some partnerships have been developed to reinforce it. Siyonn explains the official rationale and plans:



*Cambodian Royal Ballet*

"Kids cannot appreciate and love things unless they are exposed to arts and understand it as they are young. We thought about it. Based on the objective of the cultural policy 'education for culture and culture for education', however, it is a national affair that we cannot achieve alone. Therefore, we collaborated with Cambodian Living Arts (CLA), UNESCO and the Ministry of Education, Youth, and Sports (MoEYS) to sign a Memorandum of Understanding (MoU) to do a pilot project (2017-2022) on arts education." And voices from those implementing these projects, tell us that this is working.

After the MoU was signed, pedagogical coordinator and Phnom Penh based New Generation School art teacher Kong Vollak expressed that 7th graders were very excited

and actively engaged in the drawing and handcrafting classes. He said it was a very successful project and it resulted in the expansion of the programme which included music and dance subjects, as well as an in-progress intangible cultural heritage studies programme. Vollak emphasized these positive results: "Arts education helps students think creatively and be innovative. When we look at it critically, it is interrelated with other science subjects. After four years of implementing this programme, I can see remarkable results through the outcome of students' learning. At once, my students told me that they would not have made an attractive and useful robot if they had not been in arts education." Nevertheless, he added that it was very challenging for him as a teacher, as well as for the students in the beginning, because, although his students are passionate about drawing, they could not draw as they did not learn the basics while in primary school. It is therefore pertinent to ensure that arts education is embedded at all levels of education in Cambodia. This will pave the way for a new generation that is more confident in itself and in its heritage.

The support of foreign organisations aiding Cambodia in developing arts education, as well as the cultural sector, is very important. Discussing what kind of arts education should be developed in primary school throughout the country, Vollak mentioned the [Japan Team of Young Human Power \(JHP\)](#), a Japan-based organisation whose activities in Cambodia focus on construction of school facilities and provision of music/art education, has partnered with MoEYS, Japan International Cooperation Agency (JICA) and Cambodia independent artists to produce contents of art book drafts for students at the primary level. He said a minister of MoEYS has signed on arts book drafts and the organisation has been working on pilot projects in Kandal and Takeo provinces. Although the project is mainly done by the foreign organisation, Vollak complimented the books' content and design, saying that they are well produced and attractive to young students.



Foreign support was also key to the production of the [NomadiX Art Tour](#), which aimed to celebrate and make arts and cultural events accessible in rural communities. Marina Pok, Creative Director of Annica Foundation and co-founder of NomadiX Art Tour, explained that the idea to create the art tour with different visual artists outside the capital came from her observation that students and people in those remote areas rarely had the opportunity to [experience arts](#) and culture events for themselves because most of these programmes are organised in the city. Pok explains the process: "We invited students

from different schools and people in the villages in Kampot and Siem Reap provinces to participate in interactive workshops, panel discussions and collaborative exhibitions which are the main activities of our tours. We also had performances from local artists because we thought that that is how people can start to understand arts by just looking at their own community art forms." Pok noted that she and the artists on the tour have received positive feedback from teachers and students who say that the arts tour programme brought much excitement and inspiration to students as the programmes delved into the Cambodian contemporary arts to create stories and artworks that reflect their personal experiences and reality. However, Pok observed that her [project](#), which was a part of the International Women's Day 2020 celebration, would not have been possible without the monetary support from different actors and entities, especially the United Nations and the Swedish Embassy.

Magnus Saemundsson, first secretary from the Embassy of Sweden, explained that the Swedish government has been supporting many arts and culture events in Cambodia, as part of their policy of foreign affairs addressing gender issues. He noted: "The Swedish embassy in Cambodia has projects valued between USD150,000 and USD200,000 for arts and culture activities annually. Arts and culture are linked to social and economic development. Arts helps people open their minds and think critically and innovatively. Therefore, it is a very important part of a foreign government, like Sweden, to support and encourage people's participation in this area." Saemundsson recalled that the Swedish embassy in Cambodia has been sponsoring International Women's Day since 2019 when it worked with music company production Baramey to do music concerts and produce music videos with gender issues and human rights contents. He further stressed in relation to access to arts in rural communities that:

"We think that it is crucial to support visual artists to celebrate arts in remote communities regardless of its scale, to work on a long-term basis and around the country because there are not many arts and culture activities or events for rural communities to experience. The goal of this support is to engage people in arts and inspire them to think critically."

To implement arts education and to promote cultural and arts programmes, it seems Cambodia still needs a large amount of support from international organisations and foreign donors. And yet, while varied stakeholders have been actively supporting arts education in the country, their scope of support changes according to the direction of their foreign policies and organisations' vision. Thus, a long-term strategy for the arts sector in Cambodia should strive to carefully balance local and international funding models to ensure that the sector is ultimately able to sustain itself.

To address the 'unpredictable' support of foreign entities, the Cambodian government should allocate a larger amount of its national budget to the cultural and creative sectors to improve the current situation of Cambodian arts, as they have done with the education (and national defense) sector. Moreover, to get the public's attention and ignite people's curiosity about the arts in all parts of the country, various mainstream and digital platforms should be fostered by the Cambodian government.

As the country evolves, the Cambodian arts scene has been developing too. However, if we look at the current state of Cambodia's arts infrastructures, there is no proper theatre hall, including in the capital, no spaces for artists to rehearse or showcase their contemporary performing arts; no schools for students to study filmmaking/cinema; and no permanent space/museum for artists to exhibit their contemporary artworks and for students to experience them, except for a private art space owned by a French national

called "[Romchek 5 Art Space](#)" in Battambang province. The latter can be an example on how alternative spaces can be created by non-state actors, but it is important and urgent for the government to take responsibility and address these issues by creating fully equipped physical spaces for people to have artistic and cultural experiences and study/train.

The Cambodian government and the cultural and creative sectors independently and collaboratively can make a difference and enable arts, heritage and creativity to be experience in different ways. People get different benefits from seeing artworks physically, watching performing arts on the screen and attending living arts performance. They also benefit from directly engaging in creating and producing those cultural experiences themselves and with their communities, while developing links with those further afield, either in other regions of the country or abroad. I believe that more consistent arts access and participation for all can energise large numbers of youth who are based in the remote areas to think creatively and innovatively, to have national and international arts and cultural awareness, and to develop a sense of belonging by taking part in preserving and developing their national arts and culture.



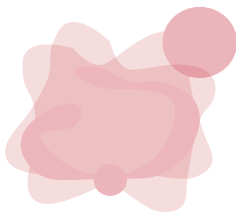
## TOLA SAY

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

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



## TOWARDS A GENDER EQUITY IN THE ARTS



**KLAUDIA CHZHU**

Emerging arts and cultural manager  
from Russia

This article is the result of the research conducted by Klaudia Chzhu during the e-residency Virtual Crossovers, organised in April 2021 by ASEF and ENCACT, the European network for cultural management and policy. Klaudia worked closely with her mentor Kiwon Hong to research gender equity in arts, with a particular focus on policies and gaps for visual artists in Europe.



## Introduction

Reaching gender equality and empowering all women is proclaimed as [the 5th Sustainable Development Goal \(SDG\) by the United Nations](#), from which the artistic sphere should not be exempt. Gender disparity in the arts is a pressing problem in the 21st century. There are many issues that must be addressed by arts institutions and managers to ensure a comfortable and level-playing field for artists.

A new UNESCO report published in 2021 on [Gender and Creativity: Progress on the precipice](#) highlights the power of robust data-gathering and indicates the areas it should focus on in the future. It also provides a wide variety of transformative gender policies and measures: from increasing the visibility of women and gender diverse artists, to mentoring and training schemes, opening up funding and ensuring it is accessible in the long term. (See Report pg. 54)

This article will focus on some of the issues that artists have been facing according to their gender and will share ideas for solving them. It is based on researched material covering gender equity issues in the arts and on several interviews with artists from different countries conducted in April 2021. The geographical scope of the article is limited to Europe and the focus is on visual arts as an art form.

## Interviewing Artists on Gender Parity

In the framework of my one-month participation in the Virtual Crossovers e-residency for emerging arts journalists, I interviewed 26 artists from different European countries. This interview, albeit with a small number of respondents, helped me to look at gender issues from an artist's point of view. The artists were asked the following questions:

- *Do you feel gender inequality being an artist?*
- *What problems do you face (or your fellow artists)?*
- *Do you have difficulties combining work life and personal life (e.g. taking care of baby/yes)?*
- *If yes, explain the obstacles you face. Could you mention examples of good practices you were involved in or you know that contribute to gender equity?*
- *What problems does this practice solve?*

The interviews conducted with the artists have identified 3 different groups of answers: the first group of respondents indicated that they have no gender barriers as artist, mainly because of their male identity; the second group acknowledged that as female artists, they have to work twice as much; and the third group did not pay any special attention to gender issues in the arts.

However, the existence of gender inequality can even be traced in the very words of respondents, as quoted in some of the responses below:

*'I'm a man, so I believe there is really a huge inequality towards women...'; 'As a male artist I have not had episodes of gender inequality...'*

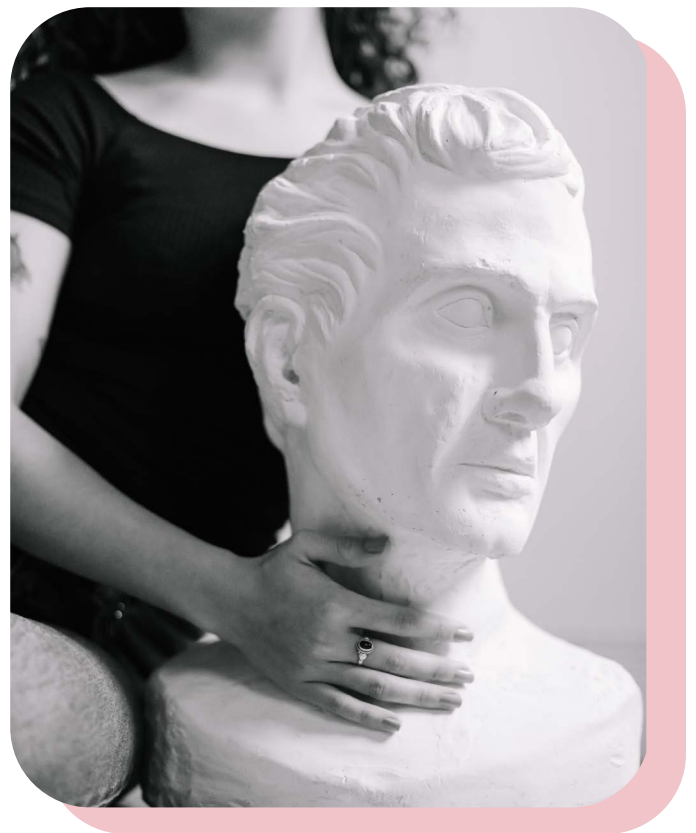
It is a pity that no one answered something like *'I do not have any gender-based challenges being an artist, maybe because I am a woman!'* It is an ideal reply, and yet still unimaginable, isn't it? This shows that there is a gap in the balance between the genders working in the same area. Nevertheless, we know where to head towards -- the answer that was illustrated above.

There is no doubt that many gender-based gaps still need to be tackled. Two major aspects that will be described in this article are the difficulties in reconciling work and personal life, and the lack of representation of women artists in arts institutions.

## Reconciliation of Work and Family Life

Artistic and cultural work, like any other kind of work, is subject to equal opportunity policies, employment rights, and various means of protection like all other workplaces, as enshrined in the [1980 Recommendation concerning the Status of the Artist](#) as well as in the [UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions](#). Both should serve as inspiration for people and countries to embark on this path towards gender equity.

However, it is difficult for artists to combine work with raising children due to the nature of the artistic work. Given the fact that artists usually work from home or in their studios, the process of setting up, assembling, disassembling, or any other type of art product that may be created, often takes a long time. In this context, parenting can be difficult especially for single-parent families, not only for single mothers but also fathers. In order to create a comfortable environment for artists, it should be common practice for institutions to cover childcare costs. Other obstacles are also linked to the need to travel with children and the specific school requirements that need to be taken into account.



Below are some of the answers from the interviewed artists about issues related to work-life balance:

*'Yes, years ago I worked three part-time jobs and had two children in school. It was tough as a single mother.'*

*'I am a single mom, it's full-time parental duties. A full workday as a professional artist sometimes costs more in childcare than I can make from a sale.'*

These answers confirm that there is a real obstacle for artists who are also parents.

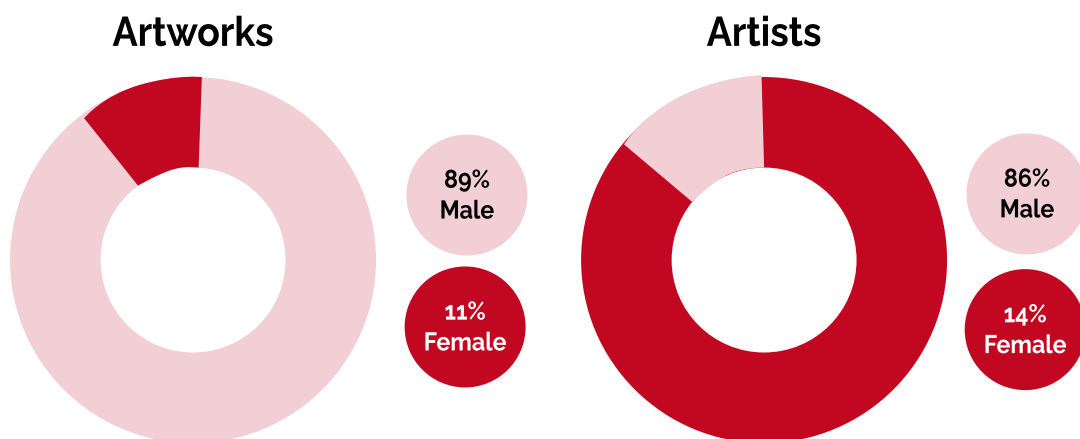
The paper entitled [How Not To Exclude Artist Parents: Some Guidelines for Institutions and Residencies](#) written in 2021 by Hettie Judah and a group of artist mothers, offers a set of recommendations on how entities and managers can contribute to reduce obstacles related to parenting during artistic production. The paper proposes actions such as carefully paying attention to gaps in the artist's CV that may be linked to maternity/paternity leave, or to make it a standard practice of understanding the artist's family circumstances at the outset of a project.

## Unequal Representation and Gender Mentioning

Another big gender gap is associated with unequal representation in the arts, whereby female artists are under-represented at museums, galleries, and auctions.

[The Representation of Female Artists in Britain During 2019](#) report provides evidence on the representation of female artists in the UK. The pie chart below showcases that out of 14,411 works acquired by the Government Art Collection houses, 10.7% are by female artists where 14.3% represent female artists.

**Evidence 19**  
**Government Art Collection**  
**Artworks and Artists**



[The New York Times](#) reported in 2019 that only 11% of art acquired by the top museums worldwide for their permanent collections was by women and 14% of all exhibitions were either solo shows featuring female artists or group exhibitions in which the majority of artists were female.

In addition, the female artists who were interviewed also responded that they face a lack of attention on the part of festivals or exhibitions organizers and that they need to prove their talent much more.

## Future perspectives

It is clear that we need empathy and solidarity, we need to hear from each other and support each other. In an ideal world, we would not have answered something like *'As a man, this is quite a hard one for me to answer about gender inequality. I can't really speak*

*for anyone else so let others give their experiences here...'; we would have rather tried to answer from a female perspective and try to understand the problems other artists are facing.*

Solving gender inequality requires not only the action and participation of female artists, but the involvement of all artists. If all the artists understand and acknowledge the existence of gender inequality, a sense of openness and proactive approach can help to raise awareness on the issue. It is also clear that not only institutions must introduce innovative measures to reach equality, but artists of all identities need to stand for their rights too. The ability to empathize is the key to feeling and understanding the problem, and ultimately finding common solutions. The mutual written or unwritten arrangements between genders would lead to balancing, agreeing, as an example, not to mention gender category in papers such as CVs, bios, or artists' statements, in order for artists to be assessed only for the quality of their work. Another aspect could be an agreement that provides childcare costs coverage as a basic need for artists who are parents.

Interviews showed that some artists are not aware of obstacles their fellow artists have. The role of institutions and individuals is instrumental in that sense: they should encourage group discussions, talks, and other kinds of conversational formats with participatory approaches for artists that can facilitate dialogues and solutions to the problems.

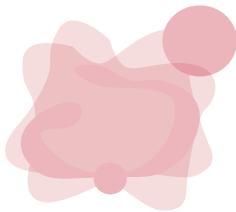


## KLAUDIA CHZHU

Klaudia CHZHU is an emerging arts and cultural manager from Russia. She studied History at the Moscow State University, specializing in Modern and Contemporary History of Europe and America, majoring in Sino-American relations during W/WII. She holds MA in Arts & Cultural Management from Universidad Internacional de Cataluña (UIC Barcelona). Together with her master's colleague from Iran, Klaudia defended the masters' final project on Saving Cultural Heritage in times of conflict. After completing her study, she founded Art & Culture Inside, an online platform covering Contemporary Art and Cultural Heritage. Throughout 2021, Klaudia has been selected as one of the European Heritage Youth Ambassadors representing Russia and its cultural heritage by reporting for European Heritage Tribune, networking with other Youth Ambassadors and taking part in ESACH and Europa Nostra activities.



# EU HERITAGE OPEN ONLINE COURSE



**ROBERTA CAPOZUCCA**

Project Manager at Consorzio Materahub

Cultural heritage is widely considered a social function where people and inherited resources are brought together in a living cycle of authorship and consumption through space and over time, reflecting identities and creating legacies. De facto, the evolving perception of what cultural heritage is, along with the social, economic and environmental circumstances constantly affects the role of cultural operators, requiring always different skills. Today, while there is a urge to preserve traditional heritage occupation related to conservation and preservation, the current integrated and participatory approaches to culture requires new skills to innovate management and business models, attract new audiences and be able to negotiate with the many stakeholders and authorities involved in the valorisation and preservation and also to make better use of the technologies both for preservation purposes and for the enhancement of the visitors' experience. Even though European policies and financial programs are providing spaces for experiment, recent studies and research have demonstrated a certain degree of inadequacies of its professionals to run and to direct the newest approach to culture.

In this context, in 2019 [Materahub](#) led a consortium of European research and educational centres to investigate the gap between the educational system and market needs in order to enhance the role of cultural and creative professionals. The consortium, constituted by 10 institutions from 7 European countries, operated in the framework of the project [EUHeritage](#), funded by the Erasmus + program (Sector Skills Alliance for Design and Delivery of VET) and implemented at the turn of 2019-2021. The projects' partners were four professional education and training institutes, [Fitzcarraldo Foundation](#) (Italy), [University of Malta - Institute for Tourism, Travel and Culture](#) (Malta), [Hellenic Open University](#) (Greece), [National Institute for Research and Training cultural - NIRCT](#) (Romania); three industry representatives in the field of cultural heritage, culture, tourism, creative industries: Materahub (Italy), Alden Biesen (Belgium), Asociation Plataforma La Cultora (Spain); a research center and sector representative in the field of digital and ICT for cultural heritage: [M2C Institut für angewandte Medienforschung GmbH](#) (Germany); European networks and sector representatives in the field of culture: European network for cultural management and policy [ENCATC](#) (Belgium) and the chamber of commerce [Camara de Comercio and Industria italiana para Espana - CCIS](#) (Spain).

The most important output of the project, which at the light of the current skill-gap and the most recent eco-systemic approach granted by the European project Charter results still valid, is the [MOOC](#): a 5 module program designed to tackle the impelling gaps of the educational path for heritage professionals. The online course consists of 300 hours of free training taught by the most prestigious European institution devoted to heritage. The first module "Cultural Heritage for local development" is designed and taught by the Italian Fitzcarraldo Foundation with a focus on the theme of experiential tourism, the second "Design an innovative Visitor Experience" is coordinated by the Institute for Tourism, Travel & Culture of the University of Malta with an approach on the management aspects concerning the construction of a visiting experience, the third "Digital strategies and tools for cultural heritage" is designed and taught by the M2C Institute for Applied Media Technology and Culture of the City University of Applied Sciences in Bremen, the network European ENCATC and the National Institute for Cultural Research and Training (NIRCT). The fourth "Entrepreneurial approach for cultural heritage" is coordinated by Materahub and the Hellenic Open University of Athens, and the last module is dedicated to the theme of "Sustainability, impact measurement and project evaluation".



On the [MOOC](#), Paolo Montemurro director of Materahub says: "the definition of this path has allowed us, research and educational centers, to understand the needs not only of students but also of the trainers on a series of issues that in the cultural heritage field are still open and unresolved, making the classes a moment of discussion and dialogic process of advancement. During the first session, we also realized that it is not enough to offer excessively vertical training packages, but that instead it is necessary to build ecosystems of skills based on deep knowledge of management. For example, it is not enough to bring technology into the heritage if there is not a joint action on how that technology can serve both operators and visitors".

And now, after two years since its launch, the consortium will reopen the possibility to join the classes to both old subscribers and new participants, offering the chance to interact with the modules' coordinator and update them. Classes will be accessible from the end of September, for registration and news visit on the project website <https://www.euheritage.eu/> !

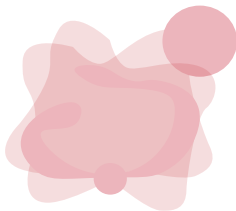


## ROBERTA CAPOZUCCA

Roberta Capozucca is a Project Manager of Materahub with a specialization in communication of cultural and creative projects. Since 2014 she has worked on the design and management of projects dealing with the cross-fertilization between arts, cultural heritage and other sector of economy, society and culture. Since 2015 she is a journalist for the Italian newspaper *IlSole24Ore* where she writes about European cultural policies, economy of culture and access to fundings for the sector. In 2021 she has started teaching cultural project design in various Italian University (Roma Tre University in Rome, 24Ore Business School in Rome, Catholic University of the Sacred Heart in Milan, University of Ferrara). In 2021 she has also started her own project focused on developing cultural and creative projects for rural areas, developing a music festival and a space for empowerment.



# HERITAGE STORY TELLING



**NANSI IVANIŠEVIĆ**

Former Minister of Education and Sport and  
Special Envoy of the President of RC in OIF

The non-governmental organization Prokultura - Observatory of Cultural Policies - Split (Prokultura Split) has been operating in Croatia since the beginning of the second millennium. It was founded on the model of the Grenoble Cultural Policy Observatory, aiming at widening the access of the previous projects of the author of this article in the field of cultural and artistic education and monitoring of the functioning of public policies, especially emphasizing the importance of education of administrative personnel.

Prokultura has been a member of ENCATC almost since the beginning of its activity.

In addition to the realization of numerous projects, from the very beginning it strives to contribute to local development by popularizing culture, developing and creating new audiences.



By educating cultural personnel whenever possible through various scientific and professional gatherings, indicates insufficient knowledge of the back side of functioning the public cultural policies: while on the one hand there are great heritage values and artistic achievements, the public often does not perceive the importance of the role of administration personnel skills as the most important instrument of cultural policies, which along with the regulated laws, as well as the rational use of the budget, from the local to the EU level, condition their social effectiveness. In a word, all of the above can be reduced to an old, well-known notion of decentralization, which, despite its long-ago introduction into practice, still requires monitoring and education of management and administrative personnel. Through the various programs that it has been implementing for years, Prokultura underlines the necessity of coordinated action of culture with close fields, primarily with public policies of education and tourism.

Heritage has a special place in this approach and considerations of Prokultura, with all its facets that are underlined by both UNESCO and EU documents: educational, identity, democratic, social and economic preventive and constructive ones.



In addition to valuable projects in which it participated with partners from other European cities, such as **E-MU2** (a project that investigated the level of coordination between museums and local communities, the participants of which were: Sorbonne, Louvre, Manchester, City of Split, Prokultura Split and ENCATC), it designed and managed, for example, **CroH4EU** project (Croatian Heritage for the EU Future) - an IPA project whose goals were to implement knowledge about heritage in the curricula of vocational schools. The latter was realized in cooperation with the Split Commercial School, the Varaždin Trade School, the Chamber of Commerce and the Association of Croatian Entrepreneurs, as well as eminent Croatian and European experts in the field of culture, education, tourism, sustainable development, management, marketing and ecology.

Besides the aforementioned projects that were systematically followed up, Prokultura has been running the national **DAYS OF HERITAGE AND TOURISM FOR THE YOUTH** project for twenty years, which includes the **NATIONAL TOURISM CULTURE FESTIVAL**. The aim of the project is to include as many children and young people as possible from schools from Croatia, as well as from the Croatian diaspora, in order to raise awareness of their local heritage by researching its values, realizing projects on that topic and presenting their works publicly. Live encounters in Hvar or Split, or online during the pandemic,

the purpose of which was to get acquainted with various local and regional customs, peculiarities or their perceptions, are conceived as a project which, we hope, from the next year will get its EU partners, providing knowledge about the member countries through an ideal education system for this purpose, under the tutelage of its teachers and mentors, who are the most relevant in that field.

This program that in the broadest sense considers the importance of learning about heritage, its diversity that enriches humanity, at the same time provides a great basis for the development of mutual acquaintance and respect, sustainable development and incentive for the creativity of the tourist offer, especially among young people. Through their annual meetings the young explorers, pupils from all over Croatia, ardently, inspiringly and seriously, present their own works which they meticulously prepared with their mentors, showing their inborn entrepreneurial spirit, very often with the help of the local partners, even with their own parents.

## **Prokultura accentuates the importance of exploration and interpolation of heritage-related content in schools' curricula**

With this project Prokultura accentuates the importance of exploration and interpolation of heritage related content in schools' curricula, stating its main goal: introduction of new methods and knowledge into the existing educational system, in order to provide students with more knowledge about the heritage and all levels of identity. For this reason, Prokultura gathers researchers, educators, local authorities and experts in general in the field of culture, education, tourism and development. The relationship between the cultural and the educational sector is at the heart of this approach. The national meetings are organized in cooperation with the Education and Teacher Training Agency (AZOO), primary and secondary schools and supported by the County and Tourist Board of Split, the City of Hvar, the Sunčani Hvar Hotels and ENCATC. The Festival is an excellent opportunity for the audience to share practical issues and, possibly, arrange collaboration in order to enhance synergetic effort in promoting heritage values in cultural, educational and tourist sector.

**ERASMUS+ HARBOR HERITAGE STORY TELLING** project, which Prokultura Split, in cooperation with partners, has just brought to an end after three years of work, fit perfectly into the stated efforts and goals of Prokultura.

In this project, funded by the European Union, teams from four major European port cities – Bastia, Piraeus, Catania and Split, investigated the role of ports, the port heritage and the degree of their recognition and offered appropriate tools and techniques needed to make these areas attractive to visitors and through the development of cultural discovery routes created a new tourist offer.

Attractive to companies, ports are often unattractive to their own citizens, as well as tourists. Apart from being overlooked by citizens and tourists, they were also neglected by tour operators and tourism experts. However, port cities are rich in heritage that is almost unknown, but represents an important aspect of urban culture: old crafts, industrial or military activities, port architecture that bears witness to port activities from the creation of the port until today (warehouses, customs buildings, docks, etc.), as well as intangible heritage (music, beliefs, traditions, fishing or transport techniques, etc.). For some cities like Split, the development of the port is synonym for the development of the city. In the case of Split, the first port even preceded the city itself. It belonged to Salona, the largest city of the Roman Empire on the eastern coast of the Adriatic, whose citizens later founded Split, and Emperor Diocletian built a unique Palace that later grew into a City.

**The goal is to make all these actors Ambassadors of their heritage, valuing the complementarity of viewpoints and skills, and to create multidimensional (diversified) tourist guides**

The European coast presents a number of ideal tourist destinations, with exceptional historical sights, natural beauty and great cultural diversity. However, the main European port cities do not necessarily benefit from this tourism potential: although they are valued for their infrastructure and facilities (marinas, transport to the islands, shops and hotel facilities), they are rarely considered heritage values and tourist destinations in themselves.

Project aimed to develop a tourist approach to this almost unknown urban heritage, using heritage interpretation techniques for all professional and voluntary actors who participate and contribute to the port activities. These are entrepreneurs, employees of port authorities, fishermen, traders, tourist offices, tourist guides, heritage development associations, as well as museum and other cultural workers, students, especially apprentices close to the content offered by ports... The goal is to make all these actors Ambassadors of their heritage, valuing the complementarity of viewpoints and skills, and to create multidimensional (diversified) tourist guides. All professionals who want to work in this field, who have already joined or thanks to the achieved results are about to do so, will receive new tools for discovery and further use so far insufficiently discovered 'hidden' heritage of the port. The knowledge that can be gained on [www.harbor-heritage.eu](http://www.harbor-heritage.eu) provides future Heritage Ambassadors with valuable knowledge.



The project will make it possible to produce 4 reference tools for the enhancement of the heritage of port cities:

- **A Methodological Guide for the Co-creation of Port Heritage Discovery Routes:** this guide aims to provide a framework for setting up training courses and new tourist discovery routes based on the new skills developed in the project.



- **A “Harbour Heritage Story Telling” Training Reference:** this production aims to identify the skills necessary for the establishment of new processes of appropriation / tourism development of port heritage, and to develop training modules associated with these skills.
- **A resource centre and an online learning space “Harbour Heritage Story Telling”:** this space contributes to the promotion of the project and its achievements in an interactive form; it highlights the training content intended for trainers in tourism, tourist guides and citizen associations focused on the enhancement of heritage.
- **A catalogue of 4 tourist discovery routes “Harbour Heritage Story Telling”,** which will result from the implementation on a pilot scale of consultation methods (Heritage Workshop methods - APP) and training tools based on a target audience of local actors in the 4 partner cities and will be a direct illustration of the targeted participatory approach.

In February of this year, the representatives of partners (*Bastia Tourist Office and Petra Patrimonia from Corsica, France; Mediterranean Centre of Environment and Institute for the Study of Local History and Business History from Piraeus, Greece; Medoro from Catania, Italy and Prokultura from Split, Croatia*), as well as future Heritage Ambassadors met together at joint education in Split. The goal of the education was to test the created learning material through workshops consisting of a theoretical and practical part. The theoretical part took place in Prokultura’s **HOUSE OF LANGUAGES AND CULTURE PERISTIL**, another Prokultura project, established as a cultural and creative centre, in partnership with OTP Bank, with the aim of reviving life in the oldest core of the city. The practical part proceeded under guidance of Vesna Bulić Baketić, Art History Professor, member of Prokultura, who took the participants on a tour of the Palace, the Split City Museum and the Archaeological Museum. The education included content related to the participatory identification of port heritage, development of new discovery tours, heritage interpretation, heritage ambassadors, and promotion of new discovery tours.

At the end of June, the project was concluded with a joint meeting in Piraeus, organized by our Greek partners.

The issues of the meeting were, along with an overview of the created content, plans for the future use of created materials and their active use by heritage ambassadors, this time including previous experience of Prokultura in working with young people.

More about Prokultura on:

[www.prokultura.hr](http://www.prokultura.hr)

Fb. Prokultura-Opservatorij kulturnih politika

More about HHST project including educational platform:

[www.harbor-heritage.eu](http://www.harbor-heritage.eu)

Follow the project on social networks:

<https://www.facebook.com/HarborHeritageStoryTelling/>

<https://www.instagram.com/harborheritagestorytelling/>



## NANSI IVANIŠEVIĆ

Born 1957, Split, Croatia. Former Minister of Education and Sport and Special Envoy of the President of RC in OIF. Graduated (1981) from University of Zagreb, Faculty of Arts and Letters. In 1999 obtained a Masters Degree in Management of Cultural Projects at the Institute of Political Studies and Observatory of Cultural Policies, Grenoble, France and the doctor's degree in Culture and Tourism at the University of Zadar, Croatia. Founding member of AF de Split, founder and president of the NGO Prokultura - Observatory of cultural policies – Split. From 2000 to 2020 held various positions in the Public Administration: she was the Head of the Education, Culture, Sport in the deconcentrated bodies, lecturer and cultural policy researcher in the field of Communication Sciences, specialised in Cultural Policy and Education. As author she realized numerous projects, wrote and edited several scientific papers and reviews as well as scientific book *Broken mirror; decentralization of cultural policies in the Croatian way*.

# INTERVIEW WITH HERMAN BASHIRON MENDOLICCHIO CHARTER PROJECT MANAGER

Interview by GiannaLia Cogliandro Beyens  
ENCATC Secretary General



## **What are the challenges the project Charter addresses?**

The main challenge is to identify the current and future skills and competences needed in the cultural heritage sector and bridge the gaps between educational and occupational systems. In order to do so, we are working with very diverse stakeholders from the sector and the coordination of this polyphony is a challenge in itself. The final goal is to make the cultural heritage sector more sustainable, and its occupations and activities fully recognized in the statistical, social and economic indicators in Europe.

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

I'm a humanist and an art historian. I studied literature, archeology, and art in Rome, then I've got a PhD in Art History in Barcelona. Since very young I had a passion for travelling, international cooperation and cultural diversity and this led me to study and work in different contexts, places and fields. The combination between culture and cooperation is what brought me to work in the Cultural Management Programme at the University of Barcelona.

## **Have you coordinated a European project before?**

No. I've participated in several EU projects, but this is the first time in the role of project manager. Coordinating such a huge consortium, with so many and diverse stakeholders and partners involved, it's quite a challenging 'first time!' I'm very lucky to have the experience of Professor Lluís Bonet on my side, as well as wonderful professionals in the consortium that make the process easier and pleasant.

### **What was a challenging moment during the first year and half of the Charter project implementation? and how did you manage it?**

We officially started the project in January 2021, in the uncertain times of Covid. We had to convert, as you may expect, most of the physical meetings of the consortium into online meetings. For the own development of the project, for the right process of its different phases and for the establishment of a proper work relationship between partners, that was very challenging. In some cases, given this uncertainty, we had to convert our meetings from physical to digital at the very last minute! This is the case of the general assembly we had in Ljubljana in December 2021. Everything was prepared to happen on site, but then the Covid situation in Slovenia worsened fast and we had to meet online. The way we managed these situations was actually to work at the same time on the two dimensions and prepare two versions of these meetings (online and offline). It was certainly much more work, and we were frustrated not to travel and meet face-to-face, but our consortium partners were able to make our online meetings as efficient as possible. We learned together several online tools to meet, share and discuss in the best possible way.

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

It is important to know the language and structure of EU projects; know how to efficiently use different tools to manage online and offline events; know how to set-up a successful communication strategy; know how to develop and improve soft skills; etc. In any case, even if you know that before starting a coordination, it is essential to keep learning during the process.

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

In line with the previous response, it is important to know what skills and competences are expected for project coordination -and this is something that education can provide- but a real development of these skills and competences can be gained only through practice. It must be a combination of education and practice.

### **What do you enjoyed the most during this first year of coordination?**

The first time we were able to meet face-to-face in Bilbao with some of the Charter partners. Everybody was so happy and brought so much energy that made the event very successful!

I'm also enjoying a lot working with so many excellent colleagues from many different countries in Europe. Their contributions and insights to the project are really precious.

### **What are 3 advises you wish to give to future project coordinator?**

- Remind the deadlines but be flexible and positive in managing the processes.
- Focus on the solution, do not reiterate the problem.
- Work with empathy. Listen carefully to every and each member participating in international projects and keep in mind that people come from different countries, with different cultures, approaches, needs and ways of doing.
- Last but not least: It's work, but professionals are humans and colleagues can be friends!

### About CHARTER – European Cultural Heritage Skills Alliance

**CHARTER** is an Erasmus+ funded project (2021-2024), which maps the current and future needs of the sector to bridge the gap of skills shortages and mismatches between the educational and occupational fields. The project aims to create a lasting comprehensive strategy that will ensure Europe has the necessary heritage skills to support sustainable societies and economies. The project brings together 47 members, representing some of the top European organisations and institutions, working together for making apparent the value of cultural heritage and creating a strong, resilient and responsive sector. You can learn more about the project on its [Website](#), following its [Twitter](#), [Facebook](#), [LinkedIn](#) and [Instagram](#) accounts, and subscribing to its [Newsletter](#).



## HERMAN BASHIRON MENDOLICCHIO

*Coordinator of the Postgraduate Course on International Cultural Cooperation  
(University of Barcelona)*

PhD in "Art History, Theory and Criticism" from the University of Barcelona. He is Lecturer at the Cultural Management Programme of the UB, and Coordinator of the Postgraduate Course on International Cultural Cooperation. He is the Project Manager of CHARTER. He is currently teaching in different Universities and academic programs internationally. Herman combines academic research, cultural management, curatorial practices and artistic methodologies, collaborating with a wide range of networks, projects and organizations internationally.



# INSIDE GREAT MINDS

## CATHERINE MAGNANT

Deputy to the Director and Head of the Cultural Policies department in the European Commission Directorate General for Education and Culture

Interview by GiannaLia Cogliandro Beyens  
ENCATC Secretary General

### Can you describe your management style?

Inclusive, participatory, empowering. I like to make sure that everyone is on board, that we all share a common vision of our objectives, that we have discussions of substance regularly, beyond fixing details or managing deadlines. I also like that information and knowledge circulate. I have set up internal informal skill-sharing sessions within the team; we have them a couple of times a month in addition to our weekly meetings and it's been quite successful.

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

Well it depends on which decision of course. It is important to build consensus when major steps are taken, when changes are made. But not everybody wants to be part of a tough decision when it comes to a personal case or a fellow colleague, for example, and that's normal.

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

The fact that the team is never stable. Out of a team of 20, there is always someone announcing that they are changing jobs, taking a break, going back to their home country...It is emotionally draining and of course, a management challenge. You need to invest time recruiting, then train and integrate the new person .... The silver lining is that it brings new blood, new energy to the team. New friendships.

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

Having the pleasure and responsibility of working for the common good, the greater picture. Also, on a more practical level, being thrown problems and finding solutions quickly is an adrenaline boosting challenge I enjoy.

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

Both of course! During our last away day, a colleague told me: "you are easy to respect". I took it as a compliment, though the best thing I have heard is 'you are inspiring', coming from trainees.

### Do you read management books?

Rather than books – trainings, coaching and discussion with peers work well for me when it comes to reflecting on management, and improving one's skills. I am lucky to have access to a wide array of trainings sessions in my institution and I am trying to attend some every couple of years. The last one I did was a management walk in the Forêt de Soignes. It is amazing what you get to share when walking, as opposed to sitting behind a desk.

### What has been your career highlight?

Certainly the European Year of Cultural Heritage in 2018, where we were a dream team of passionate, hardworking colleagues, together generating an impact beyond expectations. Even though it was absolutely exhausting, I will always look back to those years and our team with fondness.

### What do you do to relax?

Biking in Forêt de Soignes is always a pleasure, whatever the season. Art nouveau and art deco houses spotting as well.

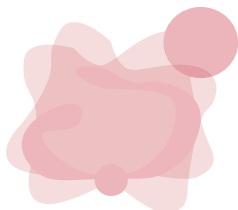
### Has your job eaten into your life?

Of course it has. One of the things that I regret most was not to be able to pick up my daughters from school as much as I wanted when they were small. Now that we have flexible work schedules, I am glad to see that my younger colleagues can better manage the work life balance





# UNESCO LAUNCHES GLOBAL CONSULTATION ON THE 1980 RECOMMENDATION CONCERNING THE STATUS OF THE ARTIST



From <https://en.unesco.org/creativity/news/unesco-launches-global-consultation-1980-recommendation>

Artists and cultural professionals are at the very heart of the cultural and creative industries. They innovate, challenge norms, inspire and entertain through their creative expressions, which are essential for inclusive and prosperous societies. Nurturing and retaining creative talent is crucial to the development of the creative economy and requires integrated policies and regulatory frameworks that ensure decent working conditions, fair remuneration and training opportunities for artists and cultural professionals.

## **The vigour and vitality of the arts depend, inter alia, on the well-being of artists both individually and collectively**

The 1980 Recommendation concerning the Status of the Artist

The Recommendation recognises the important role of national authorities, cultural institutions and organisations in protecting the freedom of artistic expression, providing the material conditions to support creative talent and safeguard the ability of artists to fully exercise their profession with dignity. It encourages Member States to implement specific measures and take legislative steps to improve the status of the artist and foster their participation in contributing to socio-economic development.

In the framework of the fifth global consultation on the implementation of the 1980 Recommendation, UNESCO has launched an online questionnaire to gather the latest information regarding measures taken in each Member State to implement the 1980 Recommendation and to translate its principles into concrete measures. Eight thematic areas are covered: (1) legal and regulatory frameworks, (2) fair remuneration and access to financing, (3) social and economic rights, (4) the digital environment, (5) preferential treatment, (6) artistic freedom, (7) equality, inclusion, and diversity, (8) responses to COVID-19.

UNESCO invites Member States as well as relevant NGOs and INGOs to participate in this monitoring exercise which will provide an updated diagnostic on the status of the artist at the national, regional and international levels. By evaluating the progress that has been made and identifying persistent challenges and emerging opportunities, each contribution will help inform policies and initiatives to strengthen the culture sector and support the work of artists and cultural professionals worldwide.

Four decades after its adoption, the Recommendation is extremely relevant today, particularly in light of the devastating impact of the COVID-19 pandemic, which has exacerbated the pre-existing precariousness of working conditions among artists and cultural professionals.

## **Without the freedom to create, we cannot ensure that diverse expressions are heard, seen, enjoyed, and appreciated by all. Creativity nurtures diversity**

Irene Khan, UN Special Rapporteur on the promotion and protection of the right to freedom of opinion and expression, Reshaping policies for creativity: Addressing culture as a global public good, UNESCO (2022).



The questionnaire can be accessed at the following links:

- UNESCO Member States [EN](#) / [FR](#)
- Non-Governmental Organisations [EN](#) / [FR](#)
- International Non-Governmental Organisations [EN](#) / [FR](#)

A number of useful resources are available to assist the completion of this questionnaire which include:

- A User's Guide in [English](#) and in [French](#) that provides technical instructions to access the online questionnaire, guidelines for completing the questionnaire, a glossary of key terms as well as a list of publications and other useful resources.
- The text of the 1980 Recommendation is now available in a reader-friendly format in [English](#), [French](#) and [Spanish](#).
- PDF or Word versions of the questionnaire are available upon request by sending an email to [status.artist@unesco.org](mailto:status.artist@unesco.org)



# INTERVIEW WITH VALENTINA RICCARDI AND JORDI BALTÀ PORTOLÉS

Interview by GiannaLia Cogliandro Beyens  
ENCATC Secretary General



## RECALIBRATING THE COMPASS: CULTURE'S ROLE IN ADDRESSING THE CLIMATE CRISIS

*In 2022, on the occasion of the 25th anniversary of the Asia-Europe Foundation (ASEF) and following the global impact of the Covid-19 pandemic, ASEF has launched a series of online roundtables entitled [Recalibrating the Compass: What Future for Asia-Europe Cultural Relations?](#)*

*To inspire the cultural policies and practices of the ENCATC community and to generate new thinking from these discussions, we met with **Valentina Riccardi**, Head of Culture at ASEF and **Jordi Baltà Portolés**, researcher and consultant at Trànsit Projectes, an ENCATC member, to know more about the take aways from the second rountable focused on the Climate Crisis.*

## Could you please present to our readers the outline of the roundtable, *Recalibrating the Compass: Culture's Role in Addressing the Climate Crisis*?

**Valentina:** The second roundtable, *Recalibrating the Compass: Culture's Role in Addressing the Climate Crisis*, took place on 15 June and gathered 8 professionals from across Asia and Europe. Facilitated by Sharmilla Ganesan (Producer and presenter, BFM 89.9 – The Business Station, Malaysia), the roundtable focused on the specific contribution that the culture sector can make to the climate crisis, and its responsibilities vis-à-vis this context. Participants discussed, among other issues, the creative explorations of sustainable living, the responsibilities of cultural organisations and their environmental impact; also, what sustainability means in terms of cultural mobility and the types of policies, partnerships and forms of cross-regional collaboration that can enable cultural organisations and professionals to be better prepared to act in this context.

## From these discussions did you get the impression that creative practices can foster thinking around climate change and the search for solutions?

**Valentina:** Throughout the session, several examples that illustrate how artistic practices can contribute to reflecting on the climate crisis and more environmentally sustainable ways of life, as well as raising awareness on these themes, were presented. Among them was **Singaporean artist Robert Zhao's** short film *Second Chance*, produced in the context of the National Museum of Singapore's [Rooting for Change – Artistic Responses to Climate Change and Sustainability](#) programme. The film explains how 'secondary forests', that is, those that have emerged in the recent past and which have often been undervalued by researchers, are more resilient to human contact, and therefore can provide a 'second chance' in the face of climate change and biodiversity loss. Another relevant example is [What Comes After](#), a participatory performance developed by artists **Jevon Chandra, Kei Franklin and Jungsuh Sue Lim** in Chiang Mai, Thailand, which immersed participants in the tumult of a flood. In many locations, artists are exploring ways to develop more sustainable artistic practice and to think creatively about the future – the [Future Materials Bank](#) of the **Jan van Eyck Academie** in the Netherlands, stands as a global repository of these efforts, and helps provide resources and inspiration to others.



## Do you think that to contribute to build a green future we need to question ourselves and our current practices?

**Jordi:** Professionals and organisations in the cultural and creative sectors, just as those in other fields, are increasingly revising their practices to make them more sustainable and adapted to the climate crisis – questioning their choices, aiming to have more efficient and 'circular' buildings and events, considering their investments, interrogating public procurement, etc. The work done by organisations such as **Julie's Bicycle**, including its [resource hub](#), provides extensive evidence of this. Many local examples of this exist as well, such as the **ufaFabrik** cultural complex in Berlin, which has [adopted many measures](#), involving community collaborations and affordable investment, to reduce its environmental footprint and become more sustainable. Elsewhere, efforts are underway to make the cross-border mobility of artists and cultural professionals more sustainable, through 'slower' travel and new forms of artistic residencies.



## How can the arts sector act with fairness and balance, looking at the big picture?

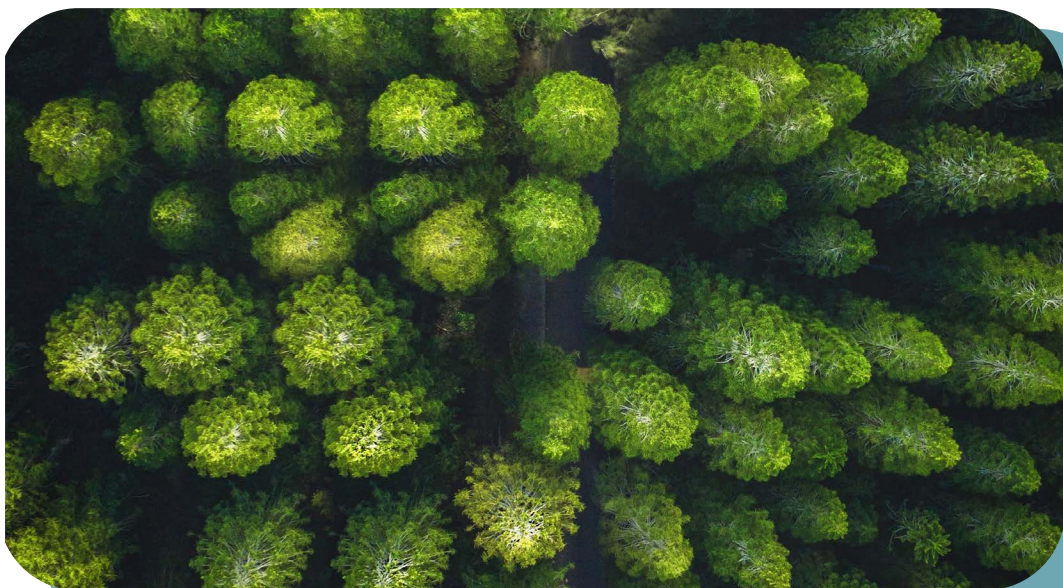
**Jordi:** During the discussion, participants warned that the burden of responsibility to change should not be placed unfairly on the shoulders of those who are more disadvantaged. The sense of guilt experienced by a group of Indigenous artists who attended the [Stockholm+50 environmental conference](#) in early June 2022, because of the carbon footprint of flying on a plane, was illustrative of this – participants suggested that governments and major companies have a significantly more important responsibility vis-à-vis climate change. Likewise, it is necessary to acknowledge that international artistic mobility is frequently framed by socioeconomic and political inequalities. This was highlighted in Mexican artist **Lázaro Gabino Rodríguez's** [Open Letter](#) to French choreographer **Jérôme Bel**, which stresses that many artists do not have a choice on whether or not to be mobile, as opposed to high-profile figures. The notion of '[climate justice](#)', which entails considering everyone's specific situation, being fair in the type of restrictions imposed, and avoiding excluding further those who are already marginalised, is useful in this respect. Indeed, it is necessary to adopt a 'climate justice lens'. Julie's Bicycle's [Creative Climate Justice Hub](#) can be an inspiring source of information and ideas in this respect.

## Do you think that crossdisciplinary creative research should explore climate change in its broader context?

**Jordi:** Just as it is necessary to consider broader social, economic and international inequalities when taking action, contemporary reflections on climate change also serve to stress how the environmental crisis is closely connected to economic models and historical inequalities. Several participants explained how, across Asia, colonialism has historically intermingled with the conquest and destruction of landscapes, as **Listen to the City's** forthcoming [Disturbants of land, breath, sound: Aesthetics of Post-colonial culture seminar](#) exhibition emphasises (Seoul, December 2022). This is one of several examples illustrating the rich contribution that cross-disciplinary research involving artists and professionals in other areas can make. The [Land Body Ecologies](#) interdisciplinary research network, which explores the interconnections of mental and ecosystem health, involving artist-led studio **Invisible Flock** among other partners, is another good example of this. All of this requires developing cross-disciplinary and cross-sectorial collaborations, which provide space for experimentation, connecting biodiversity and cultural diversity and which, in so doing, also consider social and climate justice.

## How long will it take to develop relevant approaches?

**Valentina:** Because of the complexity of the issues raised and the need to involve many stakeholders, long-term processes enabling good quality consultations, trust-building, in-depth understanding and collective project design are needed. This is exemplified in the **Kala Chaupal Trust's** [Bulandshahr Legacy](#) project in Uttar Pradesh, India, which invites cultural practitioners to help communities reappropriate spaces in valuable natural areas that have been threatened by human action. Doing this implies broadening the conversation to everyone, including less represented voices such as (depending on the context where the project is being implemented) Indigenous peoples, minority groups, freelance artists, young and elderly people, etc. To ensure diversity, in some cases it may be necessary to pay participants in consultations for the time they devote. Mutual trust and in-depth conversations enabled by quality time are also important when fostering international collaboration, as illustrated by the pilot initiative [International Touring and Environmental Responsibility](#). Developed by the **Danish Arts Foundation** and **Arts Council England**, in partnership with Julie's Bicycle among others, it connected arts organisations in Denmark and England, combining training, mutual knowledge sharing and the design of innovative projects.



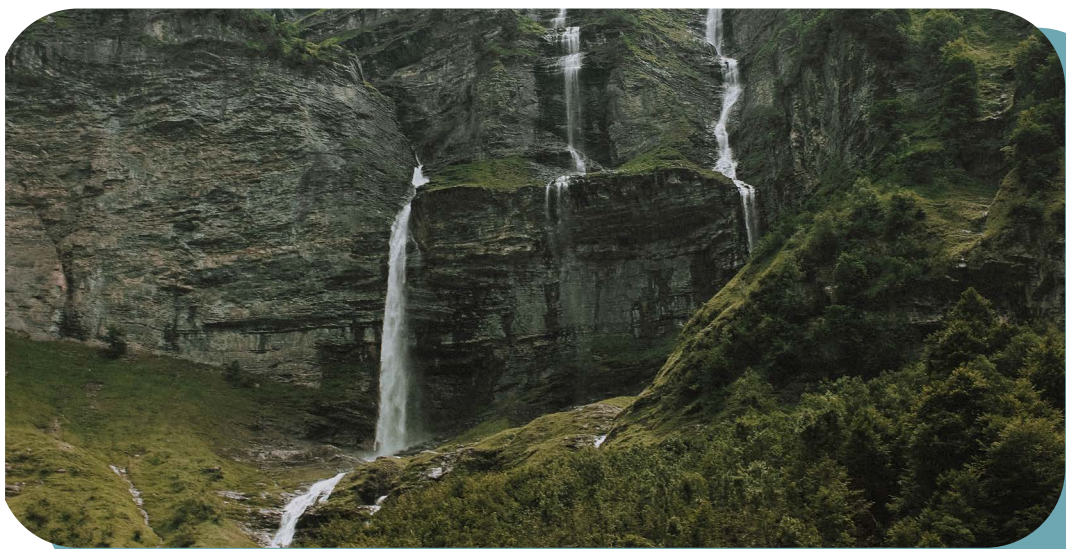


## Who do you think should be involved in this conversation?

**Valentina:** To connect the arts and the climate crisis, capacity building is necessary and requires time. Making creative research accessible to the broader public can also require involving mediators and intermediaries who can present the results of artistic work in a language that is accessible and comprehensible to non-specialists. Platforms, foundations, universities, NGOs and communication professionals may be good allies in this respect.

## How can the arts sector get a seat at the negotiating table?

**Valentina:** Ultimately, many projects connecting culture and the climate crisis aim to influence policymaking, but this is often a challenge in actual practice. Participants considered how the alternative narratives generated through cultural knowledge and creative explorations could be presented to authorities. One important enabling factor lies in conducting good quality artistic documentation of specific places, and the stories that they can tell. When combined with research in other disciplines and presented in the form of comprehensive analysis, this can be a tool to lobby and dialogue with institutions, as well as to connect stories from different places. The example of the [ArtCOP21 festival](#) organised by **COAL** and **Cape Farewell** in the context of the COP21 climate conference in 2015 in Paris is a success story in this sense.



## In today's challenging geopolitical context, would you see international cultural cooperation as a challenge or an opportunity?

**Jordi:** The global nature of the climate crisis means that there is an obvious ground for cross-border collaborations. This issue has been addressed by many regional and global networks, as well as many collaboration projects. The **British Council's [Climate Connection](#)** programme, which brings together people around the world to discuss and act on climate change, is an illustrative example, as are the [many projects on environmental sustainability](#) funded under the **European Commission's** Creative Europe programme. In addition to enabling knowledge exchange and joint projects, international pressure can also serve to make national governments more attentive to environmental issues, as some participants suggested.

Recalibrating the Compass: What Future for Asia-Europe Cultural Relations? aims to facilitate conversations on pressing themes for the arts and culture communities in Asia and Europe, with a view to designing a new, more resilient, and participatory approach

for the future. The series will culminate in a public webinar in early 2023, where findings and recommendations from the roundtables will be shared and discussed in an open forum.

For more information about ASEF Roundtable Series: <https://bit.ly/Recalibrating-the-Compass>



## VALENTINA RICCARDI

Acting Director, Culture Department (ASEF)

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



## JORDI BALTÀ PORTOLÉS

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



# An Introduction to Climate Justice



CHARISE JOHNSON

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Policy and Advocacy Lead, Julie's Bicycle

This excerpt was taken from our Creative Climate Justice introductory webinar.

Climate change refers to long-term shifts in temperatures and weather patterns, mainly caused by human activities, especially the burning of fossil fuels, which emit greenhouse gasses like methane, nitrous dioxide, and of course carbon dioxide, or CO<sub>2</sub>. And the more greenhouse gasses we emit, the hotter the planet gets, the more the weather patterns are disrupted or intensified, and the higher the risk for everything. So these climate feedback loops can look like hotter temperatures causing glaciers to melt for example. It's uncanny how close to the mark it is, and yet how completely it misses the point.

When this happens, it means:

1: less solar energy is reflected back into space and more is absorbed by the earth, heating it up more.

2: sea level rise is increased.

This increases coastal erosion, putting coastal communities and ecosystems at risk because the warming air and ocean temperatures create more frequent and intense storms. All of these changes have knock-on effects for nearly everything happening on this planet.



## An Interconnected Approach

Climate change is a wicked problem. Its tendrils permeate like a miasma through the fabric of society, compounding and creating more problems that can't be covered with a blanket solution. And this is why climate change is known as a risk multiplier. As Margaret Atwood succinctly put it, "it's not climate change, it's everything change."

Because the shifts and effects are unevenly distributed on local, national and global levels, it is not enough to focus on the environmental and physical science of climate change for solutions. We also need to examine the interconnectedness of economic, political and ethical issues surrounding the causes and impacts of climate change and act accordingly.

This is what climate justice does. It is both a framework to address inequities and reduce further climate change, and a movement that seeks to redress the systems of power that continue to marginalise, oppress and harm people and the planet.

## The Climate Justice Movement

The climate justice movement is multi-dimensional. It's made up of several different movements, sectors and walks of life. All united under the umbrella of the great multiplier that is climate change, all recognising that impacts on nature are not separate from human impacts and vice versa.

**It is not enough to focus on the environmental and physical science of climate change for solutions**

There's the labour movement who wants to ensure workers are paid fairly and given benefits, who demand that people on the frontlines and people working in the oil and gas industry are not left behind as we begin to move away from fossil fuels, to ensure farmworkers aren't exploited by big corporations and overworked and left without livelihoods with increasing heat, droughts and floods.



There's the global Indigenous movement which stands against issues that directly affect their lands, peoples and respective cultures, standing against violence towards their people and environment by those with power. Climate justice is racial justice. Last summer's rallying cry following the murder of George Floyd in the US was "I can't breathe". It spoke to police brutality, but also of environmental injustice. In the US and at home in the UK communities with higher populations of people of colour are exposed to disproportionately high levels of air pollutants due to proximity of waste incinerators, high traffic areas, and redevelopment of contaminated lands known as brownfields.

Not only that, but it was Black and brown people who were disproportionately impacted by and likely to die from COVID-19. Even after adjusting for a laundry list of factors, and why? Because of race-based health inequalities that existed before COVID. Social Inequalities affecting health outcomes include living in polluted areas, overcrowded housing, job insecurity, and low-paid work and rampant institutional discrimination, all of which will and are worsening, with climate change.

Climate justice is land justice, interrogating who owns the land, and who has access to it. Two-thirds of land in England is owned by less than 1% of the population, even access to green spaces is unequal to what we saw during the lockdown as well. It was mostly people of colour who didn't have access to parks, and the mental health benefits of outdoor green spaces. Climate change is a human rights issue, causing hunger, displacement, unemployment, illness, and death.

**Between 2018 and 2020, five of the biggest banks in the UK funded over 40 billion pounds into coal alone**

Climate justice is intergenerational justice, the idea that generations have responsibility for future generations. What will the planet be like for future generations? What is it like for children now, already impacted by climate change? We see the youth fighting injustice rallying to hold leaders and fossil fuel companies to account to reduce emissions. But what are their childhoods? Climate justice asks where

and who is impacted the most, as well as how, why, and importantly what is being done to account for it all in a way that doesn't cause more harm.

## Injustice & Inequality

Climate justice interrogates the root cause of the injustices and inequalities born from climate change, which lie heavily in the extractive nature of colonial capitalism. A case in point – five of the biggest banks in the UK funded over 40 billion pounds into coal alone, between 2018 and 2020. But it goes back even further. Modern European empires expanded, using violence and control to colonise and settle into lands inhabited by Native peoples, erasing their cultures and exploiting resources like fossil fuels, minerals, food, wildlife, water, and even people for profit.

This abuse of resources continues today, particularly in former colonies in the Global South, to feed our consumption in the Global North. Like in Malaysia, where the UK, US, Germany and Italy send their plastic waste. This abuse also comes in the form of harmful, ecofascist ideals, like Prince William's recent comments attributing 'African population increase to the decline of Africa's wildlife and wild spaces', saying this is challenging for conservationists.

Yet the wealthiest 10% of the world produced half of all emissions between 1990 and 2015, and western conservation strategies have destroyed the livelihoods of millions of Indigenous peoples.

Not only is there an economic North/South divide, there are divisions within countries in the Global North that lead to similar exploitation injustice.

Take for instance the environmental injustice of what is known as 'cancer alley' in the state of Louisiana in the US, between Baton Rouge and New Orleans where mostly Black and brown communities that are laden with toxic chemicals from petrochemical plants. This area was originally dubbed plantation country, where enslaved people were forced into labour. Or take the tar sands in Alberta Canada where oil fields the size of England have contaminated the traditional lands and health of Indigenous communities that still live there.

**Everything the light touches, it is yours to protect – so must we, for even the darkest reaches of the earth where the light does not permeate, is ours to protect**

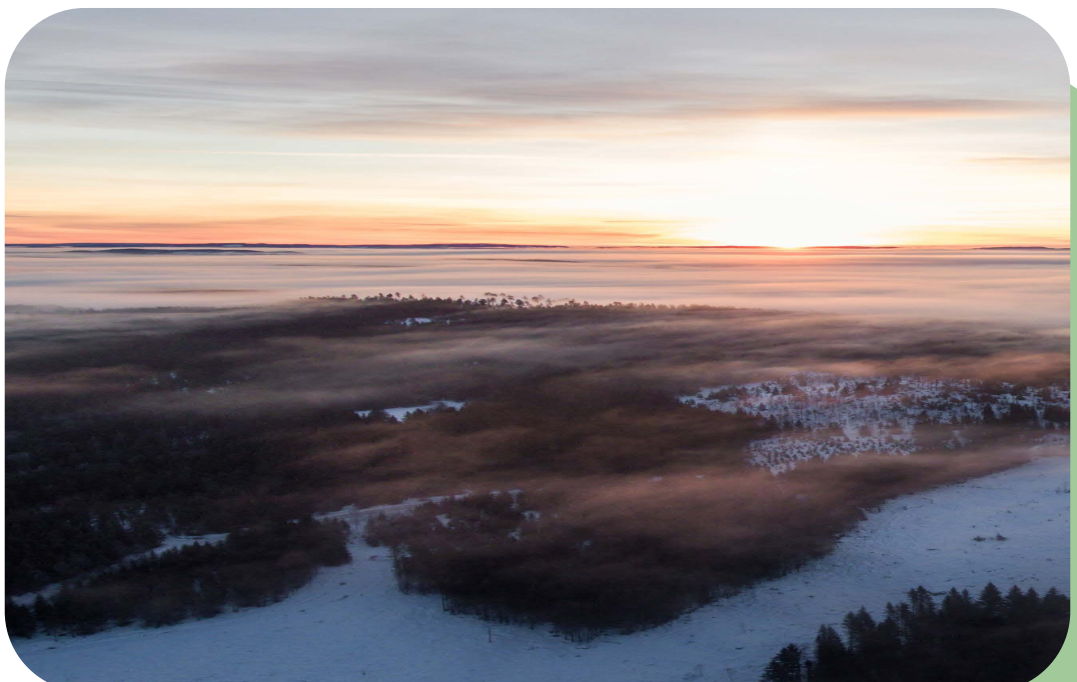


What these scenarios have in common is development and extraction without consultation or concern for nature or local communities. They have in common racism, health inequality, a lack of or degradation of green spaces and little to no political power. Despite it all, there's a great deal of dedicated community activism to fight for their lives.

## “A Human-Caused problem requiring Human-Centered Solutions”

At the global level though, climate change solutions have typically been based on emissions, who emits the most, who is emitted the most historically, and how they can reduce their emissions to that of 1990s levels. For example, the UN Conference of Parties, or COP. To reduce it down to a condensed definition: it's the annual meeting where nations get together under pithy slogans like “keep 2.5 alive”. It's where they negotiate who's responsible for climate change and its devastating impacts, and what each of their respective countries promises to do so it won't get worse.

We're already at around 1.2 degrees Celsius above pre-industrial levels and seeing the wildfires, drought, heat, and storms kick off myriad species and entire ecosystems lost, people being displaced, the most vulnerable countries were told in 2009 that the wealthier high emitting countries would provide \$100 billion in finance to them per year by 2020. But they didn't. And the finance they did provide was mostly loans which are increasing the burden to the vulnerable nations. Climate change as we know it is a human-caused problem needing human-centered solutions. From the destructive economic and political systems and devastation of lands, water and air, to loss and abuse of all living things.



Climate justice demands not only equitable public policies and outcomes for the immediate future, but retribution for damage already done. It requires solutions to be built with and for the people and places most affected. It will require a just transition providing climate finance to the countries and communities who have suffered great losses and damages in the face of climate change with little recourse. It will require

institutional divestment from fossil fuel companies by universities, pension funds, and charitable foundations. And it will require societal shifts to cultures where life in nature is valued, and not exploited for personal gain.

It will require all of us. Whether your focus is on creating art or curating collections, designing sustainable and accessible buildings or planning cities, organising in your community or teaching people how to grow their own food: Everyone has a role in rectifying the wrongs of climate injustice, to make the world a better place for those impacted now and in the years to come. To paraphrase the great philosopher Mufasa's words to his young son: *"Everything the light touches, it is yours to protect – so must we, for even the darkest reaches of the earth where the light does not permeate, is ours to protect."*



## CHARISE JOHNSON

Charise Johnson, science policy researcher and environmental justice advocate, joined the Julie's Bicycle team in September 2021. She leads on the policy research across JB programmes, manages the delivery of the Creative Climate Leadership programme, oversees JB's environmental and climate justice work alongside the Climate Justice Lead, and represents JB at public engagements. Charise has a broad remit, with experience working on ocean conservation, scientific integrity, environmental justice and science policy.

Charise is a co-founder of Solidaritree, a creative environmental community run by women of colour who champion partnership and collaboration, challenge exclusionary narratives around the environment and the distribution of resources, and accessibly communicate the urgent need for change. She is a committee member of Science London, training and enabling scientists and science communicators to employ equitable practice within their work.

Charise served on the leadership board of the volunteer-led advocacy group 500 Women Scientists, where she worked on advancing gender and racial equity in STEM. She is also a mentor for Terra, an organisation that aims to get 100 million people from various professional backgrounds working on climate change by 2030. She holds a BA in Psychology, an MS in Environmental Science, and is interested broadly in equity and justice aspects of science, environment and society, sprinkled with a good dose of humour.





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The **post-pandemic global landscape** offers new opportunities and challenges to the cultural sector. **Internationalization and digitization** give us novel ways to build communities, to create and share knowledge, and to **decolonize and diversify** cultural management and policy. At the same time, our increasingly complex world demands that we develop innovative approaches to engagement, collaboration and communication in the realm of culture and creativity.

The 2022 ENCATC Congress invites researchers, educators, policy makers, cultural managers, and artists to join a global conversation about internationalization in the contemporary world. How can we utilise the potential of transnational cooperation, within Europe and beyond? How can we take advantage of digitization to develop **new ways of learning and teaching?** How can we promote **sustainability and resilience** in our policy and practice?

How can **creative leadership** work to decolonize the cultural sector at a local and international level?

The ENCATC Congress on Cultural Management and Policy is a global gathering dedicated to the advancement of theory, education, research and practice in cultural management and policy. It has become the cornerstone in the annual calendar of the cultural management and cultural policy community. Each year, educators and researchers with cross-disciplinary interests connect with professionals, policy makers, artists and students. Together they work to address pressing issues, explore ground-breaking innovations, bridge the knowledge gap, promote research esteem and the evolution of pedagogy, and encourage steps to ensure significant improvements in the industry.

**Experts,  
leaders, and  
innovators in  
the community  
of cultural  
management  
and policy**

### Key topics include:

- Developing new approaches to cultural management and policy in global networks.
- Decolonizing and diversifying internationalization.
- Creation and management of digital communities – inclusion, trust building, and technologies as enablers or inhibitors of engagement.
- Cultural and creative institutions as multipliers for international co-operation.
- Policy actions, perspectives and practical experiences in international cooperation.
- Citizens' and stakeholders' role in internationalization processes.
- Artists and creative workers and their role in internationalization.

In 2022, we celebrate encatc's 30th anniversary. The occasion marks three decades of development, representation, advocacy and promotion of excellence in cultural management and policy across an international network. We will take this opportunity to:

- Reflect on 30 years of networking in Europe and beyond, while looking to the future of the sector in an increasingly complex world.
- Consider innovative ways in which cultural networks build communities of knowledge and practice.
- Develop cultural networks' strategies to become more environmentally sustainable, inclusive, and equitable.
- Imagine new possibilities for knowledge sharing and relationship building through international 'networks of networks'.

### Key note speaker

#### **BERND FESEL**

Director  
European Creative Business Network ( ECBN )

Founder and Director  
ce\_creative economy

Visiting professor at the University of Bonn,  
University of Arts Berlin and currently at  
the Institute for Culture and Media Management, KMM Hamburg.



For more information and the full programme, visit the **ENCATC**  
**Congress website** (<https://encatccongress.org/>)

# Beyond the Page

## Modelling Cultural and Art Institutions

Interview by GiannaLia Cogliandro Beyens  
ENCATC Secretary General



### BILJANA TANUROVSKA KJULAVKOVSKI

A cultural manager, curator and researcher, an active part of the independent art and culture scene in North Macedonia. She is a co-founder and executive director of Lokomotiva – Centre for New Initiatives in Arts and Culture, co-founder of Nomad Dance Academy (NDA) and Kino Kultura (KK) – project space for contemporary performing arts and culture. With Lokomotiva she also co-founded Jadro – Association of the Independent Cultural Scene. Tanurovska Kjulavkovski is committed to initiating, curating and managing diverse projects and programs. Some of her latest projects include "Dissonant (co)spaces"; "Cultural Spaces for Active Citizens", the "Art, Politics, Institution, Body" curatorial program and ongoing research on issues of cultural workers' rights, public spaces and institutions in culture. She has worked as a consultant of the European Cultural Foundation and European Commission. Tanurovska Kjulavkovski is the author of various texts, (co)editor of numerous publications, journals and books. She has been a guest lecturer at different programs, as well as universities. Since 2011, she has been working as an independent lecturer at the Faculty of Music Arts in Skopje. She is a graduate of art history and archeology and holds MSc on Interculturalism, Cultural Management and Cultural Policy at the University of Arts in Belgrade. She has completed her PhD on "Theory of institutions and cultural policies for contemporary performative practices" at the University of Drama Arts in Belgrade, under the mentorship of Prof. PhD Milena Dragičević Šešić.

Doctoral Thesis: "Theory of institutions and cultural policies for contemporary performative practices" obtained from the University of Arts in Belgrade, Faculty of Dramatic Arts in Serbia.

Photo by Tom Hermans on Unsplash

## How did you get interested in this research topic of modelling and governing contemporary performing art institutions from the perspective of the independent cultural and art sector?

In our region of former Yugoslavia, there is this specific sector known as independent cultural sector, which engages in activism, brings forward new critical perspectives and belongs to the culture of resilience. This sector, which is always rethinking and reflecting on the cultural environment and its entanglements with the socio-political context, proposes new modes of working and collaborating and new referential frameworks, creates new discursive environments based on values such as care, interdependence, conviviality, and opens up new horizons. This scene has a transformative role in that it tries to negotiate those new modes and discursive changes with the governing bodies and social authorities.

I have witnessed and taken part in these transformative perspectives and have been practicing them for the last 20 years. It has been a great challenge to bring them together through extensive research, make comparative analyses, and create a theoretical body through which I could introduce them in the academic field of cultural policies and cultural management. More specifically, I was interested in bringing the institutional perspectives from the field of contemporary performing arts and connecting them to the historical and socio-political relations of work and action which are immanent to them, and which are related to certain organisations of labour (self-management) or ways of collaborating (social movements, activism, etc.).

In addition, I wanted to depict how the tensions created during the transitional period from socialist to turbo-capitalistic societies have influenced the cultural environment in which art and cultural institutions have remained stubbornly in the past, refusing to make an effort to rethink themselves and the sector in which they are working. These tensions are mostly felt between the private and the public, where the public goods have been manipulated for the sake of the private profit of the ruling political parties and the local businesspeople. With this as a background, one of the priority issues of the independent cultural scene has been the preservation and development of public spaces and the public sphere; the common and the community spaces, and institutions which hold and maintain historical and social benefits that have been devalued during the period of the transition.

It was challenging to attempt to reimagine and reinvent the institutions, the artistic and political developments and frameworks in relation to this setting and to rethink the art and cultural institutions and the role they can/should perform in this context nowadays.

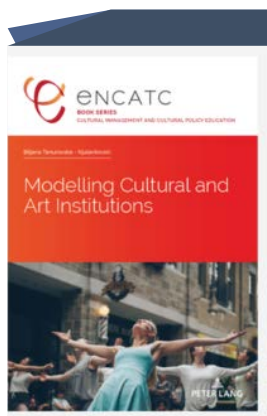
## **What makes this book unique in its contribution to cultural management and policy? How do you hope this book will impact research, practice and policy?**

This book proposes a specific direction of thinking on art and cultural institutions that stems from the 'institutional turn' in western Europe and combines it with the forwarding thinking Yugoslavian legacy in this region, which is based on developing institutional networks and collaborative modes of working, such as self-management and self-organization, which allow us to think of the institutions as working communities and challenge the arbitrary or vertical governing systems.

This book introduces cultural policies as shared policies, and uses examples from civil society, arts and culture to emphasise the importance of devising strategies and collaborative alliances between associations or collectives, informal groups, platforms and organisations, as environments in which different systems of governing and/or organising can be deployed. Also, they are seen as potential environments for the development of alternative institutional models, based on exchanges of resources, human and social capital. Such institutions are built on the idea of collaboration, community, commonality, solidarity, equality and distribution of power. This perspective is related to a context-driven institutional model as an agency for socio-political transformation or a producer of 'sociality'. Such institutions would produce socially and politically relevant content, beyond mere aesthetics and artworks that are indifferent to the social reality in which they appear and function.

This book, therefore, proposes a post-managerial paradigm in the field of culture; a form related to what has been suggested as a collaborative or heterogenic model, a post-institution, co-institution, and self-organised system. The alternative method of forming such an institution is being researched and advocated through participative governance and rhizomatic governance (organisation), related to the concept of shared policies. By proposing this framework, this book aims to emphasise the concept of governance and management in the field of culture as socially relevant and reflective, one that is not only driven by the needs of the market, but reflects the society and the context in which it is situated. Therefore, the post-managerial paradigm aims to shift the management of cultural institutions towards the field of "commons", where a post-institution would be a relevant socio-political form that could be governed by shared policy making, through methods of participatory governance, or managed through a "rhizome" methodology based on collaboration, shared leadership, co-curating, and discussion. Such an institution should have an informed understanding of culture and art as public goods and treat them as some of the most precious social resources.

## Do you want to know more? Buy the book!



How do we think and imagine cultural and art institutions nowadays? How they need to be transformed to meet the needs of the artists and professionals in the field?

This book examines the theoretical and practical tensions and questions related to cultural and art institutions in the context of North Macedonia and the wider region of former Yugoslavia. The author explores the needs in the art field of contemporary performing arts (post-dramatic theatre, dance, performance, choreography, etc.) and offers approaches to modelling and governing contemporary performing art institutions from the perspective of the independent cultural and art sector. The book proposes a post-modern cultural and art institution, or a co-institution, based on co-curation and shared leadership as opposed to the traditional or standard model of institution of arts and culture. The author offers an activist, self-organized and horizontal approach to governing, instead of vertical or top-bottom, and modelling based on shared policies and a participative approach, instead of authoritarian partocratic policy-making.

*"Innovative and challenging analysis of the changing realities of the institutional cultural system. Conceptually sophisticated, compelling and with imaginative and ethically relevant solutions, this book is the timely response to the crucial issues in cultural management and policy."* – Milena Dragičević Šešić, prof. emerita, University of Arts Belgrade

## What are the biggest lessons you learned while doing this publication?

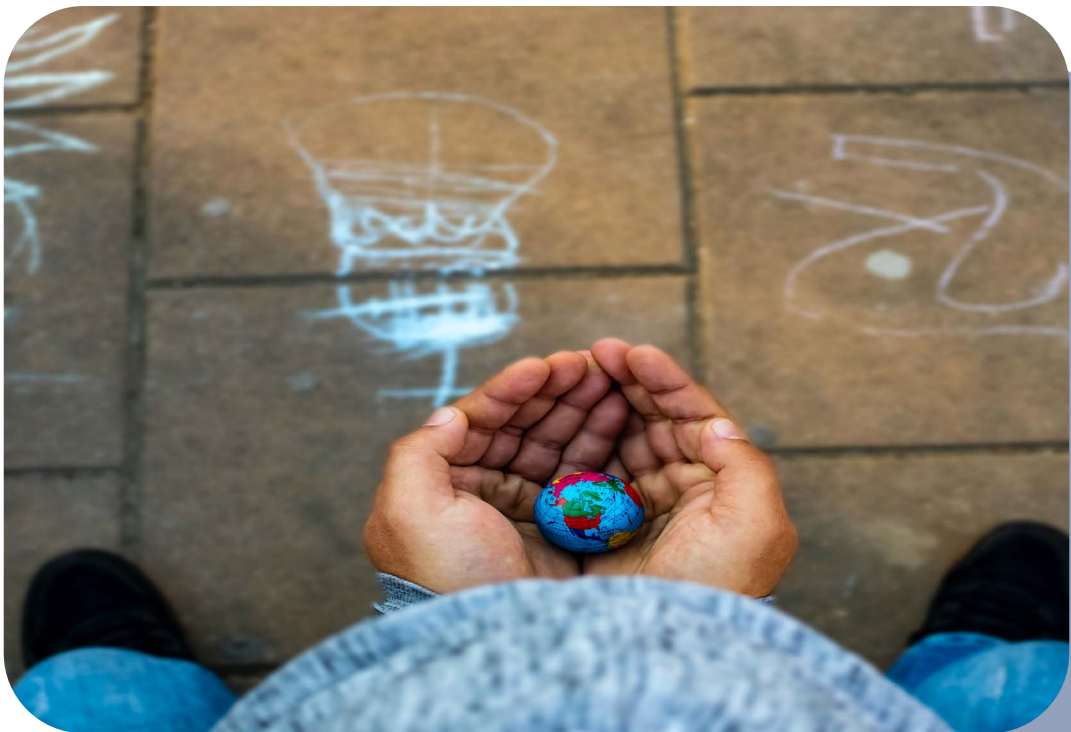
While working on the publication, the most challenging part was organizing the working time and creating a language in a foreign language that could capture the color of my thoughts. Unfortunately, in the context where I work, we don't have the possibility to dedicate ourselves on one thing at a time, such as doing research or writing a book. Instead, we must simultaneously work on other tasks and ongoing projects, be present and outspoken, curate programs, etc. My biggest lesson was realizing that we shouldn't continue doing things this way. It made me think that I need to extend my advocacy reach out to and connect with my local and international colleagues and advocate and work on the creation of proper working conditions for researchers in the field of arts and culture. Consequently, the goal would be to advocate for an institute for cultural policy and policy measures or instruments that would enable freelance researchers to have time and means for work. This way, we could dedicate ourselves fully to research and writing, since there are so many ways in which we could contribute to the academic world, but right now, we are unable to due to the lack of proper working conditions.

It was very hard for me to work without additional help, besides that of my mentor's, without enough means and in a very precarious situation. I believe we can and have to change this way of functioning and bring these new discursive universes closer to our colleagues elsewhere.

## What is the next research project you are working on?

At the moment, I am researching and working on an educational program for Curatorial practices, which explores curatorial strategies and tactics that are affecting and restructuring the institutional system. Moreover, I am interested in the changes in cultural policy and politics culture that stem the environmental crisis. I am starting to explore different (eco)feminist curatorial and governing approaches, which allow care and conviviality to pierce through the patriarchal environments of work in the sphere, especially those run from the top to the bottom, governed under political parties in power directives. I think we should create agonistic public spaces where hegemony is openly contested, as Chantal Mouffe would suggest, or to allow conflicting positions to be productive.

From all these positions and perspectives, together with my colleagues from Lokomotiva (the organisation where I work) and other colleagues of mine, I am advocating for an institute for cultural policies. With the help of some of my colleagues, we are trying to create a course on cultural policies and management in culture that would bring forward critical perspectives on how we should govern culture beyond the predominantly neoliberal approach oriented towards profit. Finally, I believe these productive conflicting positions can raise our awareness and help us rethink the material conditions of work and the way we and the institutions are working, become closer with nature and more open to otherness, and create systems in which we would allow art to perform to its own rhythm.



# OUR FAVOURITE THINGS

Jaime Ruiz-Gutiérrez shares some of his favourite things from ENCATC!



**ENCATC BOOK SERIES**  
CULTURAL MANAGEMENT AND CULTURAL POLICY EDUCATION

Elodie Bordat-Chauvin  
**When Cultural Policies Change**  
Comparing Mexico and Argentina

**My favourite book in the ENCATC Series is:** "When Cultural Policies Change Comparing Mexico and Argentina" of Elodie Bordat-Chauvin. This academic work is valuable for two aspects: firstly, it is one of the first researches which study object are the cultural policies in Latin America in a comparative perspective. In the second aspect, the work clearly illustrates the impact of cultural policies in the structuration and development of two cultural sectors in the two countries analyzed. Based on a highly illustrated, documented, and rigorous methodology, describes the evolution of the respective cultural policies articulated with the respective cultural contexts corresponding to the two countries. This book is a valuable pedagogical tool generating very positive learnings on my students.

**ENCATC**  
Issue N° 3, Volume 5  
December 2020  
Journal of Cultural Management and Policy

**My favourite article from the Journal is:** "What future for culture in the post confinement era" of Catarina Vaz Pinto in the Magazine Issue No 2 December 2020. This article describes the contribution of the culture to face the great challenges that our societies are living in the 21st century, exacerbated by the pandemic. The culture contributes to the restructuring of our societies around human values. Culture is the instrument that shares this humanistic perspective to survive in the globalization process of our societies. In a complementary way, the article emphasizes the transition to virtuality, which constitutes an imperative in the evolution of the cultural sector.

**My favourite ENCATC event** are the different annual Congress where I have participated. It's a valuable cultural and academic experience. It is a wonderful occasion to live a multicultural experience, to share with colleagues of different countries, to build friendship relations. It's also the opportunity to enjoy the artistic and cultural events, that make part of the Congress in each of the host cities.

**ENCATC SCHOLAR**  
Issue N° 3, Volume 5  
December 2020  
FURTHER LEARNING ABOUT THE SUSTAINABILITY OF CULTURAL NETWORKS

**My favourite contribution in the ENCATC Scholar section** "A brief history of contemporary art fairs" 19 May, 2021 Stephanie Dieckvoss Kingston School of Art, Kingston University. I find this document very interesting because it focuses on Art Fairs, which in my opinion have been one of the artistic activities most affected by the pandemic. This article elaborates a short account of the evolution of art fairs as a means of sale and circulation of artistic works from 1960. It is important to highlight the evolution that the article describes of consumer behavior, achieving to differentiate and categorize different types of art fairs. This evolution makes these Art Fairs become the most important events for the gallery market in the 2000s. However, the pandemic has posed a complex dilemma that is still unresolved in which the transition to digital, although it is an alternative, however, presential attendance may be the key factor for long-term sustainability of this arts fairs. In this sense, the article leaves open the discussion about the future evolution to answer what is the key factor for the sustainability of these artistic events.

**My favourite memory from ENCATC** is the "FRH Torch of Heritage and Culture", at the Congress in Bucharest in 2018. For me, the evidence of tolerance of diversity in a religious perspective, as the focus of this ceremony, was a very enriching perspective. A unique cultural experience far from my Latin American context.



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### 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.



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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

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



## FULL MEMBER

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

500 EUR

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## ASSOCIATE MEMBER

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

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## SUPPORTING MEMBER

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

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## 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 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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