/encatcSCHOLAR
for lifelong learning on policies
and cultural management

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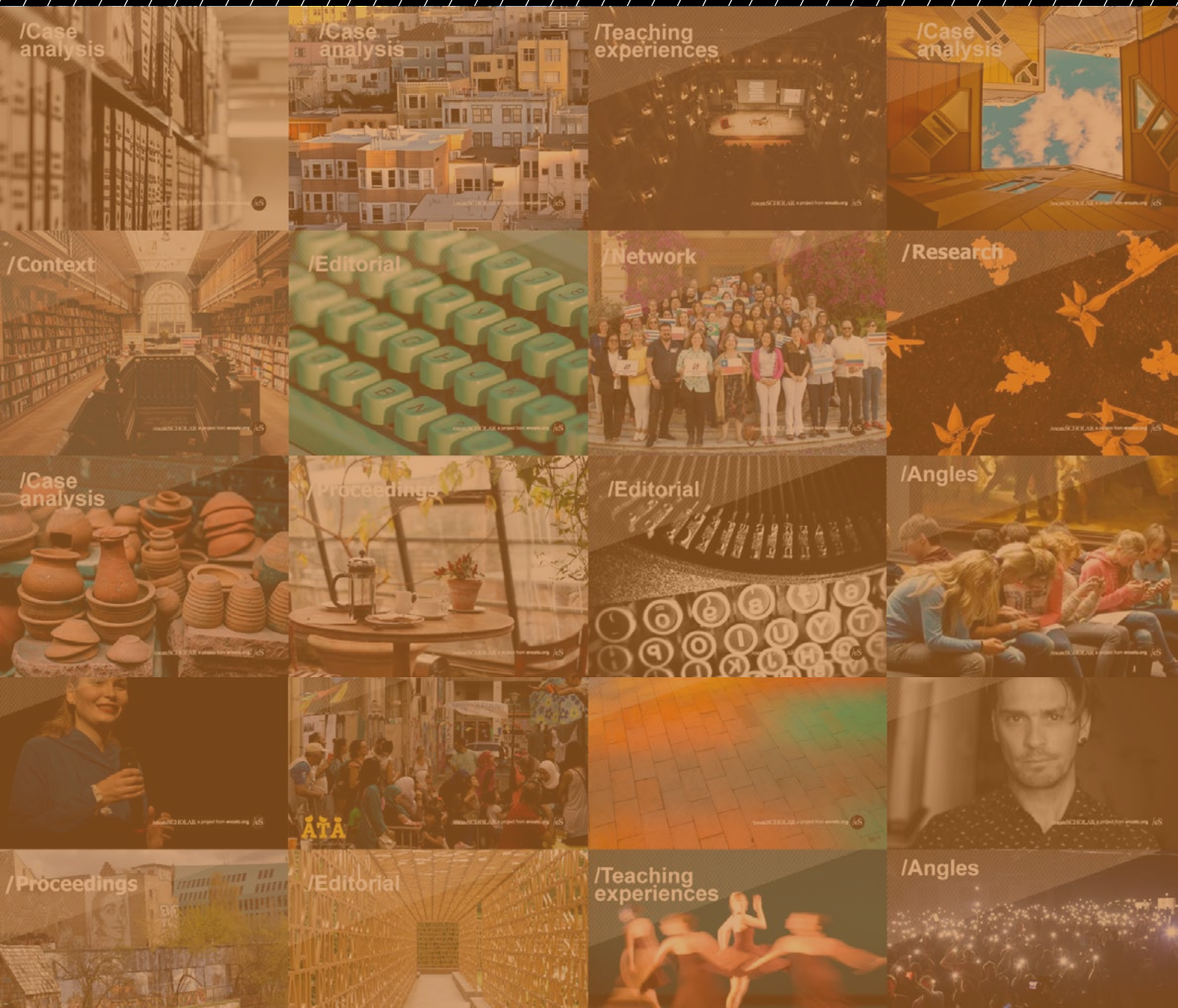
FURTHER LEARNING ABOUT THE SUSTAINABILITY OF CULTURAL NETWORKS



"Rethinking Education Strategy and the relevance of producing highly skilled and versatile people who can contribute to innovation and entrepreneurship"
Androulla Vassiliou

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ENCATC is the leading European network on cultural management and cultural policy co-funded by the Creative Europe programme of the European Union. It is a membership NGO gathering over 100 Higher Educational Institutions and cultural organisations in 40 countries. It is an NGO in official partnership with UNESCO and an observer to the Steering Committee for Culture of the Council of Europe.

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General objective
/encatcSCHOLAR was born to satisfy the demand of ENCATC members academics, researchers and students: to exchange teaching methodologies and knowledge to use in the classroom. /encatcSCHOLAR is intended to provide reference tools for education and lifelong learning on cultural management and cultural policies.

Specific aims
To be an open tool that encourages participation and sharing in the creation of teaching materials. To offer suggestions about some basic and accurate methodological approaches related to how to:

- study emerging issues that affect public policies;
- present and analyze case analysis;
- open debates on how to improve the management of projects.

Target
/encatcSCHOLAR is aimed at academics and researchers teaching and students learning about cultural management and cultural policies. Its contents are intended to provide reference tools for education and lifelong learning on these fields.

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/EDITORIAL

Further learning about the sustainability of cultural networks

By GiannaLia Cogliandro Beyens
ENCATC Secretary General and editor of the /encatcSCHOLAR

Dear /encatcSCHOLAR readers,

Issue nr. 9 of the /encatcSCHOLAR is part of the legacy of the 25th ENCATC Congress on Cultural Management and Policy "Click, Connect and Collaborate! New directions in sustaining cultural networks". With this new publication, we want to further explore this topic and make a contribution for its study in cultural management and policy classrooms.

Therefore, this issue is devoted to the topic of the sustainability of networks, understood as the common effort to enhance the relationship between cultural projects and sustainability through cooperation. This issue includes two *Case Analyses*. On the one hand, Olga Kolokythia (University of Vienna) discusses the evolution of the European Opera Centre in relation to the cultural landscape and how networks and synergies have changed its course. On the other hand, Zuzana Timcikova (Slovak Academy

of Science) outlines the principles in the management of independent theatres and how they challenge the current cultural and legislative context in the Slovak Republic. Moreover, in the *Angles* section of the issue, two articles stand out. Nina Loustarinen (Humak University of Applied Sciences) narrates the creation of the Lights on! Project, which attempted to create a joint network of historical tourist attractions in Finland and Estonia. Irma de Jong (Cicerone Music & Art) highlights the importance of understanding intergenerational differences to enhance communication within the arts and music industry. By focusing on the evolution of the *Dwie Ole* collective, Aleksandra Tatarczuk exemplifies in her *Case Analysis* the possibility of transforming an unutilized greenery belt into a public neighbourhood garden for collective use. In her article on network governance, Anna Steinkamp (independent consultant) provides a *Context* on how to make international networks of cultural cooperation more effective and sustainable. Furthermore, in this issue the section *Teaching Experience* by Rui A. S. Esteves (Portugal) deals with the importance of cybersecurity education for children to protect their privacy and keep their networks safe. Last but not least, an *Interview* by Ginevra Addis (Università Cattolica del Sacro Cuore, Milan) with Lucy Latham (Julie's Bicycle) will help to understand how cultural networks can favour sustainability given the development of necessary leading skills.

We want to thank all authors for their valuable contribution and cooperation along the editing process.

Enjoy the reading!

Your sincerely,

GiannaLia Cogliandro
ENCATC Secretary General

Photo credit: Rembrandt and young generation: The Telegraph.

/ANGLES

Get on your feet!

By Irma de Jong
Founder and Managing Director, Cicerone Music & Art

How understanding generation management will help better organise communication within the networks of the art and music industry

INTRODUCTION

I took my youngest niece to a musical. She is eleven years old and crazy about singing and dancing. It was a musical about the life of Gloria Estefan and the rise of her band, the Miami Sound Machine. Before the show started, I explained her who was this artist and what we could expect in the show. We were sitting next to each other, watching the info on my smartphone. I showed her a video of one of Estefan's songs, and we read about the crew we were about to see on stage. I told her with some proudness that Gloria Estefan and her husband flew all the way to the Netherlands to instruct and guide the protagonists how to sing and dance so that they would equal them the best. It did not impress my niece at all. She looked at me with a surprised face, and asked: "But why they did not use Skype?"

Welcome to the digital age

For those of you who have kids or grandchildren, this question might not surprise you. Probably you use all kind of digital means to stay in contact with them, or you fight to reduce excessive use. The digital age that started in the late years of the

eighties and took a bird's eye view in the nineties has become an indispensable tool, with the full spectrum of negativity to positivity. One thing is for sure: it drastically changed our society.

Age gaps

Today we have more different generations working in companies, conservatories, universities, orchestras and arts organisations, than ever before. In fact, in the year 2020, we'll have 5 different generations all together on the work floor. The age gaps we are to overcome are very much determined by the latest 20 years of developments in technology and digitalisation; causing significant differences in communication and interacting.

Communication within generations

Digital means have a dominant influence on our human activity. Think of social media use and how they boomed to become the most influential influencers for especially the youngest generation, the so-called millennials. But also aged people find their way quickly. Facebook for example, where they catch up rapidly, and 35% of all users come from the generation over 65 (reported by the end of 2017, in comparison: in 2005 it was 2%).

Overcoming age gaps

How are we going to deal with age gaps, when in the year 2020 we expect to have 5 different generations all together on the work floor? In the art and music industry, where people tend to be longer productive – think of aged conductors, retired people in boards or as volunteers – we might even see 6 generations.

It is essential to know, understand and act upon this information for us to connect, react and communicate with different generations. In order words: we need to get organised.

Understanding generation management

Generation management is a framework to explain the different type of generations we have in our society and how they act and communicate. The scheme is based on age awareness and serves to understand the different groups. Each age group has its peculiarities, behaviour and habits and uses various tools to communicate. All of this is bound to the *zeitgeist* in which the age group grew up. If we take an orchestra, for example, we can be sure to find at least 4 generations, from 18 up to 65 years old.

Acceptance and understanding

I remember vividly from my time at the orchestra that at some point, a first leader was appointed to the horn section. She was a young woman, only 23 years old and she had a terrible time. The others, all men between 35 and 40, had a lot of trouble accepting a young first horn player (and on top of that, a woman!). She had a tough time to maintain her position. Now we are 20 years further, and probably this is not such a big deal anymore (although this might vary depending on the geographies and culture the orchestra is based). We also see trends to employ very young players as leaders of the group, young conductors – and lately, even many female conductors.

Working with different age groups

A couple of years ago, I was working for a summer music festival in Switzerland. We had two young women in their twenties at the office, a board with people from 50 to 75 years old, and some volunteers in the management team, who were all retired and sometimes up to 80. You can imagine the differences we had when discussing for example what kind of poster we should make or how the website should look. When we had our weekly meeting, it would take hours, repeating

Chart 1: An overview of the working generations

Characteristics	Maturists (pre-1945)	Baby Boomers (1945-1960)	Generation X (1961-1980)	Generation Y (1981-1995)	Generation Z (Born after 1995)
Formative experiences	Second World War Rationing Fixed-gender roles Rock 'n' Roll Nuclear families Defined gender roles — particularly for women	Cold War Post-War boom "Swinging Sixties" Apollo Moon landings Youth culture Woodstock Family-orientated Rise of the teenager	End of Cold War Fall of Berlin Wall Reagan / Gorbachev Thatcherism Live Aid Introduction of first PC Early mobile technology Latch-key kids; rising levels of divorce	9/11 terrorist attacks PlayStation Social media Invasion of Iraq Reality TV Google Earth Glastonbury	Economic downturn Global warming Global focus Mobile devices Energy crisis Arab Spring Produce own media Cloud computing Wiki-leaks
Percentage in U.K. workforce*	3%	33%	35%	29%	Currently employed in either part-time jobs or new apprenticeships
Aspiration	Home ownership	Job security	Work-life balance	Freedom and flexibility	Security and stability
Attitude toward technology	Largely disengaged	Early information technology (IT) adaptors	Digital Immigrants	Digital Natives	"Technoholics" – entirely dependent on IT; limited grasp of alternatives
Attitude toward career	Jobs are for life	Organisational — careers are defined by employers	Early "portfolio" careers — loyal to profession, not necessarily to employer	Digital entrepreneurs — work "with" organisations not "for"	Career multitaskers — will move seamlessly between organisations and "pop-up" businesses
Signature product	Automobile	Television	Personal Computer	Tablet/Smart Phone	Google glass, graphene, nano-computing, 3-D printing, driverless cars
Communication media	Formal letter	Telephone	E-mail and text message	Text or social media	Hand-held (or integrated into clothing) communication devices
Communication preference	Face-to-face	Face-to-face ideally, but telephone or e-mail if required	Text messaging or e-mail	Online and mobile (text messaging)	Facetime
Preference when making financial decisions	Face-to-face meetings	Face-to-face ideally, but increasingly will go online	Online — would prefer face-to-face if time permitting	Face-to-face	Solutions will be digitally crowd-sourced

*Percentages are approximate at the time of publication.

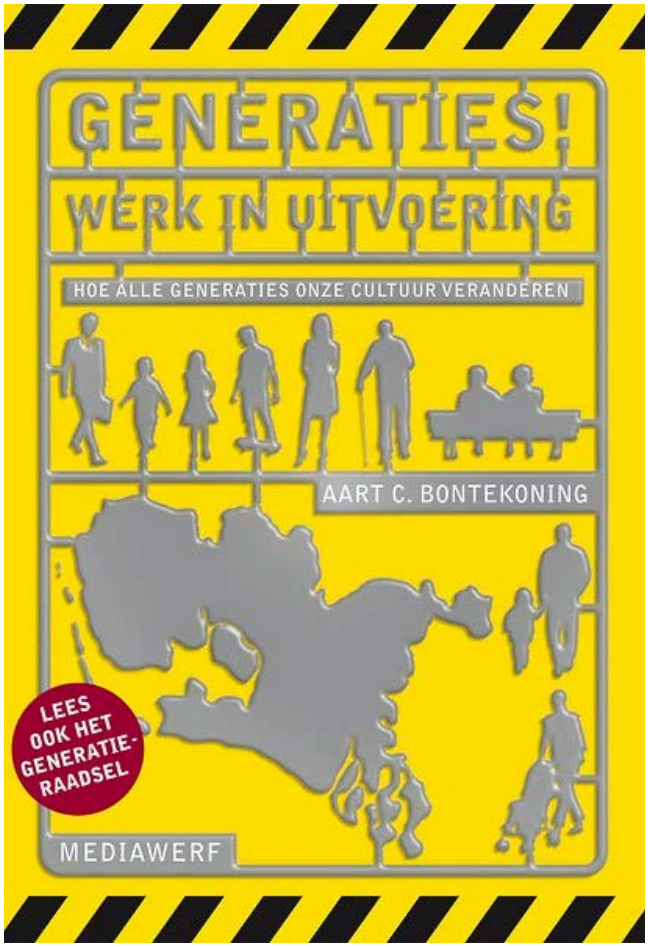
Source: © www.wealth.barclays.com

things all over again, and making my young colleagues fall asleep.

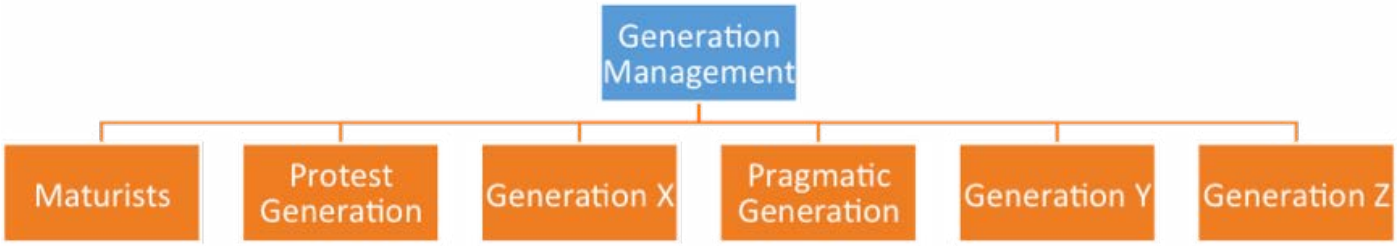
Since I am from Generation X, and we are supposed to be good mediators, I decided to open up the discussion. Point of departure: how to improve the meetings in such a way that it would be workable for the whole group without wasting unnecessary time. At first, it was not easy to make the older generation understand that a quicker and different approach would be more useful. They tended to react like "Why should we change? It has always worked in this way." We had to convince, show and explain why and how it could become better. It took some time, determination, and first of all, respectful communication.

Understanding your communities

Overcoming age and digital gaps, by building awareness and accepting different attitudes in communication is a must and not an option. We have to know about generation Management and how it functions. If we are to communicate within our cultural and social networks, how could we do without knowing generation management?



Source: Cover of book GENERATIES! Werk in uitvoering, by Aart C. Bontekoning.



From Baby boomer to Millennial

Let's have a look now at the different generations and at the characteristics of each group.

- **Maturists:** born before 1940. You can find these people on the boards of foundations, festivals and in audiences. They are loyal, engaged and prefer face-to-face contact. You will hardly see them on the social media, Facebook unlikely, but maybe on LinkedIn. They will still appreciate a brochure and a written program for a concert. They make a phone call and don't text you.
- **Protest Generation (Baby boomers):** born between 1940-1955. They are described as the hard-working generation, loyal, faithful and convinced that 'hard work provides prosperity'. They don't use so much the social media networks, although they are catching up quickly. They will be well represented among the audience and are active in boards.
- **Generation X:** born between 1955-1970. They are the bridge builders, playing an essential role in connecting the different generations, helping them to understand each other. They are excellent listeners and strategists.
- **Pragmatic Generation:** born between 1970-1985. Described as practical, impatient people, active in building networks and they learn while practising.
- **Generation Y (Millennial 1):** born between 1985-2000. This is the generation which is marked by increased use and familiarity with communications, media, and digital technologies. They are open, enthusiastic, quickly bored, they jump from one thing to another, need authenticity and want to have fun in their lives.
- **Generation Z (Millennial 2):** born after 2000. Technology and interacting on social media platforms is in their nature. This generation will enter the working society in 2020. They are entirely used to act within networks (therefore also known as the Network Generation, according to Peter Hinssen) and very familiar with e-learning and self-taught learning (YouTube).

Characteristics

- **Attitude towards technology and career:** for example, generation Y is the digital entrepreneur, and work *with* organisations, not for; Generation X is loyal to the profession; Millenials are career multitaskers and move between companies, pop-ups or self-build careers.
- **Aspirations in life:** Maturists wanted to possess their own home, baby boomers needed job security, Generation X prefers a work-life balance, while the millennial, authenticity.
- **Signature products are determined by the spirit of age they lived in:** Maturists go for the car, Baby boomers for the television, Generation X for the personal computer and the millennial for the smartphone.
- **Communication preferences:** Maturists prefer face-to-face interaction; Baby-Boomers as well, plus they like using their phone. Generation X prefers e-mail, phone or text messages, while Generation Y and Z are online and mobile.

Opportunities to discover

I belong to Generation X, considered as the digital immigrants. In other words, born before the widespread use of digital technology. I was 27 when I first started to work on a PC and had my first cell phone at age 26. My niece got her first iPad at age 7, her smartphone at 10. Since she was born, she is used to being continuously photographed and filmed. She has her apps to create videos and plays games with friends on messenger and Skype. My mother got her first electronic device at age 80: an iPad. Being homebound, it became

her gate to the world. Unlike her children, her grandchildren were patient enough to teach her how to use it (each generation gets along very well with the ones of two generations later).

Challenges to handle

These learned skills on various instruments and during different phases of life determine how we communicate and what we prefer. For example, I am used to receiving official messages by email from people that want to present themselves (in case an artist would approach me). In general, I keep Whatsapp, FB and phone messenger for more personal contacts, or at least for people that I got to know already a little better. I don't like it when people find me on LinkedIn, the business platform, that they approach me right after on FB, and send me a personal message. Every artist that approaches me in this way has already built up a backlog, compared to someone who sends me an email.

The sustainability of networks

We can learn a great deal from the Millennials. They know like no other how to operate within networks. For them, it's a natural behaviour. They are also used to sharing information on the net. They are growing up with social media and the new language that goes with it.

Because we have access to everything, instantly, and continuously, boundaries have become vaguer or disappeared. Not always in a positive sense, but that would be another discussion.

Understanding your Network

Overcoming age and digital gaps, being aware that different attitudes in communication are accepted, is a must and not an option. Take it as a starting point to determine which networks you want to walk. Make sure you study them, not only what kind of audience you find there, but also how they work and the tools of communication they use. Then choose what the network can give/share, to you as an individual or organisation. If you are involved in audience development, it is essential to study the different age groups so that you can make optimum use of the means of communication. Last but not least, make sure that the right generation communicates with the various age groups and knows what to use.

Let's sum it up!

- Digitalisation drastically changed our society
- In the year 2020, we'll have 5 to 6 generations all together on the work floor
- Social media use boomed within almost all generations
- Overcoming age gaps – we need to get organised!
- Generation management is a framework to explain the different types of generations
- Each age group has its peculiarities, behaviour and habits and uses various tools to communicate.
- Understand your community
- Check the chart with the different generations
- Millennials are clever in digital networking; Baby-boomers, Generation Y and X in personal networking
- Make sure you choose your networks carefully
- Audience development: study the different age groups

Put it into practice

- Combine the speed of a millennial with the thoroughness of a Baby Boomer, or the diplomacy of Generation X with the curiosity of Generation Y.
- Do not limit social media training only to those who work with it, instead consider it as a basis for the whole workforce.
- Give each member of your team the opportunity to choose their favourite network, to learn how to use it, to become a specialist and then teach it to others: of value for the individual and the entire organisation!
- Organise a workshop to shine a light on generation-conflicts in a humorous way so that possible problems become negotiable and visible.
- Give everyone a voice and show respect.
- Listen first, then talk

Questions for further discussion

- Is your organisation well represented with each age group? Do you focus on one or two groups only? If yes, what is the motivation?
- How do you define the networks within and around your community and what tools you use for communication? Are these effective?
- Do you encounter irritation within your team

between the different age groups? If so, how do you deal with it?

- Are you open to different types of work attitudes on the work-floor? In other words: does your organisation allow variety in work-schedules?
- What is your attitude in general to digitalisation? Do you consider it to be a threat rather than an opportunity?
- Do you believe digitalisation puts in threat personal contact?

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Irma de Jong

Irma de Jong is the Managing director and founder of Cicerone Music & Art (founded in 1998). She works in the classical music field for more than 25 years, starting as PR and marketing assistant at the Limburg Symphony Orchestra Maastricht in 1992. Irma has collaborated with many renowned artists and orchestras. As a project manager, she organised various cultural projects, such as violin competitions, art exhibitions, music events and festivals. These multiple experiences with different working teams created her curiosity for generation management. It is her passion to work together with different age groups and to look for fruitful working methods. Irma regularly gives key-note lectures on this and other topics. She is also the executive director of iClassical Academy, an e-learning classical music platform. Irma holds a Business diploma from the Hanze College Zwolle. She studied and received her certificates in linguistics and musicology at the Dutch Open University of Heerlen and obtained her Public Relations and Marketing diploma at the Dutch Institution for Marketing (NIMA).

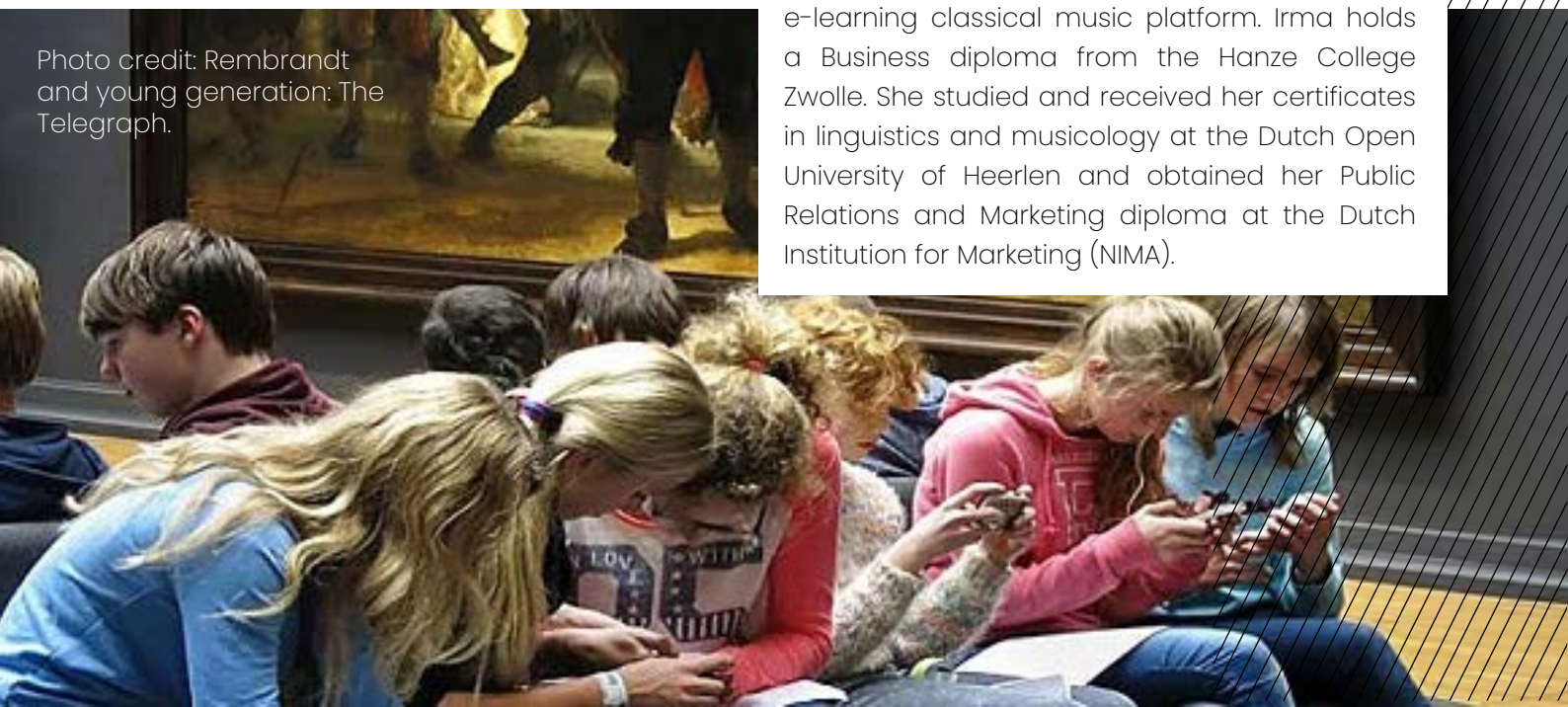

Photo credit: Rembrandt and young generation: The Telegraph.

/INTERVIEW

Inter-sectoral connections between cultural venues and sustainability: the challenging work of Julie's Bicycle

By Ginevra Addis
Adjunct Professor – Master in Arts Management, Università Cattolica del Sacro Cuore, Milan (IT); PhD candidate in Analysis and Management of Cultural Heritage – IMT School for Advanced Studies, Lucca (IT)

INTRODUCTION

The aim of the present interview is to show how cultural networking favors sustainability and the development of those skills that art leaders need to have. This interview is with Lucy Latham, Project Manager of Julie's Bicycle, leading global charity based in London that embeds operational sustainability and environmental management within artistic and cultural venues and activities both in the UK and internationally. Julie's Bycicle has begun a number of striking partnerships with governmental art bodies such as *Arts Council England,* international organizations such as *IFACCA*

(International Federation of Arts Council and Culture Agencies), and has launched initiatives such as the *Creative Climate Leadership Training Programme,* which receive applications from more than forty countries around the world.

Could you describe the core of these initiatives and the results achieved in line with your mission and in terms of cultural networking?

Julie's Bicycle's mission is to support a creative community powering action on climate change and environmental sustainability, inspiring a collective transition towards sustainability. We have two key objectives:

- Advocate to and for culture to publicly inspire action on climate change and sustainability. We will equip cultural professionals and artists with the knowledge and confidence to speak out and together on this issue, using their creativity to influence one another, audiences, and the wider movement.
- Support the Paris Agreement Goal to limit global warming to below 2 degrees by focusing on energy, the major source of carbon emissions for the cultural sector.

To deliver against these two core objectives, we ensure our work is grounded in environmental literacy and good practice, whilst harnessing the full force of creativity and cultural value to innovate and deliver long-term solutions.

Julie's Bicycle was established in 2007 by the music industry to take action on climate. The industry wanted to act with integrity, so they built up relationships with scientists in order to gain an evidenced-based understanding of climate and generate targets based on data. Our first project calculated the carbon footprint of the music industry, establishing an abiding partnership with Oxford University's Environmental Change Institute. It created a way of working that has stood the test of time: priorities and campaigns co-produced by the arts and science community, research to action, free resources and knowledge sharing, partnership projects, practical learning and a commitment to scale what works. This approach has informed Julie's Bicycle's theory of change – build, act, share, lead. Building environmental literacy and understanding; Acting on your impacts and driving efficiencies and carbon reductions; Sharing and catalysing change through networks and partnerships; Leading and advocating for and within the sector.

Our first major support programme – working in partnership with Arts Council England – materialised partly as a response to culture not being included within the Mayor's London Plan in 2008. Julie's Bicycle, along with several other organisations, were commissioned by the London Mayor's Culture Office to produce a series of Green Guides for the creative industries outlining how they can meet London's ambitious energy emissions reduction target of 60% by 2025. This created templates for sector action and inspired Arts Council England to embed this thinking within their own approach.

The programme swiftly expanded into a national, cross-disciplinary movement and in 2012, just two years later, Arts Council England made it a funding requirement for all their National Portfolio Organisations and Major Museums Partners to report on their environmental impacts and to have an environmental policy and action plan in place. The action plan is particularly critical in encouraging organisations to use the collected environmental data to inform strategies for impact reduction and continued performance monitoring. In order to support this policy measure, Julie's Bicycle developed a rich portfolio of events, webinars and resources to facilitate the exchange of environmental best practices and promote a community of practice working in concert towards a common goal. This, combined with strategic action-planning, is driving emissions down.

The programme is underpinned by robust, relevant and accountable evidence-based research, ensuring progress is tracked by consistent longitudinal data-gathering of environmental impacts across the sector. We therefore route our work in data and impacts, ensuring that we deliver carbon emissions reductions and to not lose sight of the ambitious targets outlines in the Paris Agreement. Since 2012, this partnership has tracked an annual 4.5% reduction in energy use across 1,200 creative organisations, equivalent to over £10m in energy

savings. The number of organisations able to report robust data has increased by 33% since 2012/13 which shows an increase in understanding of environmental impacts and a growing confidence in measuring and managing them. The programme works to embed environmental sustainability in decision-making across the board, from senior management – demonstrated through organisational vision, mission and values – to devolved environmental responsibilities permeating all job levels. Our approach is to support good environmental governance through the development of policy, strategy and planning (i.e. targets and action plans), informed by clearly disclosed environmental impacts and performance over time.

Similarly, Creative Climate Leadership (CCL) is a programme aimed at building capacity and understanding within the arts and culture but with a strong focus on leadership. CCL is an international, interdisciplinary programme that aims to connect and enable a community of cultural leaders to take an active leadership role in shaping an environmentally sustainable future for the international cultural sector. For our first course in 2017, we brought together 25 leading cultural voices from across Europe, Africa, Asia and Australia. The partnership consists of 8 organisations – Julie's Bicycle (UK), ARS BALTICA (covering the Baltic region), PiNA (Slovenia), On The Move (pan-Europe), EXIT Foundation (Serbia), COAL (France), KRUG (Montenegro) and mitos21 (Greece). The project's mobility opportunities enable the exchange of knowledge, new skills and business models within and between these regions and internationally. This collaborative and networked model enables organisations and practitioners to share stories of creativity, optimism, action and best practice with peers across disciplines to scale up solutions and encourage the conditions for creative thinking. By working together across Europe, we can create better conditions for innovation and develop appropriate solutions faster; by sharing knowledge we can enable more creative professionals to engage with climate change and sustainability, especially if they face barriers to action which might include a lack of financial capacity, scale or time to act independently. By bringing together and investing in a supportive and entrepreneurial community we can build the capacity of organisations and creative professionals at all levels in the sector to realise their full potential.

In regards to Julie's Bicycle's work with IFACCA (International Federation of Arts Councils and Cultural Agencies[1]), we worked in partnership to produce the *D'Art Report 34b – The Arts and Environmental Sustainability, an International Overview*. This report has provided an exceptionally useful snapshot of national cultural policymakers' level of engagement with environmental sustainability which still drives much of our thinking now. The report found that while most cultural representatives recognise environmental sustainability as relevant to their work and see environmental stewardship as a value that aligns with other cultural values, there are few national arts and cultural policies that explicitly include the environment or climate change. The report makes several recommendations on how we might begin to turn good intentions into actions, supported through practical resources, guidance, and tools for creative practitioners.

The point remains today, that while there are examples of outstanding practice across the world, it is rarely reinforced by policy; to date there are still just a handful of national cultural policies anywhere in the world that align with climate change. Vice-versa, environmental policy rarely benefits from the creativity and ingenuity the arts have to offer. Julie's Bicycle is taking forward this agenda through several international programmes, primarily working with city governments to align cultural and environmental policy-making (programme details in Question 6).

What kind of work does Julie's Bicycle do with its inter-sectoral connections, and how do you combine culture and sustainability?

Julie's Bicycle is building a movement at the intersection of arts and culture and action on climate change. We do this because we believe that the creative community is uniquely placed to transform the conversation around climate change and translate it into action. Climate change is ultimately the result of a set of values which are incommensurate with the finite

[1] D'Art Report 34b. The arts and environmental sustainability: an international overview. November 2014

resources of planet Earth – values that uphold the individual over the collective, the extractor over the regenerator, the consumer over the steward, and the present over the future. If climate change is driven by cultural values, logic dictates, it can only be tackled effectively by shifting them – therefore the climate movement is in fact a cultural movement.

In order to deliver against this ambition, we work with organisations to build tailored programmes on organisational governance (environmental policies, green procurement, action plan development, engagement strategies with stakeholders); staff capacity building (training and mentorship, team building, roles and responsibilities and resource creation); understanding and analysis (audits, impact monitoring, performance opportunity analysis, attitudinal evaluation, certification); communications and engagement (campaigns, case studies, communications strategy, events, advocacy); networking building (strategic development of network ambitions, facilitating sharing and learning); and creative output (guidance, project collaborations, cross-sector brokering). We provide sector-specific carbon calculators (used by over 3,000 creative organisations) consultancy services and certification alongside policy analysis and attitudinal research. Our rich evidence bank of case studies, testimony, environmental data and surveys have enabled us to build the most extensive free resource hub anywhere in the world connecting culture and climate. Our campaigns, conferences and creative programmes convene creative initiatives and cultural responses from around the world that highlight the full force of creativity within global efforts to act on climate change. We have trained over 50 cultural leaders from 40 countries through our world-unique Creative Climate Leadership programme (running since 2017). Our international advocacy and partnership programmes continue to contribute to national and international policy development, including collaborations with C40, World Cities Culture Forum, Salzburg Global Seminar and UNFCCC.

Which challenges does Julie's Bicycle face when promoting action on climate change through the arts and the strategies that art institutions should implement in order to respond to such issue?

One of our main challenges is to keep environmental sustainability on the agenda and relevant when there are so many other competing pressures and demands on arts and culture, particularly as recipients of public funding. This means we have to keep making the case and continue to back up this case with evidence of good practice which results in sustainability in all its forms – social, economic, cultural and environmental. Sometimes this comes down to a wider articulation of value. For instance, even though efficiency savings result in cost savings, some green products and services can carry a premium. We try and support organisations in understanding the long-term nature of such investment decisions alongside recouping this increased financial investment through other value metrics i.e. reputation, audience engagement and development, Corporate Social Responsibility etc. Going forward, such investments will be fundamental to doing business in a low-carbon cultural economy, and we believe it is creative leaders – supported by progressive policy – who can help reconfigure the definition of good governance so that sustainability, in all its forms, needs no explanation or justification.

A further challenge when working with organisations and institutions, is to ensure that environmental sustainability doesn't only sit within one job role or one department. If this is the case, it becomes very vulnerable to shifts in organisational priority as well as staff changes. For environmental sustainability to really take root and flourish it needs to be understood as a whole organisational priority and reflected across the organisation – embedded within policy, business strategy, investment, public engagement, cultural programmes; which are all aligned and optimizing each other.

Which skills do leaders in the arts need to have in order to promote cultural sustainability, in accordance with their charity and their interdisciplinary programs?

Environmental sustainability can be realised when inspiring, determined, creative and passionate people are enabled to innovate. This is why Creative Climate Leadership was set up – to give confidence, support, resources and space so this community of cultural leaders can take an active leadership role in shaping an environmentally sustainable future.

The skills and values that Julie's Bicycle believes to be critical for creative climate leadership include: collaboration, inclusivity, empathy, openness, self-awareness, action-focused, pragmatism, adaptiveness, and of course, creativity! We support our participants in their development of divergent, whole-systems and critical thinking; their entrepreneurship; and their use of emotional intelligence and rhetoric skills (e.g. facilitation, public presentation, advocacy and influencing).

Which cultural policies are suggested or adopted by art institutions that are partners of Julie's Bicycle?

Probably the most notable example is our partnership with Arts Council England. Julie's Bicycle has been working in partnership with Arts Council England since 2012 to inspire environmental action across the arts and culture sector, with a focus on National Portfolio Organisations. This powerful partnership demonstrates how a light-touch policy intervention can galvanize a sector into sustained action – as demonstration, between 2015 and 2017, the ACE cohort produced energy savings of 17%.

Our commitment to policy creation also translates across our Creative Green certification and consultancy programmes. We work with clients across the country to build environmental governance on an organisational level, underpinned by policy and strategy, from the National Theatre and Somerset House to over 150 creative solo practitioners in the East of England as part of Culture Change (funded by European Regional Development Fund). We believe policy-makers and investors are in a prime position to secure the future vibrancy and diversity of arts and culture by locking the sector into a model of sustainable enterprise, ensuring its connection to the emerging economy of the future. To this end, we are now looking at policy in cities, supporting local government and enabling cultural and environmental departments to collaborate and embed environmental knowledge, ambition and action into their city policy, strategy and cultural activity.

What would you say about the cultural impact of Julie's Bicycle's agenda in Europe according to the 2030 SDGs on climate change?

The Sustainable Development Goals (SDGs) are a set of 17 'Global Goals' developed by the United Nations as part of their 2030 Agenda for Sustainable Development. While 'Climate Action' has its own goal, it is also acknowledged that emissions reductions (i.e. the Paris Agreement target) must be considered throughout the SDG framework: "Implementation of the Paris Agreement is essential for the achievement of the Sustainable Development Goals and provides a roadmap for climate actions that will reduce emissions and build climate resilience". Effective action on climate change will underpin our success (or lack thereof) in reaching the other goals.

At Julie's Bicycle, we work to continually make the case for why climate action should be firmly embedded across the socio-economic agenda, demonstrating its relevance to urban planning, place-making, civic engagement, social inclusion and justice, health and wellbeing, inward investment and financial sustainability – and of course, arts and culture which mutually-support and optimize the rest. Our approach to climate action is underpinned by evidence (i.e. data), carbon literacy and practice – understanding what works! This approach runs throughout Julie's Bicycle's programmes and we are working hard to scale our work internationally, developing programmes which focus on policy and civic governance and transferring models of best practice. For example, Creative Climate Leadership is also unique in that it connects training and development to policy – shaped around the science-based targets of the Paris Agreement and the broader ambitions of the Sustainable Development Goals.

A few of our EU and international programmes as follows:

1. Creative Climate Cities Programme

In partnership with WCCF (World Cities Culture Forum) Julie's Bicycle is developing a support programme to inspire cities to realise the opportunities of connecting climate and culture in cities. The Creative Climate Cities Programme (CCCP) is a support programme focused on enabling cultural and environmental departments to collaborate and embed environmental knowledge, ambition and action into their city policy, strategy and cultural activity.

2. ROCK.

A European-funded partner project called ROCK which is focused on the role of cultural heritage in sustainability-led regeneration. Julie's Bicycle's role is responding to the need for cultural heritage to position itself in the context of climate change, biodiversity loss, air pollution, and other environmental challenges facing us at present. We are working with Skopje (Macedonia), Lisbon (Portugal) and Bologna (Italy) on an 18-month support programme to enable their cultural departments and city municipalities to maximise opportunities for environmental leadership, strategy and governance development, developing city-specific creative responses to climate and environment.

3. URBACT

URBACT is a European exchange and learning programme promoting sustainable urban development. It enables cities to work together to develop solutions to major urban challenges, reaffirming the key role they play in facing increasingly complex societal changes. Julie's Bicycle will be working with a host of other partners, led by Manchester City Council, to understand and transfer skills in network development connecting arts and culture to five further EU cities.

How would you measure the so-called cultural renaissance that Julie's Bicycle is experiencing, especially in Europe?

The creative community is already trailblazing new ways of thinking and doing. For the last decade, Julie's Bicycle has been collating inspirational stories from the creative community championing a new ecology of practice. At Julie's Bicycle we have identified Seven Creative Climate Trends; key communities of practice that are already leveraging significant new cultural value. From jobs, finance and clean energy to eco-design, audience engagement and new collaborations, these communities are creating a new cultural ecology fit for our changing world. These trends are already inhabited by significant numbers of real people and we believe that one of the most useful things Julie's Bicycle can do, is to demonstrate and champion this cluster of creative practice. Examples from these 7 trends are now being logged and shared using our new map, designed to give greater visibility to this growing international movement and we invite everyone to add themselves on to it.

On a more practical basis of data and metrics, during 2014 Julie's Bicycle asked leaders within the creative community to tell us how they felt about the environment – how important it was to their missions, business, creative output and engagement. The same study was in 2017 rebranded as the Creative Climate Census (supported by Arts Council England and the Knowledge Transfer Network). With over 500 responses, it is the only research we are aware of which tracks views, values AND practice of cultural decision-makers towards climate and environment. The Census showed that senior leadership is now driving action on environmental sustainability (whereas in 2014 initiatives were mainly being driven from the middle of organisations) and more than four in five organisations (83%) have benefited from their environmental sustainability practice. Benefits range across financial, reputational, and well-being indicators. Critical to the business case for cultural action on climate, the Census also demonstrated how climate change and environmental sustainability are creative catalysts, helping to animate new work, partnerships, and practices; ¾ of survey respondents collaborating both within and beyond the sector.

Our Arts Council England partnership also provides rich insights into the growing benefits and value being brought to arts organisations engaging with environmental sustainability. As documented within the annual report, Sustaining Great Art, we found that environmental sustainability is finding its way into the strategic core of cultural organisations. For example, in 2016/17, 69% of organisations were using environmental data

to inform decision making and 84% found their environmental policy useful for business planning. Organisations have also reported a wide range of creative work, programmes, performances, events, and installations with environmental sustainability and climate change as main themes; 73% of organisations produced/programmed/curated work exploring environmental themes either in the past or are planning to do so in the future.

Questions for further discussion

- Which are the values of cultural leaders in response to climate change?
- How could cultural networking help activate urgent actions toward sustainability?
- How are you able to approach sponsors and partners?

Ginevra Addis

Ginevra Addis collaborates as Adjunct Professor in the Master in Arts Management at Università Cattolica del Sacro Cuore, Milan (IT) – Professor of Visual Arts Management, 2017; HR Management and Marketing for the Arts, 2018. She is finishing her PhD in Analysis and Management of Cultural Heritage at IMT. School for Advanced Studies, Lucca (IT). Her research interest focuses on both Contemporary Art History and on the application of sustainable management practices by Arts Institutions, in Europe and internationally. She worked for non-profit organizations such as More Art in New York, and for International Organizations such as UNESCO in Paris and the UN in New York. She studied Jean-Michel Basquiat for three years, interviewing important art dealers. She works as curator and art consultant for young contemporary artists that live in London and in Italy. She participated in several scientific conferences nationally and internationally.

Photo credit: ENCATC

/PROCEEDINGS

ENCATC 's 25th Congress looks to the current and future trends of cultural management and cultural policy

By ENCATC

The 25th ENCATC Congress "Click, Connect and Collaborate! New directions in sustaining cultural networks" took place in Brussels, Belgium from 27-30 September 2017. This major international event brought together more than 230 participants who were academics, researchers, professionals from the cultural sector, policy makers, artists, students and media from 40 countries. For the first time in 2017, to mark the network's 25th anniversary and the next chapter in its evolution, the Congress encompassed a new enlarged format that included the 10th Young and Emerging Researchers' Forum, the 2nd Annual Members' Forum, the 25th Annual ENCATC Congress, 7th ENCATC Policy Debate, the 8th Annual ENCATC Research Session, and the 4th ENCATC Research Award Ceremony. This was a significant development for the network, its members and followers who increasingly represent a more international audience. The new format ensured interesting content for a diverse audience and rich exchange and cross-pollination between education,

research, training, and practice. 25th ENCATC Congress kick-offed on 27 September at the Bip, house of the capital region. The morning began with the 10th Young and Emerging Researchers' Forum. The 2017 edition was designed for young and emerging cultural policy researchers to help them advance in their careers and enlarge their networks in Europe and beyond. Participants exchanged research trends, addressed topical research issues, methodology, professional cooperation, publishing opportunities, online knowledge exchange and collaboration. In addition, this year's YERF particularly encouraged dialogue on cultural management and cultural policy/governance studies, and with a focus on Asia and Europe regions. That same afternoon, the 2nd Annual Members' Forum gathered ENCATC members as well as members of the networks the Association of Arts Administration Educators (AAAE) and the Taiwan Association of Cultural Policy Studies (TACPS). This plenary session started with an exchange on cultural management and policy education from a global perspective with representatives coming from across Europe, the Americas, Africa, and Asia. The Members' Forum was also the opportunity to learn about new curricula, pedagogy, methodologies and policies with presentations prepared by members for their peers. The day concluded at BOZAR, the Centre for Fine Arts in Brussels where all Congress participants were invited to a cocktail reception followed by the 7th Annual ENCATC Policy Debate "What role for Brussels and its cultural institutions in the EU strategy for culture external relations?" On 28 September, the Congress opened to all delegates. After the official welcome, the programme began with a plenary session panel debate on the "Evolution and impact of the cultural management and policy network on the cultural sector in terms of its professionalisation: past, present, and future". ENCATC's past and current Presidents coming from higher education institutions in Belgium, France, Germany, and Spain were joined by GiannaLia Cogliandro Beyens (current Secretary General) who shared their reflections about the impact and importance of ENCATC during the organisation's 25 years of existence. Next, our keynote, Milena Dragićević-Sešić, Head of UNESCO Chair in Interculturalism, Art Management and Mediation, Belgrade University of Arts in Belgrade, Serbia was invited to take the floor. She delivered a passionate speech on "Networking culture -The role of European cultural networks" and shared her expertise, creative and innovative insight providing alternative and thought-provoking ways of exploring the sustainability of cultural networks. After the day's networking lunch, the 2nd Global Conversations, organised in partnership with AAAE and TAPCS, offered delegates a space to debate about the Brussels manifesto, a draft document that defines a common set of guiding principles and aspirations for the arts and cultural management education field. The draft document is an outgrowth of the Dialogue of Networks, a session that took place at the 2017 AAAE conference in Edinburgh, Scotland where more than 15 networks engaged in a process to identify the key ideas in the Manifesto. Now, at this year's ENCATC congress, discussions brought new perspectives and deeper reflection to refine the document even further before it is presented externally in the coming months. Continuing in the afternoon, participants separated into four parallel discussion groups to advance the state of art and promote new ideas and proposals on the major challenges faced by cultural networks today in Europe and beyond: Governance/ Leadership; Business Models; Evaluation; and the Internationalisation of Networks. The evening programming was dedicated to the 4th ENCATC Research Award where Dr. Rebecca Amsellem from France was announced as the 2017 winner for her PhD thesis "The international strategies of museums and their new business models" defended at University Paris 1 Panthéon Sorbonne. The next day, the programme started with the 8thAnnual ENCATC Research Sessions and Thematic Sessions. More than 41 papers were presented by academics, researchers and practitioners from 24 countries. They shared the latest research developments and trends in the wide field of cultural management and policy covering cultural heritage, evaluation, culture and sustainable development, cultural policy, creative industries, cultural diplomacy, performing arts, cultural leadership, just to name a few. This resulted in a published book of proceedings available for download online. After lunch, a plenary session on "The Compendium of Cultural Policies and Trends in Europe: strategies for a new multi-stakeholder network" presented an analysis

of global developments that influence cultural policies. It also explored future-proof scenarios for the Compendium research community and its database. Next, the "Citizens' Dialogue and the European Year of Cultural Heritage" was led by representatives from the European Commission's DG for Education and Culture and DG Communication. They shared how it is possible to host one of the 2018 Citizens' Dialogues. There was a lively Q&A session on the challenges to foster dialogue between citizens and policy makers, especially the difficulties to reach marginalised populations. To bring Congress delegates into the discussion on the 2018 European Year of Cultural Heritage (EYCH), the next plenary session focused on "EU Policy Development on Cultural Heritage". Representatives from the European Commission were joined by heritage experts and researchers to discuss the state of art of heritage policies in Europe, trends on training programmes on Intangible Heritage, collaboration and participation in cultural heritage management, and what's next to prepare for the EYCH

The day ended with a party to celebrate ENCATC's 25thAnniversary. Organised at BOZAR, Centre for Fine Arts, the evening was a time to share stories, look back on what has been accomplished, and how together ENCATC members and Congress delegates will be part of its future. The last day of the Congress on 30 September had a study visit dedicated to discovering Brussels' the European House of History. After a visit, participants met with the museum's curator to discuss practical management issues, questions of the pedagogical digital materials, and reactions to the purpose and design of the exhibition space. In a final get-together moment, everyone was invited to enjoy traditional Belgian fries at Maison Antoine, one of the most recognised "friterie" in the city.
There is no doubt this major international gathering was a success for collecting new ideas, sharing knowledge and different perspectives, and delivering recommendations. We were witness to the many networking moments and synergies initiated by our active members and Congress delegates!

Extracted from https://www.encatc.org/media/2860-encatc_news_digest_111.compressed.pdf

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/CONTEXT

Network Governance

By Anna Steinkamp
Independent consultant for international cultural cooperation

Governance Models of International Networks of Cultural Cooperation

Networks are not a new phenomenon but are at the core of societal constitution. However, the notion appears more adequate nowadays than ever. Social networks – networks of people or organisations that join forces for a same cause – are considered to be an appropriate organisational form for the 21st century given their flexible, adaptable, non-hierarchical and open character. At the same time, these characteristics make networks especially vulnerable and fragile, in terms of continuity, funding, accountability or legitimacy. In a world of disorder and uncertainty, what do networks need to be able to combine efforts, quickly connect people and knowledge or provide orientation? What is needed to sustain their efficiency?

This article presents an approach for making international networks of cultural cooperation more effective and sustainable – as tools for international cooperation, actors of global governance and thus, as platforms to drive social and political changes in answer to current global challenges.

Governance and Networks

When I first did research about networks of international culture cooperation and their governance in summer 2013, the world seemed to be "lifted off its hinges":

People in Turkey, Egypt, Brazil, Bulgaria, Mexico, USA, Chile or China gathered on the streets to demonstrate their dissatisfaction with the ruling authorities. The uprisings, even though extremely different in their origin, shared one commonality: authoritative and hierarchical structures, which governed over the head of the citizens, do not hold. Sooner or later, people will stand up and fight to make their voices heard. The then-assumption was that hierarchy and authority were about to fail and new forms of governance, such as social networks that work beyond political, geographical or cultural borders, would rise taking into account the diversity and particularities of people. Today, in spring 2018, in some parts of the world, even more authoritarian regimes have emerged, warrior dictatorships keep the world in suspense and populist governments penetrate the democratically firm believed "West". And the need for strong and coherent alternatives is even bigger.

Yúdice considers networks necessary in order to bring social and political change to societies, where more traditional forms of organisation fail (2003). Networks as an organisational form, because of their characteristics, have vast potential to be effective tools for change and collaboration. Beyond institutional boundaries, networks are more flexible, adaptive, non-hierarchic, and quicker at making decisions and thus more effective. In their organisational appearance, networks have proved especially suitable for international collaboration and for the resolution of complex problems inter alia, because their main resource is knowledge. However, networks often are like a phoenix – they suddenly appear and often disappear just as quickly, sometimes without having had a significant impact. Their success and failure are both a result of their characteristics. Their effectiveness, thus, depends mostly on their governance.

Since civil society is often mentioned as a stakeholder when it comes to paradigmatic change in governance, this article limits itself to networks driven by civil society actors.

International Networks of Cultural Cooperation

International networks of cultural cooperation are actors that collaborate towards the promotion of culture. Culture is understood in its broader sense: it encompasses not only the arts but also mentalities, lifestyles and "value systems" (UNESCO: 1982). Hence, at their core, networks of cultural cooperation spread knowledge to showcase and promote cultural diversity and/or to safeguard cultural heritage. This happens based on the assumption that cultural exchange enhances peace, solidarity and mutual understanding among different cultural groups and/or communities.

Networks of cultural cooperation are most often part of civil society that act in the public sector. Van Paaschen adds that international cultural networks are also social change networks that "undertake actions that have a (potential) impact in society by bringing people into an action-oriented framework. These actions could be directed to governments, the private sector or to the public at large" (2011: 160). Brun et al. argue that networks are especially convenient to artists, cultural experts and activists since "the cultural field has been categorized for a while by its aversion against frontiers of all kind, the network channels this energy" (2008: 83).

International networks of cultural cooperation can take various forms. They are constituted as informal working groups, forums, associations, federations or alliances and often do not use the term 'network' in their name. Moreover, they are built upon diversity – diversity of members, of cultures and of approaches. Consequently and in accordance with their dynamic structure, they assure their own potential for innovation. Due to their international scope, these networks build their work internally and externally largely on ICT. Moreover, the quality of the relationships within the network and its external relationships depend on the information and knowledge that "circulates" among the involved parties, as well as their capacity to "capture and redistribute" this information and knowledge.

Last but not least, networks of cultural cooperation are all about communication. This is the reason why their most important resources are their social capital, e.g. the relationships established among and of the members or participants. Those, on the other hand and at the same time,

are the carrier of the other key resource, which is relevant knowledge.

To summarise, international networks of cultural cooperation

- group around a joint interest and/or shared objective in the field of cultural promotion;
- take various forms from informal to more formalised, legalised or institutionalised ones;
- are as dynamic, flexible and adaptive as other types of networks;
- have the best conditions to be culturally sensitive, interculturally competent and promote intercultural dialogue, as well as to overcome cultural barriers;
- are horizontally organised, either in a centralised or decentralised manner;
- build upon diversity, knowledge and social capital as their key resources;
- are hence necessarily linked to ICT;
- present as many tangible as intangible results, whereas the benefit is mostly intangible.

Biggest Challenges of Managing Networks

Complexity: Even though networks are especially suitable to address complex issues, according to Provan and Kenis, international networks are particularly challenged by their internal complexity: "The problem of network complexity is especially acute when participants are spread out geographically, making frequent meetings of all participants difficult or impossible" (Provan, Kenis 2008: 238). This complexity is especially visible when it comes to the mass of information and knowledge available and thus to make an effective use of it.

Financing networks: The call for networks, especially cross-stakeholder networks (e.g. partnerships between civil society, politics and the private sector) is on everyone's lips and "the entire field of international relations involves the activities of transnational and trans-cultural networks" (Cvjetičanin 2011: 262). If this is to be taken seriously, funding institutions and donors will need to continue adapting their funding guidelines to meet the increasing presence of international networks and their needs. Most funding programmes focus on bilateral or bi-regional cooperation where clear national benefits can be retrieved. But international and especially global networks have global benefits. Often they even aim at overcoming the obstacles that are created by separating the world into nations. The available funding is often earmarked for the so-called "developing countries". Further, networks are not economically expensive, compared to other forms of organisation. The biggest part of their financial needs consists of in remunerating the coordinators, as well as promoting the social capital of the network through regular meetings. First funding schemes are put in place to fill the lack of funding opportunities for international networks at European level: The European Commission's programme "Creative Europe" offers support for "advocacy networks" since 2014. Parallel, it is also about networks themselves to find alternative ways to fund and finance their activities.

Human resources: Due to high demands for communication, often in various languages, the centralisation of all internal and external requests in one place, as well as the steady flow of information, coordinating networks is complex and time intensive. However, due to lack of funding, this task is often assumed on a voluntary basis or "on the top" of an already full portfolio. Voluntary work can of course have positive effects for the network and the member commitment. However, it is not a long-term solution due to the intensity of network coordination. Moreover, rotation can provide a remedy. But with regard to effectiveness and sustainability, rotation may also interrupt the flow of building capacities and capabilities. With a lack of funding or only project-based funding, it is hard to employ a person on a full-time basis and assure continuity.

Dynamic and Continuity: Continuity is again linked to the sustainability of a network, to its credibility and legitimacy. Yet continuity does not only depend on the coordinator, but also on the social dynamics within the network: "Continuity (sustainability) is a key success factor in networks. Without repeated human contact with the same colleagues, the individual network member does not start to gain the understanding, depth of knowledge, realisation of mutual positioning, exchange of pertinent information or any other of a number of learning advantages" (Staines

1996: 7). Networks rely on online- and virtual communication. Such tools can help in solving some of the challenges very cost-efficiently, as for example information sharing, transfer of (explicit) knowledge and good practices over large distances and different time zones. Nevertheless "networks depend on face-to-face human contact. However sophisticated the electronic tools and information dissemination are, people must actually meet in order to lay the foundations of trust required to develop collaborative projects" (Staines 1996: 11). Regular face-to-face meetings also help to keep members motivated beyond these meetings to actively contribute to the network and thus keep it more dynamic.

Skills and Capabilities: Linked to human resources is the challenge of network-specific capabilities – capabilities and skills to apply efficient and professional management tools, especially with regard to knowledge. This requires not only the respective skills, but also the time to apply them until their application has become really useful. Thus, if human resources are scarce, but workload is high, strategic approaches are rather unlikely and work will be effectuated "on-demand" and reactively. However, since knowledge in particular has been identified as one of the main resources, this aspect is vital for networks. Moreover, efficient and modern management tools can especially help networks that operate in complex contexts to work more effectively. Consequently, network coordination skills need to be strengthened and professionalised. Respective training opportunities should be provided – by network coordinators for network coordinators.

Parameters for Strengthening Network Governance

Mainly based on three different studies from the field of international cultural cooperation, a set of parameters are proposed for the analysis of governance of international networks of cultural cooperation. Here, the governance perspective, namely not only what kind of structures and regulations (what?) but also the processes and mechanisms (how?) are considered.

Parameter	Questions
Structure	What kind of structure has been chosen? Is it democratic (enough)? What kinds of management tools are applied?
Resources	Which human, financial and infrastructural resources are available? How are they generated and managed?
Communication	How is communication organised – internally and externally? What kind of information is communicated? To whom and how?
Knowledge	How is the flow of knowledge organised – inside out and vice versa? How is knowledge generated and made available? What kind of management systems support the flow, transfer and safeguarding of knowledge?
Social Capital	Who are the members? Are they heterogeneous enough? How can people access the network? How often do face-to-face meetings happen? How are relationships strengthened? How are conflicts handled? How is leadership and participation organised? Are members committed (enough)? How to maintain the commitment?
Skills and Capabilities	What types of skills are available? Are they used? Is training available to improve skills? What kind of specific capabilities does the network have or has developed? How is a learning environment assured?
Performance	What types of activities are realised? Are they of relevance? How are they implemented? By whom? Are results communicated and evaluated?
Diversity	Is the network diverse with regard to all parameters?
Innovation	How is renewal assured – in terms of input, members, ideas, knowledge?
Legitimacy	Is the network (still) legitimate? How is social and political relevance monitored?

Good Governance

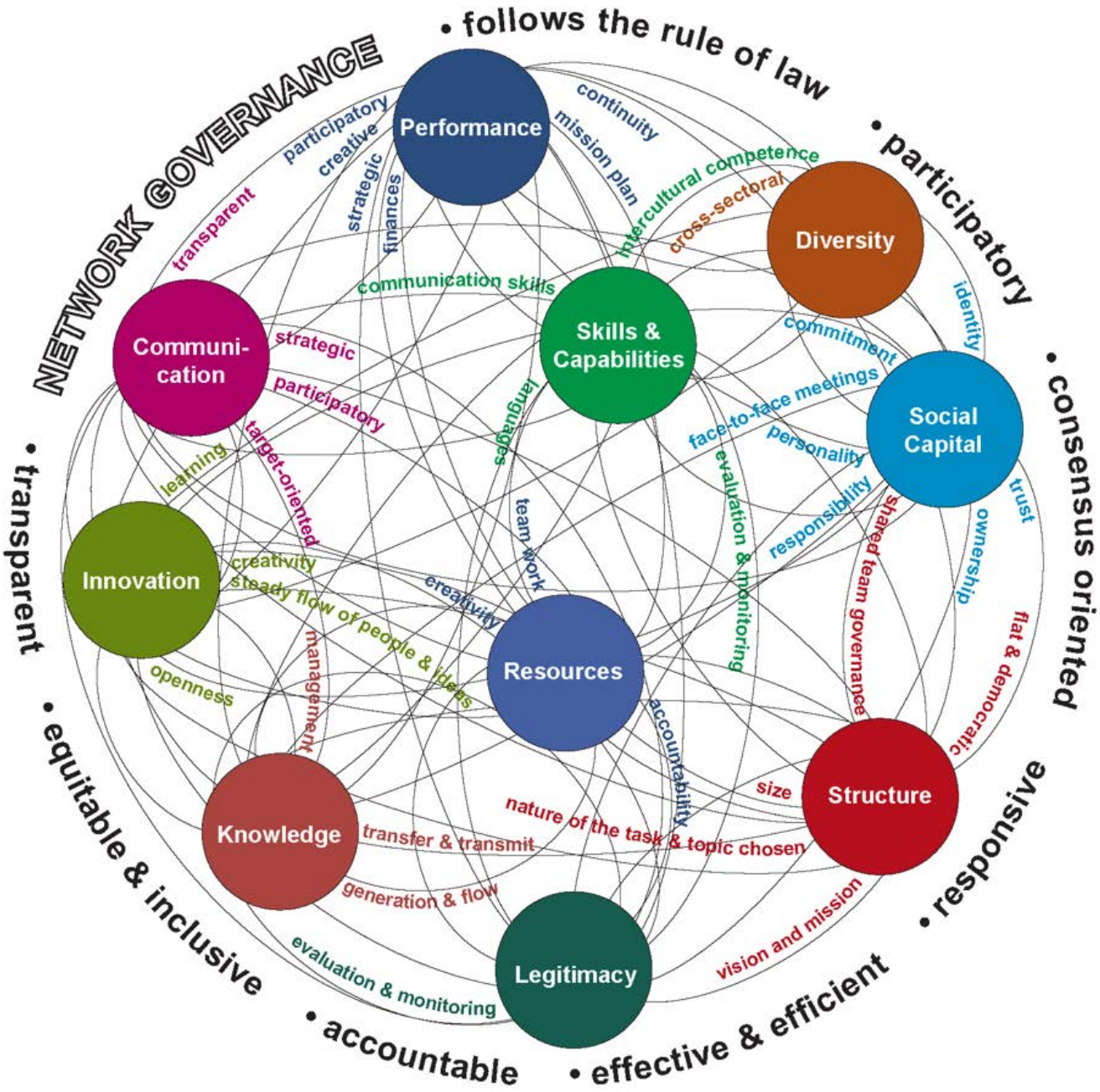
Comparing good governance characteristics with the functioning of networks, it is shown that

these characteristics are also valid for effective and sustainable network governance:

- Participation as well as transparency are especially key when working virtually and over long distances.
- "Inclusive and equitable" are features to be emphasised in relation to the involvement of all network members as well as to decision-making.
- Moreover, flat or non-hierarchical structures are also a factor. Placing importance of communication, transparent and strategic, but at the same time to "support" members leads to responsiveness.
- Being responsive involves also the flexibility and vigilance to adapt and respond to new and upcoming issues, which is relevant for legitimacy and resilience of the network.
- Accountability is crucial for legitimacy, relevance, credibility and eventually for the sustainability of the network. Due to scarce human and financial resources, it is vital for a network to use the available resources efficiently and creatively.
- The qualification of "follows the rule of law" is also crucial in the context of a network: This is one of the reasons why networks often have to institutionalise themselves in federations or associations, in order to function within the legal framework of their physical location.

Model of Network Governance

Although several attempts have been undertaken to evaluate and assess networks, this field is still considered to be underdeveloped: "Cultural policy actors so far have not found a way to develop some kind of network self-evaluation



methods" (Švob Đokić 2011: 27), even though within the Creative Europe scheme this aspect has been taken up. As a small contribution to fill the gap of network self-evaluation methods, the characteristics of good governance, the 10 network governance parameters, are combined with indicators that qualify the assessment of effectiveness and sustainability, which are connected to the following model.

At the centre stands the network itself, which is defined by the 10 parameters. Using the indicators can further assess the status quo of the parameters. Both parameters and indicators respond to the characteristics that frame the overall approach.

To name a few of the interrelated impacts and effects existing within this model, the following simplified examples should explain the model more clearly: Success is due to strong and professional coordination, committed and motivated members and through funding. The more effectively knowledge resources are managed and distributed, the merrier a group or an organisation is able to adapt and to innovate. Knowledge management is one tool to achieve goals and implement strategies efficiently. Success can raise the visibility of the network, strengthen its credibility and relevance, and thus its legitimacy, which helps find further funding resources. Evaluation and monitoring help learn from failures and successes and strengthen the internal network skills and capabilities.

What is crucial to understand is that this model itself takes the form of a network – a network of parameters, characteristics and indicators that are interlinked through diverse dynamics, which result from the contingencies and the specificities of each network and its environment. It features the same main characteristics of a network: flexible, adaptive, no boundaries, non-hierarchical. Moreover, the model is about the links, nodes and relationships within the network. Accordingly, not all indicators or parameters or characteristics have to be 100% fulfilled. A strong or especially developed aspect can compensate for others.

For now, it remains to be proven at operational and practical level whether the model holds up to the practical needs and diverse realities. Accordingly, with this model I endeavour to offer a first broader approach in order to assess the effectiveness and sustainability of international networks, not only in the cultural field, but also beyond. Furthermore, the model might serve as a resource for anyone setting up or coordinating a network.

Conclusion and Prospects

Networks are a relevant and contemporary form of organising people's collective action. Social networks, e.g. policy networks or civil society networks, are gaining more and more importance as proper actors of governance. But neither the mere need for networks nor their increasing number will make them a panacea. Their effectiveness and sustainability is more and more decisive. Identifying the factors that make them effective and sustainable has been the guiding question of this work. The presented model of network governance can serve as a resource to assess how to make networks more effective and sustainable. The model was developed with a specific focus on international networks of cultural cooperation. However, the model might also serve as a resource for other civil society networks active at an international level.

Even though the model might seem holistic and comprehensive, it has yet to stand the proof in practice and to be tested on its validity: What kinds of parameters are missing? How can the correlation of the parameters within the model be evaluated more concretely – and through which methodology? How can the benefits of international networks be better assessed at a global level?

Since networks are more about people than about structure, a further research should focus on the aspect of group dynamics within networks, in addition to the aspects of knowledge, governance and internationality. Moreover, financing network has been identified as one of the key challenges for effectiveness and sustainability. Besides re-

defining funding guidelines, it would be worth a further research to deepen the specific aspect how networks can be effective and sustainable when they have no or little resources.

Finally, this research aims at being exemplary through providing ideas and incentives in form of a model for future investigation and experience-based learning at network level.

Questions for further discussion

- Are there parameters missing in the model – and if so, which one(s)?
- How can the correlation of the parameters within the model be evaluated more concretely – and through which methodology?
- How can the legitimacy and accountability of networks be assured?
- How can group dynamics be taken into account more systematically?
- How can the benefits of international networks be better assessed at a global level?

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/TEACHING EXPERIENCE

Network of Cybersecurity Classrooms for Kids

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Cybersecurity is one of the main topics in the real world, not only in cyberspace. We must be alert and protected because we are all time connected and all time online. Creating courses to teach Cybersecurity to kids, every week learning about cybersecurity and defense using "real world challenges" can mitigate the problem. Whether we are dealing with accounts in the cloud, tablets, or other connected devices, the important thing is cybersecurity learning. Modern technology enables all children to learn at their own pace, repeating material until they understand it, exploring topics more deeply when they find them interesting, and moving on to the next level as soon as they have mastered a given level in a domain. But we can improve security in this process.

Educators and trainers must keep the lines of communication open with their students throughout their childhood years. Encourage children to ask questions about anything they are unsure about. This also serves as an overarching code of online conduct for kids. Any initiative is doomed to failure without confident, well trained staff who are able to see how technology can support and benefit teaching and learning. This means that, those who are involved in learning processes of

young students, must be proactive and up to date about the most recent security patch. We believe cybersecurity lessons are so important that the trainer needs to design learning so that students can learn independently and informally. Simply having an Internet connection doesn't suddenly teach pupils how to learn. There are massive amounts of information online, but this again does not mean that learners will learn – prepared instructors must create a safe path to access that information.

The content of this training must alert of the importance, for example, of strong passwords, and of using a different one for each account. It is also not too early to instruct kids about the permanency of the things they post online – especially in social media accounts. Creating awareness around this issue early enough can potentially avoid problems in the future.

In a basic stage, students learn how to keep antivirus software up to date on all their devices, as well as operating systems and application patches. In the following level, older children even perform regular network scan´s looking for vulnerabilities in the classroom network. This level of tech awareness also raises the benefit of teaching kids how to program codes. The highest level of cybersecurity classes, in young ages, includes understanding of coding and applications architecture in order to practice safe online behavior. Cybersecurity is paramount for the future of technology in education.

School Networks

School networks are one of the most important innovations in the modern era of education. They have boosted achievement and graduation rates and expanded quality options in communities that most need them.

The term 'school networks' may be viewed from many angles. It can refer to the linking of schools in an area, in a region, or country-wide. In large countries, regional school networks are popular, and through such networks, schools benefit from helping each other in areas such as: teaching and learning practices, use of resources, or simply receiving news. School networks can be an enriching experience for all: students, parents and teachers.

Creating a classroom network to teach cybersecurity improves opportunities to reach a high number of students and allows schools to share information about this subject. We understand a school network as a vehicle for improving schools in general. We believe that when school networks create structures that decentralize power and distribute organizational resources and leadership, they also enhance school's capacity for change. In the process of providing cybersecurity learning, software will assess children with quizzes and challenges continuously while they are studying. Since this is all automated and automatically logged, there will be a radical reduction in the amount of paperwork teachers will have to do in the process of evaluation.

By providing design principles, curriculum materials, technology tools and professional learning opportunities, networks make it easier to create a good new school or to transform an already existing one. As a result, school networks will play an increasingly important role in bringing quality to scale. Smartly managed networks and partnerships can play a vital role in making education more accessible, more collaborative, more cooperative, to maximize the experience of all.

Technology

Technology changes at a fast pace, and making it accessible to pupils, teachers and other stakeholders is an ongoing challenge. Mobile technology is the 'now'. Although, they will play a part in the future, ten years ago mobile devices were very residual and only used in very specific cases. We don't know what the current technology in education will be ten years from now, but we are sure the focus must be on cybersecurity and data privacy. The future is about access, learning and collaboration, both locally and globally following security rules. Teaching and learning are going to be wide and our data will be more vulnerable in the Internet.

Technology is often a barrier to teaching and learning because of security issues. We think cybersecurity training will be important in the

removal of this barrier, promoting security skills at schools in early ages.

Information and communication technology (ICT) is about pupils (and teachers) being consumers of technology. Actively creating programs about cybersecurity would empower the pupil and benefit society. Computing should be taught to emphasize a wider variety of computing languages to be compared with each other as well as to be programmed.

We believe that the event in education that has had the greatest impact on the 21st century education is technology. Its impact is important not only in the development of new techniques for teaching and evaluation, but also on the development of specific characteristics of the 21st century learners, namely on their needs, interests and learning styles. Information is within reach for everybody at any time, and teachers are no longer the only source of information. The new targets of learning are to build skills and not only passing information. The teacher is a facilitator for the learning process that is built on students' curiosity to inquire knowledge, and the focus is on "inquire" more than on "knowledge accumulation".

Students are nowadays more familiar with technology. This can put students (and teachers) in a difficult position and may also open dangerous doors to the cyber world where there are false people looking for an opportunity. The solution would be to acquire skills on cyberdefense, recognizing cyberattacks in order to provide defenses, and to develop permanent training for children to keep them update with the most recent technology in this field. Growth in technology brings more benefits to the educational framework, helping students to enhance their career.

The way technology is developing will be in our interest, utilizing it in every possible way. Now students can even attend online classes anywhere, anytime they want by using simple apps. We are sure that, in the near future, online education will occupy the education scene in a significant way and we must create conditions for our students to learn cybersecurity skills.

Classrooms

School classrooms are going to change. Thanks to cloud applications and mobile devices, technology will be integrated into every part of schools. In fact, it won't just be the classrooms that will change. Field games, gyms and school trips will all be different. Whether offsite or onsite the school, teachers, students and support staff will all be connected.

Shared applications and documents in the cloud (for example) will enable more social lessons. And for this, private data are circulating on Internet. Students get an opportunity to collaborate productively using technology in the classroom. It is easy to make students work on documents together using web applications. They could be in the same room or in different countries. These are all good skills for students to have. Of course, these collaborative tools carry some risks because they are online. The cloud in an excellent backup for the classroom; but students must be aware of where they save (and logon) their files.

As a new subject in the curriculum, cybersecurity must have in focus child's happiness during learning as the most effective long-term way of learning and acquisition of new skills. Digital materials in classrooms can be easily personalized, especially in the first grades when it's highly important to focus children's creativity into learning. In all the rush to splash out on new devices, are we in danger of forgetting that ICT should be a means to secure subject/cross-subject learning, not merely an end in itself?

Cybersecurity classrooms

Closing the knowledge gap about cybersecurity will require a rather refined approach to diversify learning experiences. Many children had bad experiences while learning; therefore, they try to prevent any other experiences by eliminating the topics entirely. Using technology to prevent themselves from other technologies creates a healthy competition that would enhance their abilities to solve problems while providing them with positive results that will give them more confidence to become self-learners.

It is pivotal to create a culture of cybernetics and cybersecurity and to enable important

conversations about these topics in classrooms, in addition to extra activities to train children on cybersecurity and the development of contents.

It is important:

- to enable children and students to report when they recognize a cyber bullying attack;
- to prepare them to handle that situation when it happens;
- to build a steady flow of skilled IT specialists to provide defenses into the future too;
- to fill the lack of contents, materials for training children from age 3 to high school graduation, cybersecurity, cyber safety and cyberethics. I think the problem is: Cyber-attacks are not advertised and seldomly reported in schools by students. Children and youth are at particular risk, as they have no training in recognizing a cyberattack and its consequences;
- courage and develop new specialists by attracting the brightest individuals when they are still at school. This way, the government can prepare these students for a productive career in cybersecurity, as soon as they leave school or in some specific courses at the University. This means that the country is building a steady flow of skilled IT defense specialists to provide safety into the future too.

Some helpful tips to teach kids in a cybersecurity training:

- Do not give personal information to strangers online;
- Make online accounts safe (verify HTTPS and SSH protocols, for example) and use strong passwords;
- Social Media Netiquette. Be a gentleman or a lady in social networks;
- Detect Cyberbullying for him/herself or for someone else;
- Never reply to "friends" on social media asking for money or clicking on suspicious links they send. Once again, if you don't know the person, do not accept their friendship request;
- Don't download all apps you like.

Believe in a good future

Today, children use a lot of devices for playing online games, watching YouTube videos, and chatting with friends, all with a common feature: they are permanently connected to the Internet. We think in classrooms the scenario will soon be the same. Every child will be given a device, which they will keep all day and all year round. Essential applications and educational contents will be pre-installed, so the child can continue studying, even if he/she goes on a camping holiday in an off-grid location. Update security configuration is important to have safe child accounts, and access to the web and apps could be restricted completely or partly, all the time or at set times, and this could be done directly on the device, using an adult account, or remotely.

Today, children may seem pretty sharp with technology and the Internet; however, we forget that they're still learning (and so are we) and they may not always be prepared to spot the risks and pitfalls of being constantly connected. The best way to fight cybercriminals is through education, and that can start at any age, says a Symantec employee. Nowadays, schools, educators and parents are getting more and more concerned about what young students do on the Internet. They know that there are lots of malicious viruses; they fear children's naivety, innocence and the potential of severe cyberbullying. Revisiting the issue of adapting lessons in cybersecurity to a child's age must be a recurring theme for these networks of cybersecurity schools.

With these highlights children even understand what constitutes staying safe online themselves. This leads back you the argument of how much should schools be involved in creating specific subjects in this field. But the fact remains that it's never too early to start having the "talk" with kids about cybersecurity and cyberdefense. It's a process that evolves right along with the rest of a young person's education.

Questions for further discussion

- What do your students know about data protection?
- Can your students recognize a cyberbullying attack?
- Are schools in EU prepared for GDPR?

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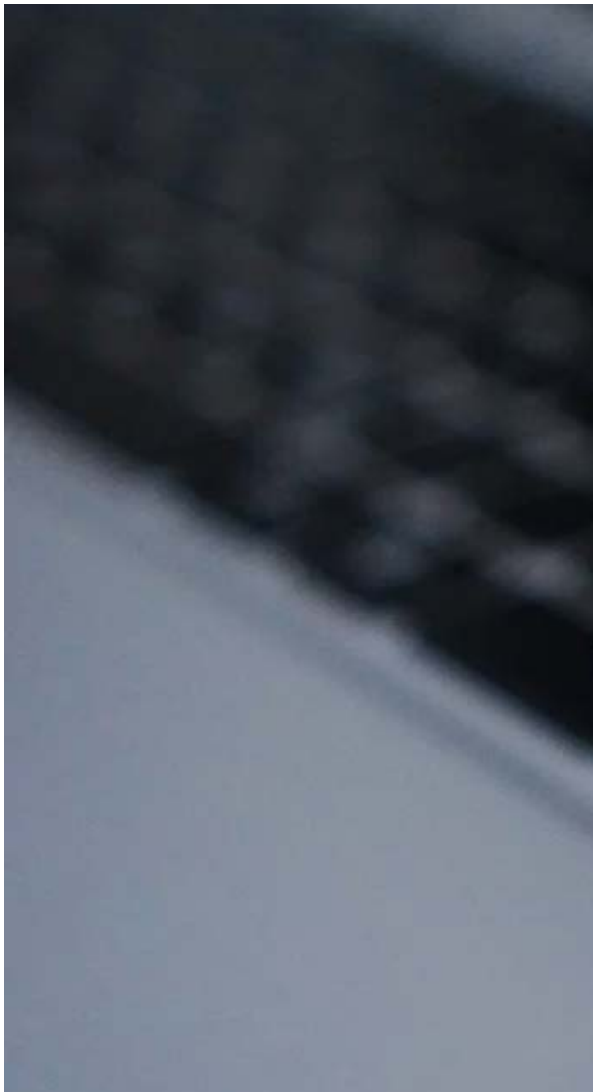

Rui A. S. Esteves

Rui A. S. Esteves is passionate about bringing together organizational and civic participation around social causes. He advocates clear goals for the benefit of community well-being. He wants to interconnect his professional experience with social development, focusing on leading change and social intervention projects, innovation and social responsibility. He believes in the networking, cooperation and synergies that are established by a common goal among various actors in society – business and civil – based on sustainability and social responsibility. Experienced Information Communication Technology (ICT) teacher in a secondary and professional schools with a demonstrated history of working in the education management industry. He currently works as IT administrator in a regional public organization (Porto, Portugal). He is skilled in Requirements Analysis, ITIL, IT Service Management, Software Project Management and Windows. He is a professional in education, graduated in Computer/Information Technology Administration and Management, and a master's degree in Information Systems (ITIL Framework).

Photo taken by PARKOWANIE festival.

/CASE ANALYSIS

Participation triangle

By Aleksandra Tatarczuk
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INTRODUCTION

Participation triangle is a cooperation method used during the *Oliwa ożywa* project in Gdańsk (Poland). In 2013 the inhabitants of Orkana Street in Stara Oliwa district had become engaged into the transformation of obsolete greenery belt into a neighbourhood garden. By using collective energy, it was possible to create a place for neighbourhood meetups, multiflowered garden and a playground for kids. A similar idea was recreated again in 2014, with another space in the Oliwa district (on Podhalańska Street), where neighbours decided to become involved in a similar initiative. The project was coordinated by cultural animator Aleksandra Tatarczuk. In the following year she was supported by Aleksandra Mrozowska – together they worked as the collective *Dwie Ole*.

This Project had been conducted, on a request received during the PARKOWANIE festival, an event, which during the last decade, had successively introduced themes that revealed the potential of urban space for city inhabitants. It was initiated and organized by a non-governmental organization foundation called A Kuku Sztuka which launched a vast array of various projects, aimed to demonstrate to people how to utilise the municipal environment to their advantage including

their closest environment, neighbourhood, and the results of those reciprocal relations. The idea for the project *Oliwa ożywa* was created as part of the bigger initiative, during PARKOWANIE festival in 2013 – "Wastelands". Where various invited artists and animators referred, either in the literal or imaginative sense, to the very notion of wastelands and the range of possible meanings inscribed into it. Through its entirely participatory formula they worked on projects related to upcycling, reuse or redesigning space. *Oliwa ożywa* have taken a literal approach to the topic – a period of just 6 months was sufficient for inhabitants to totally transform a fallow into a neighbourhood meetup garden and transform these abandoned public spaces into "community places" under the guidance of the animators.

Local context

Oliwa ożywa project was conducted in Gdańsk – a polish city with a particularly troubled history. In 1939, at the first days of World War II, the city was annexed by Nazi Germany – the local Polish, Jewish and Kashubian minorities were often persecuted or murdered. The city was then populated by Germans which had been expelled from their motherland, right after the war had finished. Gdańsk had been rebuilt from war damage in a different way from the historical original and populated by immigrant population – more than two thirds of the 150,000 inhabitants arrived from Central Poland, about 15 to 18 percent from Polish-speaking areas east of the Curzon Line that were annexed by the Soviet Union after World War II[1]. Once the war was over, communism had become a newly established order in Poland. The communist regimes' appeal to public space was much more important than the comfort provided by the private areas. Public spaces had become the main areas of control, where citizens were supposed to behave, in accordance with the policy of the Main Party. Communist authorities paid a lot of attention to the order and aesthetics of public spaces, taking away the responsibility from citizens. Consequently, public space has not been treated as the main matter of concern for an average group of citizens. However, one cannot judge the Polish lack of commitment to public spaces only through communism. The lack of interest in public space was also caused by a very strong anti-urban model and weak bourgeois influence in Polish culture. Participation in the transformation of public space needs to be constantly promoted and maintained.

The course of the project *Oliwa Ożywa*

During the initial stage of the project the animator, Aleksandra Tatarczuk, conducted a research for stakeholders of the Oliwa district. Curator of the PARKOWANIE festiwal, Emilia Orzechowska (also an inhabitant of Oliwa) introduced her to the local authorities representant Tomek Strug, who was a councillor of a district council. Together (representants of city, cultural institution and animator) they had talked about the idea of the project – transforming the wasteland into a place for the community with collective participation. Tomek Strug had offered his help in arranging a district consultation, that intended to be promoted through his communication channels. On the designated day, a meeting was held in the headquarters of the district council. About 10 people who were living in the Oliwa district had participated in the meeting. During the initial phase of the meeting, people complained about few fallows in the district, as well as the incommunicability of city authorities, police and city guards. Most complains were related to wasteland on the crossroad of two streets: Orkana and Grottgera Street. This area had been known for its use as an illegal parking and dump for years. Inhabitants were talking about reporting the situation to the city authorities but with no tangible effects. When all representants of society had raised their point of view about fallows, the animator said that we could focus only on one point, but we would be able to transform it. This could be done together – with a small budget and goodwill of authorities. People agreed on one location and set the date for the start of the action.

People were not sure about the success of the initiative but they had agreed on the terms and picked the relevant date. The second meeting was organized *in situ* – on the wasteland in Orkana/Grottgera Street. Prior to the meeting, the animator had encouraged the participants to invite their friends and neighbours to also attend the meeting of the organisation. The animator said, that that she would bake a cake and they also were invited to bring something along. Thus,

about 20 people appeared at the organizational meeting with lemonade, pancakes and with rake and shovel. Some of them were really enthusiastic about this particular idea, whereas others were a little sceptic. Not everybody decided to take part in the project, but a minimum of 10 people were working on each meeting. Participants agreed on the schedule – they decided that they would be meeting at least once a week or more often. They came up with the agenda of the work and they joined the initiative. The animator was the project leader but not the leader of the group. There were three people that had become informal leaders – with an animator often working as a mediator between them. All decisions were taken democratically – sometimes with the facilitation of the animator. The important thing was, that every action in the process was legal. Tomek Strug, who was involved in the project and helped to obtain all the necessary consents – starting from involving a city cleaning company, to removing several containers of rubbish picked up during cleaning the fallow to getting permission for planting bushes and placing an information board. Transforming this area from illegal dumb to a community place was a very important issue. During the unofficial meetings the participants were not only physically "gardening, but also eating, talking and creating bonds. The funding was granted for a 4-month project, and after that period we had finished the transformation and opened the garden with a festival day with a picnic where all participants and their neighbours brought food, tables and chairs, to dine together. After that, participants decided to do more and renovate the transformation building which was situated near the garden.

Placemaking

The *Oliwa ożywa* was conducted in the placemaking methodology. Back in that time, it wasn't a fully conscious operation – the animator was taking actions based on his experience and intuition. He felt that improving the quality of the communal space in the neighbourhood could result in greater interaction between people and foster healthier, more social, and economically viable communities. The public garden, created during the project, had turned out to be a "bond creator" for the members of the local society. The process had made them feel a strong stake in their communities and commitment to making things better. The *Oliwa ożywa* is as an example of a placemaking project that capitalized the local community's assets who have used their inspiration and potential to create good public spaces.

Prior to the project, people who lived around these two streets faced the problem of public spaces not being suitable for their usage. They were complaining about the inefficiency of the authorities but they did not know that the solution was at their fingertips and that they could take the matters into their own hands. The initial attitude of the project participants was typically Polish. Most of the citizens felt excluded from the decision process due to "symbolic politics". Active participation in public life is not common for most of Poles. Only 33% of them are involved in any decision-making process concerning their surroundings. Less than 10% participated in a public consultation. In reality, only 2,5% of society develops solutions for the public space in an active way. During the *Oliwa ożywa*, the project animator involved the community to join their forces to create a common initiative. They were not just invited to the consultation but were involved in the whole process of transformation in making the space more functional.

The reasons for success

We can distinguish the following reasons that influenced the success of this project.

1. The initiative came from outside.

The community living in Grottgera and Orkana street have been dealing with a non-acceptable use of the wasteland for years. They forced authorities to deal with it, but they didn't feel that they could change it by themselves. Even though the problematic wasteland was threatened, for years the inhabitants did not find enough motivation to deal with it by themselves. The initiative came from the outside – the animator in cooperation with the cultural institution had communicated to the authorities with inhabitants to transform a wasteland into a public garden. The animator had become a link – between them, where she acted a moderator of transformation, during which public spaces evolved into "community places".

2. The problematic space was not distant.
The animator was searching for a space which was not that far away from the potential participants. "The problem" – an illegal parking and dump was in the close surrounding of society. Most of the people saw the fallow from their window or they were passing through it every day. Due to this reason, it was not difficult to ask them to join in the action – most of them just needed to leave their house.

3. The participation triangle.
The cooperation between authorities and the community did not work well before the project. In Poland, we face a very low level of trust in others. Less than 20% of Poles believe that they can trust other people. More than 80% think that "one can never be too careful". The lack of efficiency of the authorities in many matters contributes to this opinion. To earn the trust of the community and engage them into the process a participation triangle consisting of the local community, authority and animator was created. Both groups were represented by their leaders and the animator was unrelated to any of the local stakeholders. The goal of the project could not be achieved if the community and authorities did not cooperate with each other. The role of the animator was to make this collaboration easier. She was also the initiator of the project and in fact, she had invited the local authorities and members of the community to be part of it. Thanks to that action, both groups had become partners. The animator was acting as a liaison between them. She legitimized the council in the eyes of the inhabitants and thanks to her attitude, the trust of the authorities had been regained. The animator cooperated with the council, and thanks to her actions the project had gained all necessary permissions, so consequently the authorities had no reason to interfere.

4. Gaining trust
The participation triangle would not have worked well if the animator had not been a trustworthy person. She needed to gain the community trust through her attitude and actions. Her intentions, resources and commitment were clear to both the community and the authority straight from the beginning. She gave the information about the source and founding of the initiative (the PARKOWANIE festival). She was joining their effort for the transformation of the wasteland. The animator was present during all stages of the project and became a leader of the project (but not a leader of the community). From designing the garden to digging the ground, the animator took part in all kinds of activities. During the project she introduced another animator to the group – Aleksandra Mrozowska (colleague from *Dwie Ole* collective) and from that moment they both were involved in the works. "Two working girls" as hard as any other participant have made impression on the community and finally they started to be treated as righteous members of society.

5. Form supports function
The animators brought the idea and created a work plan, but all decisions were made democratically and sometimes, they were changed during the process circle. The vision of "liquidation of the fallow" evolved into the creation of vital public destinations with flowers, bench, small table and sandpit. People were trying to create a "safe," "fun," "charming," and "welcoming" place. Neighbourhood meetups and a multiflowered garden was just an effect of their desires.

6. Starting with small things
The project did not have a big budget or a lot of supporters. People started with simple, short-term actions such as cleaning the ground, planting flowers to test the idea and encouraging people to show that their ideas matter. With the next steps the project gathered more enthusiasm and therefore more assets.

7. Setting up a deadline
Even when the aim of the project was to involve the inhabitants of Oliwa into participating in this project, the animator had to set up the date when the work should be finished. The project had their agenda and a final day – the opening of the festival. Participants had organized the picnic on the opening day, and they had presented the effect of joint work to the viewers of the PARKOWANIE festival.

8. You are never finished
Ironically, according to point nr. 7 – that is true. The work of an animator does not finish after

the end of the project. About 80% of the success of any public space can be attributed to its management. This is because the use of good places changes daily, weekly and seasonally, which makes management critical. The role of the animator is to encourage society to maintain their commitment and cultivate newly created bonds. Even after the end of founding, the animators were in touch with society and new small projects such as barbecues, picnics and meeting were done in the next years. This issue is a subject for another analyst, but this is always a problem for animators – how to be in touch with communities after the end of the project, when his financial stability depends on new ones.

Continuation

The *Oliwa ożywa* project was continued during the next two years. In 2014 the animators (Aleksandra Tatarczuk and Aleksandra Mrozowska as *Dwie Ole* collective) were working with inhabitants of the house on Podhalańska 4 Street. Due to the actual topic of the festival "Home" they decided to work with a community who lives in one place. They have proceeded with a research for wasteland near houses and blocks of flats in the Oliwa district. They have found three locations and they have conducted a standard survey regarding the residents' interest in participating in the project. Two leaders of the community in Podhalańska 4 Street have responded to the survey and after arrangements they proceeded a placemaking project in a similar manner as the previous year. Once the project had ended, the participants claimed that "Before the project we were neighbours. We have greeted in the corridor, but we didn't know anything about us. Now we are a community." In 2015 due to the lack of funding it was impossible to carry out the project in the same manner. A *safari walk* for sociologists, animators and educators was organized. The walk was conducted by Tatarczuk and Mrozowska with help of participants from both editions of the project.

The failures

In every project there are parts which could have been done better – same situation occurred during the *Oliwa używa* project. The main problem of the project was a principle described in placemaking method as "They'll always say *it can't be done*". Every community has naysayers. Even though animators have identified leaders in the community who shared their vision, there were people who were not involved or even reacted in a hostile manner towards the project. In Grottgera and Orkana Street there was a member of society who did not support the project. The conflict between him and society escalated by calling the police during the joint painting of the transformer plant and calling this action "vandalism". Luckily, the project had support of the local council and all permissions for painting, so the incident ended with no harm to participants. The naysayer was an architect and maybe he felt embittered that his knowledge and experience had not been utilised during the project. It's only a speculation, but for sure, bringing such conflict passed between the inhabitants, missed the point of project. The naysayers also appeared on Podhalańska Street. One family did not accept the transformation of the wasteland (they didn't like the form created by participants) and they persistently threw away elements of small architecture, brought there by the participants of the project. Probably their disagreement arose from a different aesthetic taste. Such project should be centered around the needs of all members of the community.

Summary

The *Oliwa ożywa* project proved that even in difficult Polish circumstances it is possible to engage inhabitants into the transformation of an obsolete greenery belt into a neighbourhood garden. The creation of a participation triangle had opened a possibility for a partnership in which the community could easily collaborate with local authorities. By using the facilitation of a social animator, it was possible to create a link between them. The previous attitude of inhabitants, full of hostility and lack of trust, transformed diametrically. Thanks to the placemaking method, people felt a strong stake in their communities and a commitment to making things better. The project capitalized the local community's assets and potential. It is also important to consider different views on participants. Disagreement can lead to a conflict in the community. Creating bonds between members of a community is always a priority.

Questions for further discussion

- Do we really need an animator? Why is the cultural/social animator so important in a participation project?
- How we can we encourage the whole community to become actively involved in the transformation of a space? Alternatively, would it be possible to create an acceptable vision for all members of society?
- Can the authorities step into the shoes of animators? Could the authorities be able to run such participation project by themselves?
- What can we do once the project finishes? How can we maintain the sustainability of the network after the project ends?
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Aleksandra's Tatarczuk

Aleksandra's Tatarczuk is an art historian, cultural manager, cultural animator and urban gardener. Founder of *Dwie Ole* – a collective realizing projects about cultural heritage and cultural education; co-founder of the Trochękultury.pl – a website which promotes local contemporary art instead of reproduction from markets; she conducted dozen of social and educational projects; founder of two functioning urban gardens in Gdańsk (Poland); author of educational publications about cultural heritage and social change; initiator of the *Cud nad Martwą Wisłą* festival (and curator in 2013-2015). In her projects, she uses art and urban gardening as a tool for mediation, as well as the methodology of social change and design thinking.

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Photo taken by PARKOWANIE festival.

Photo credit: ANTÉNA – Network for Independent Culture in Slovakia.

/CASE ANALYSIS

Impacts of the cultural policy on the independent culture

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This contribution focuses on the definition of basic operational ambits of independent theatres and independent cultural centres that are activated in the area of the cultural policy created by the government. The three examples of non-governmental cultural organizations – Pôtoň Theatre in Bátovce, Na Peróne Theatre in Košice and Dogma Theatre in the independent cultural centre Lúč in Trenčín – outline fundamental principles for the management of independent theatres and warn about the problematic pitfalls of their existence in the current cultural and legislative context in the Slovak Republic.

Introduction to independence

Independent theatres and cultural centres, i.e. those which are not established by the government, began to appear in Slovakia after 1990, after the change of the ruling regime. The term of independence as such is based on the civic and social context. The establishment of democratic norms such as freedom of speech and expression and freedom of assembly for citizens, created the necessary conditions for the emergence of many non-governmental organizations which are independent

from the management and control of the state. Independent theatres exist as civic associations or non-profit organizations, they are not established by the government and they do not originate in the political regulation "from above", but the driving force for their creation is a strong civic initiative, the impulse "from below". After the opening of the borders, Slovak society started to feel the atmosphere of the globalizing world and started to ´familiarize´ with the consumer way of life. The creation of independent centres and theatres can be seen as a reaction of a committed group of people to the new conditions in which the society found itself (globalization, the rise of extremism, fear of otherness, deepening of social inequality, brainwashing by media, market development), and that was looking for an alternative way of being towards the manifestation of the phenomena. One of the factors in the establishment of independent theatres and cultural centres is the specific situation of the '90s, when a transformation process took place in Slovakia. Under the influence of the public administration reform, changes in the establishment and funding of culture, the structure of the theatre networks has changed, which also affected the inner-most artistic direction of many theatres. Theatres had to cope with economic problems, audience crisis and tried to find new dramaturgical and poetic directions, which could address the audience in the post-socialist country. More progressive artistic achievements at that time originated in alternative theatres, in theatres with their own authors, which grew up on the foundations of amateur theatres. In this type of theatre, we can find the roots and origins of the contemporary independent theatres and cultural centres. Most of these independent theatres were founded mainly in Bratislava in 1990s. Greater geographic dispersion of regional and independent cultural groups is observed especially after the year 2000.

A part of independent theatres and cultural centres is associated within the Anténa network. Anténa is a platform for independent contemporary art and culture in Slovakia. It enables the individual theatres and cultural centres to mutually communicate and collaborate, either on specific projects or in providing space for reruns of spectacles and other performances. At the same time, it acts as a representative body and communicates the needs of the independent culture towards the bodies of public administration and local governments and towards independent grant funds, with the aim to improve the position of independent entities in the system of cultural policy and create appropriate conditions for the operation. The initiators of the foundation of Anténa network were artists from the cultural centre Lúč and from the Pôtoň theatre that will be mentioned later.

Ways of financing

The model of culture financing as a central tool for fulfilment of cultural policy in Slovakia involves both direct and indirect instruments for the support of the culture. It provides the redistribution of public finances and sets complex rules and regulations generating the flow of finances into the culture from non-public sources. Based on the currently operating mechanisms, it has been shown that the independence of theatres founded by a non-governmental founder definitely does not originate in their economic independence. In current conditions, the main source of income according to the financing model for independent culture is the budget of public finances, redistribution of which takes place through grant programs. The model of support for independent culture through funds and grant programs prioritizes the quality of projects over the quality of institutions. The value of the final result in the form of a cultural production (the specific art project) is greater from this perspective than the importance of the existence of the institutions as such. The creators from independent theatres and cultural centres develop the project of plays or other theatrical activities and request for a financial contribution, always according to the specific grant program call, therefore they request for the grant specifically for every upcoming play, for every upcoming project. As a result, one specific play, theatrical project or festival is supported. Dramaturgy plan according to which the theatres constitute their program can exist in advance only in its incomplete version, which can place the production continuity in jeopardy.

The financing system of culture in Slovakia works on the basis of complementarity and possibilities to combine multiple sources. The role of multi-

source financing is to achieve synergy between public finances and other sources. Government-founded as well as independent organisations can receive public funds from the state budget or from the municipal budget of the region, town or city, while on each level there should be a transparent mechanism for the allocation of grants. From the legislative point of view, each territorial unit has the right and competence to allocate funds for cultural institutions situated in its scope in accordance with its sole discretion, without direct control from the central government. The problem is that in many regions and towns, such transparent mechanism for the allocation of grants has not yet been established and the position of independent culture in the regional politics is not relevant enough. The official strategy documents of individual regions, in many cases (with the exception of Bratislava and Košice) do not even mention it. In 2015, the Ministry of Culture established the Fund for the Support of Arts that works according to the mentioned transparent mechanism for money allocation. The allocation of funds and the amount of the grant is decided by an independent expert evaluation committee. It operates on the national level and as one of a few public resource support systems it implements programs and sub-programs focused exclusively on activities of independent theatres and independent cultural centres.

Outside the sphere of national budgets, there are many other opportunities for independent theatres to receive finances. Those are various international organizations with their own grant programs and foreign foundations, private sources in the form of donations from corporations or individuals and funds from national and international foundations and companies, cooperation with cultural institutes, tax assignment or crowdfunding. Despite these opportunities, independent theatres are currently dependent on the public resources provided by the Fund for the Support of Arts (FSA), which is becoming the key source of funding for most independent cultural and theatre associations. Many independent theatres and cultural centres are paradoxically creating dependence on funding from FSA.

For artists it is an accessible, compliant, transparent mechanism, which allows them to obtain finances in the least complicated and the most convenient way. Being fixated only on one source, independent composers ignore the possibility and also the need to seek resources by other means. When the projects are being approved by the Fund for the Support of Arts, it often happens that the composers do not receive the full amount that they originally requested, which leads to a risk of a lower quality and overall realization of any theatre project. Na Peróne Theatre applied for 7 calls in 2016, from which two projects were not approved at all, and the remaining five never got the full amount that had been requested. Out of 7 approved projects in 2017, only one of them received the originally requested full amount of finances and based on the published results of the January 2018 Call, no project was supported by the initially requested amount of money.

On the other hand, a question arises – to what extent are other possibilities of financing adequate to the needs of the independent scene? Grant systems of a majority of foundations and private funds work on the base of calls with a predetermined topic of the project proposal that a theatre is supposed to use to apply for the grant. Independent theatre composers collectively agree that a substantial stimulus to begin with a production of a new play is the inner belief to pursue the topic, not its obligatory mention in a grant proposal in order to raise funds. For the independent theatres, the requirement to process the topic specified by the call in order to raise funding is not as tempting as a grant call without a specific topic.

Overlaps of personnel management

Independent theatrical platforms are spaces where the boundaries between the role of a theatre composer as an artist and as a person responsible for administrative and organizational processes of the organization are fading away. The theatre composer as a creative authority many times takes on the role of manager or producer. The organizational structure of independent cultural institutions is significantly different from the structure in traditional repertory theatres. Theatres founded by the state have a fixed structure of employees with rigidly

defined roles and separated organisational and administrative area (project manager, PR, department of finances and economics, personnel management) and creative area (actor, director, playwright, stage design), which is in contrast with independent theatres, where these areas are overlapping and there is no rigid structure of human resources. The dramaturge of the theatre is also the project and financial manager who is in charge of grant requests. The actor becomes a bartender, technician and marketing manager. The artistic process is curtailed by the set of obligations which arise from the urgency to ensure organizational aspects of the theatre and cultural centre by people who in parallel create the art work.

Na Peróne Theatre has got, for example, three founding members who run all the theatre activities. In addition to the creative theatre activities, they communicate with the accountant, perform administrative tasks necessary for the theatre operation, they keep an eye on the calls and deadlines, they fill in applications and are responsible for PR. They ensure all the necessities for the touring theatre in Slovakia as well as abroad. Multiple roles are divided among them and they are responsible for several issues. Also, in Pôtoň Theatre there is an artist who should be devoted exclusively to the creative process, but he is forced to perform many other non-creative activities, from technical through production to economic affairs. Such way of personnel functioning brings up a problem of inability to replace one particular member in case of his absence, which ultimately limits the creative process. While the absence of one employee in the non-independent theatre has an impact on a specifically defined task carried out by this employee, temporary absence of the independent theatre member affects all other components of activities that the person is in charge of in the theatre.

The operation mechanism of human resources and overlapping of roles are determined by a number of specific features, such as financing or geographical environment. One of the reasons for merging of multiple tasks for one person is the inability to sufficiently financially evaluate the particular person. The necessity to give several roles and tasks to one individual employee of the theatre is also determined by the potential of the town, in which the theatre or centre operates. It is not only the financing system of independent culture, but also demography, social structure and cultural potential of the location, which indirectly affect the options of personnel management in independent theatres. Lúč Club, within which Dogma Theatre operates, is located in the town of Trenčín with about 50,000 inhabitants. Every year many young people leave this town. Appointing several tasks to one person is not only the solution for the unsatisfactory financial situation of independent centres and theatres, but also a necessity caused by the weak potential of the town to offer adequate human resources. Academic environment of Trenčín and its surroundings provide mainly technically oriented graduates, whose skills and profile do not meet the needs of a theatre and creative centre. On the contrary, the features of the location in relation to the Na Peróne Theatre, which is situated in Košice, the second largest city in Slovakia, is a favourable factor that develops the potential of the theatre in the sphere of human resources. Members of the Na Peróne Theatre as the art branch deal also with the organizational and administrative tasks, they also employ the economic and project manager as two separated positions and two independent technicians. The composers of Pôtoň Theatre have to face much more complicated conditions. Pôtoň Theatre is the only professional independent theatre and cultural centre in Slovakia that operates in a rural area. It is situated in a small village called Bátovce with a population around 1,300 in an area with a higher rate of unemployment. It has got problems with a lack of personnel potential of the area combined with the inability to fulfil the expected financial evaluation of the work. For example, Pôtoň Theatre does not have a technician and his tasks are performed by several members of the theatre at the same time. In larger towns, there is a habit of sharing one technician within more theatres (independent and non-independent), therefore many contracts ensure him a decent income. A theatre located in a rural area does not have a close partner nearby, who they could share an employee with and from the financial perspective, therefore, they cannot offer the equivalent salary to the one from several part time jobs in theatres.

One of the determining differences indicated in the field of independent centres and theatres is an organizational connection of an independent cultural centre and independent theatre and a mutual personnel connection of two organizational units. Pôtoň Theatre functions on two platforms – as the Centre of creativity and the arts, it covers various multi-genre cultural events and, as an independent theatre, it is preferentially devoted to the production of own staging, educational and edification activities with tendencies to a committed form of theatre and possible special guest appearances of other ensembles or an international theatrical cooperation. The same group of people is behind both subjects. Providing production activities of the Centre of creativity and arts, on the other hand, directly curtails the creative process in the theatre. The independent creative centre is able to learn to run according to the model. It compiles the program and creates space for reruns of the production created by an external agent. Theatre as a living organism requires a high degree of flexibility due to the need to be able to respond to current phenomena. Dualism of two elements, each of which insists on a different mechanism of functioning, but whose activities are covered by one group of people, brings up a risk of a lack of concentration on the specific needs of the individual components. The cultural centre Lúč and independent Dogma Theatre are in a different and partially more beneficial situation. These organizations operate as two separate entities that share a common space. Members who run the Lúč club do not fully overlap with the members of the Dogma theatre. Kamil Bystrický – dramaturge of Lúč club and also the founder, actor and director of Dogma Theatre is the only one who is active in both subjects. Na Peróne Theatre runs on the premises of an independent cultural centre Tabačka kulturfabrik. The theatre is not an organisational unit of the centre Tabačka, it is an autonomous entity. This is why Na Peróne Theatre is in a more favourable position in comparison to the previously mentioned theatres, because the cooperative relationship between the theatre and the centre without personnel overlaps, is dramaturgically and substantially enriching for both entities. Zuzana Psotková, an actress and a Project Manager of Na Peróne Theatre, for example, also works as a dramaturge of the theatre and dance department of the cultural centre Tabačka.

The outlined principles in the area of management and financing of independent theatres are just one of many other aspects of the operation, which put the theatres in a specific position in the global infrastructure of theatres in Slovakia. Anténa currently joins nineteen permanent independent theatres and cultural centres in fourteen towns and villages in Slovakia and there are also another twelve associated members. As it was indicated, the network of independent theatres and centres in some points encounters the same problems, but at the same time, each entity has got certain specific features, which are not always common for all of the entities.

Questions for further discussion

- What are the risks of a grant support for independent cultural organizations?
- From the point of view of the cultural policy of the state, what kind of a support could eliminate the problem of dependency of independent cultural organizations on one financial source (Fund for the Support of Arts)?
- What can be the impact of accumulation of roles on creative activity in independent theatres?
- In the long run, are there some positive aspects of accumulation of roles?

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Photo credit: ANTÉNA – Network for Independent Culture in Slovakia.

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/CASE ANALYSIS

Networks and synergies in the cultural sector. A case study in opera

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INTRODUCTION

The European Opera Centre, based at Liverpool Hope University, but wholly independent from it legally, was launched at the end of 1997 after extensive consultation with European institutions, which provided consistent support for some twenty years. The main aims of the Centre were to assist Europeans to make the transition from education to the opera profession, and to develop audiences for opera.

The Centre has initiated and led a series of successful projects through the years, with major performance projects taking place in 17 countries, among them, the animated version of Janáček's *The Cunning Little Vixen* – the first of its kind producing an hour-long animated treatment of an opera, reaching around 3 million people around the world to date. People from 37 European countries have participated in its projects – opera productions, recordings, intensive masterclasses

and workshops. Auditions have been held in 50 cities, attracting candidates from more than 70 countries. The Centre has been supported through the years by funding agencies, private individuals, commercial sponsors and trusts. It also works in partnership with other cultural organisations, sharing resources effectively, developing projects aimed at a wide variety of audiences, such as young people, families, opera lovers, young and established professionals. It has recently developed a programme in partnership with primary schools in Greater Liverpool.

This case study discusses the European Opera Centre, examining the development of the organisation and the transformations it has gone through during the past 21 years, in relation to the changing cultural landscape, the challenges it has faced, and the role and importance of networks and synergies throughout its course.

The Centre

The European Opera Centre was launched in 1997, after extensive consultation in particular with the European Parliament and the European Commission, about the need for an advanced training project of this type in Europe. Since the beginning, the Centre's aims were twofold: to provide support to Europeans of high talent and potential, from the end of their education to starting a career in opera; and to develop audiences in opera. From its launch and up to 2015, the Centre considered only European citizens for its projects. More recently, it has extended its offer to include artists not only from Europe, but also from the rest of the world. Artists from 37 different European countries attended one or more projects when the Centre was only focused on Europe. The Centre has undertaken performance projects in 17 countries, with singers being auditioned and assisted in 50 cities. Its most recent auditions have attracted applicants from 77 countries.

Originally, the Centre was based in Manchester but moved to Liverpool in 2004. This city is among the areas with the largest proportions of deprived neighbourhoods, according to UK statistics, and Merseyside is considered a transition region in EU regional policy. The Centre contributed to Liverpool's successful application as a European Capital of Culture and opened the 2008 Liverpool European Capital of Culture with a new production of Donizetti's *Emilia di Liverpool* (1824 version) – in a new edition commissioned by the Centre. Since 2004, the Centre has been based at Liverpool Hope University's Creative Campus – a hub for its artistic and cultural academic departments, as well as for public engagement – hence contributing to the life of the Campus and the University.

A range of activities

The European Opera Centre provides opportunities for those wishing to pursue careers in opera, and who are selected through open audition or through interview to take part in opera projects. These can be staged or semi-staged performances, recordings, masterclasses, tours and short-term residencies. During projects, but also afterwards, the Centre provides guidance, experience and support to those starting careers in many different disciplines in opera, mostly singers but also assistant conductors, *repetiteurs*, stage directors, administrators, stage and production managers.

Over the years, the Centre has brought together in its projects established artists of international calibre, to collaborate with early career artists, enhancing their artistic and professional experience at a key stage in their development. With its recordings, the Centre has made its work known and experienced internationally, achieving not only a wide visibility for its projects, but also developing audiences for opera, bringing it closer to those who are not able to experience it for a variety of reasons, as well as it has assisted artists to acquire audio material that they could use to advance and develop their careers.

Liverpool is unusual for a major city, which is former European Capital of Culture, in that it has no resident opera company. The European Opera Centre has had a continuous collaboration with the Royal Liverpool Philharmonic Orchestra and Vasily Petrenko. Its Chief Conductor has undertaken eleven opera projects with the orchestra up to now, most of which have also led to high-quality recordings and CD releases of the works performed. These collaborative projects have given the opportunity to the selected singers

to perform with one of the major orchestras in the UK, and the opportunity for professionals in other sectors of the arts to engage with an organisation of international reputation – hence advancing their career and professional development.

With regards to repertoire, the Centre believes in engaging in projects that bring to attention operatic works that are not part of the mainstream standard repertoire. These can be either relatively unknown works by major composers, or pieces by relatively unknown composers, which are of substantial music and artistic merit and deserve wider attention. This philosophy is reflected in the choice of the pieces for each project, with examples ranging from Rameau's *Dardanus* (in a new edition based on the versions of 1744 and 1760) to Shostakovich's incomplete opera *The Gamblers*. Project repertoire to date has included Fleischman's *Rothschild's Violin,* Liszt's *Don Sanche,* Mendelssohn's *Die Hochzeit des Camacho,* Offenbach's *Un mari à la porte* and Wolf Ferrari's *Il segreto di Susanna and I quatro rusteghi*. In the Britten centenary year, the Centre was one of only two companies worldwide to present Britten's realisation of John Gay's *The Beggar's Opera.*

The Centre has also been active in touring and bringing opera to places and audiences that do not have the opportunity to experience it, either for purely geographical reasons, such as places that are isolated from main cultural production centres, or for financial (being unable to afford a ticket for an opera performance) or social reasons (believing that opera is an elite art form, aimed only at connoisseurs). In November 2006, the Centre undertook a major tour of Ravel's opera *L'enfant et les Sortilèges* to Greece and Cyprus, before returning to the UK for school performances. The tour was presented in collaboration with a variety of local cultural organisations, ranging from Thessaloniki Opera, to the Municipality of Trikala (a city in mainland Greece), to a small theatre in the city of Chania, in the western part of the island of Crete, The English School and Cyprus College in Nicosia and Foley School in Limassol. It was notable that the production – the first staged performances of opera in Greece and Cyprus – went to cities other than Athens. It opened in Thessaloniki, then went to Giannitsa, Trikala, Chania, Heraklion and Cyprus (Nicosia and Limassol). In Chania, the production marked the first opera production ever to take place in the city, which was reviewed by Opera magazine there, attracting international attention and promoting the city to a new audience. There was a total of five performances in the city, all full, receiving ravishing audience reactions. VIP guests (members of the national and regional government, Greek arts community and major companies and foundations) attended the Thessaloniki and Chania premieres. The estimated audience number for the whole tour was over 6300 people. Some performances were aimed particularly at schools and young people; but there were also performances for the general public.

Keeping up with developments in technology and the digital world, the European Opera Centre has developed the concept of online coaching, which has been identified to be of great benefit to artists who are otherwise physically unable to attend individual coaching sessions. Online coaching is carried out in individual sessions with Laurent Pillot, the Centre's Head of Singer Development and Artistic Advisor. The Centre has applied similar principles from face to face coaching to online coaching, placing emphasis on matters such as the particularities of French repertoire of the 19th and 20th centuries, development of musicianship, technique and presentational skills for auditions.

During the 2016/2017 academic year, the European Opera Centre extended its outreach activities by creating links with the primary education sector, developing a multi-disciplinary programme for pupils in collaboration with Barlows Primary School, situated in the north of Liverpool. The school itself has been assessed as delivering outstanding work and plays a role in training teachers. The additional aim of this project, which has already been very positively evaluated at University level, was also to develop a model that would help deliver the curriculum across many different subjects. The project involved artists who wanted to develop a career in the arts and included training in working with young people. The Centre is now rolling out this model to other schools in Greater Liverpool – there is no other similar provision. It is also working with visiting

opera companies to expand the audience for opera in the sub-region and to add to the understanding of the art form.

Benefits of creating synergies and working in partnerships

Since its launch, the European Opera Centre has been very effective in using its resources by creating synergies and collaborating with a wide variety of organisations, but also in bringing together artists and other creative staff in creative ways to ensure the maximum benefit for individuals and the organisation. The Centre's projects are invariably developed in partnership with other organisations, hence making partnership the norm – rather than the exception – in its philosophical approach and working culture. Partnerships and collaborations can take different forms, such as developing a programme for young people and masterclasses in different countries, or creating and developing further an animated opera film.

This last example is one of the major, high-profile international projects the Centre has created. The animated version of The Cunning Little Vixen was commissioned by BBC Television and co-produced with Opus Arte and Los Angeles Opera in co-operation with the European Opera Centre. The project involves the development of Janáček's *The Cunning Little Vixen* opera into an hour-long animated version of the piece, with language versions produced in English, Spanish, Catalan, Czech and French, but also in different formats such as film, DVD and ciné-concerts, where the film is projected on a big screen and an orchestra performs the orchestra track live on stage.

The project was overseen by the Centre's President Kent Nagano and has brought together many different partners throughout the world, such as the BBC, the Deutsches Symphonie-Orchester Berlin, Gran Teatre del Liceu in Barcelona, Czech Radio and Television, Opéra de Lyon, and Los Angeles Opera, among others. It has achieved international recognition and prizes, being voted the best music or dance programme made for television at the International Television Festival Golden Prague and also winning a Diapason d'Or. The DVD is still on the market, 13 years after its first release. The project itself is estimated to have reached approximately 3 million people around the world. Knowledge developed through the years has led to ideas for the production of another animated opera film, with planning currently at an initial stage. The Vixen project was a pioneering project at its conception and development, bringing together a variety of professionals from a range of different fields, testing and developing animation techniques that were not standard processes at that time and using media and technology in innovative ways.

Through the years, partnerships and support have come through arts organisations, funding agencies at national and international levels, commercial sponsors, foundations and trusts, legacies and private individuals, some of them providing continuous and extensive support for a number of years. These have contributed in the Centre's most effective and economic delivery of projects and the maintenance of the highest artistic and professional level in its activities. Contributions are not only financial – for example allowing artists to attend projects which they could not otherwise participate in – but also in type, such as providing venues for masterclasses or rehearsals, or providing expertise and services for free.

Questions for further discussion

- What are the benefits of creating synergies in the cultural sector, for cultural organisations but also for projects themselves?
- How can a different philosophy in the choice or repertoire be of advantage to an arts organisation?
- What do you think is the role of opera in outreach?
- What are the different approaches to audience development an organisation can engage in?
- How do you think cultural institutions can be involved in the life of the local community?

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Olga Kolokytha

Dr. Olga Kolokytha is Assistant Professor at the Department of Communication of the University of Vienna. She holds a PhD in Kulturbetriebslehre (Cultural Institutions Studies) awarded with Distinction, an MA in Arts Management and a BA in Musicology and Music Education, and speaks English, French, German, Italian and Spanish. She has worked for more than a decade as cultural projects manager and consultant around Europe and is regularly invited as a guest lecturer from cultural organisations. Her research monograph Artistic Development of Young Professional Singers (2013) explores the notion of Artistic Development multiperspectively and focuses on issues of industry, career and professional development. She was one of the 35 representatives of the cultural sector invited by the European Commission to participate at the Audience Development via Digital Means structured dialogue in Amsterdam and Brussels in 2015. In December 2016 she received the Best Publication Award for the best published PhD for the years 2013-2015 from the University of Music and the Performing Arts of Vienna. In February 2018, she was invited by the European Commission to an expert meeting in Brussels on the future of the European Agenda for Culture.

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Pull together to get the Lights on!

By Nina Luostarinen
Project manager of Lights on!, Humak University of Applied Sciences

The Lights On! Project, active in 2015–2018, has been seeking to create a joint network of historical tourist attractions in Finland and Estonia. The aim of the project has been to shed new light on the enchanting shared past of the North-Eastern Baltic Sea. It hopes to encourage people to visit these fairly unknown ruins, fortresses, hill forts and parks in both countries, and improve their quality as tourist destinations. All the eight sites have been sites of might and power but are more or less forgotten nowadays. In order to find new friends to these sites the project partners were not only the owners of these sites but the leading cultural manager universities in both countries to make these sites get to use the cultural networks and the innovation potential of culture orientated students. As the project is soon reaching its closure it is time to evaluate. My gut feeling is that with multidisciplinary collaboration we have reached immense benefit compared with solitude working. In this article I am interviewing representatives of the project partners as well as students involved in this project. All interviews were done during April 2018.

Let me first introduce the people discussing here. Aino von Boehm, project manager of project´s Lead partner Metsähallitus Parks & Wildlife, Lagle Heinmaa planning

specialist, project coordinator of RMK (Estonian State Forest Management Centre), Anett Männiste, project manager of the culture education department in Viljandi Culture Academy, the University of Tartu, Minna Hautio, Senior Lecturer, HUMAK University of Applied Sciences, organizing students to carry out their innovation projects on sites, Timo Parkkola, chairman of the steering group of the project, Innovation Director, Humak University of Applied Sciences, Paula Kostia and Kerttu Lehto, both students in Humak and interns in the project.

Widened networks to the other sectors

First, I wanted to know if it was only me, who had hugely extended my networks to other sectors during the project and gained new knowledge. At least for me this project has really been an eye-opener of the cross-sector possibilities. Let the representatives of the owners of the sites speak first. They have background in the horticulture, environment protection and forest management. Von Boehm states that the project has extended her networks to a lot of new sectors: cultural heritage management, creative business & industries, artists and professionals of light art and performing arts. Heinmaa continues by pointing out that as two of the project partners are educational institutions, she has had a new opportunity to cooperate with students and lecturers. Still, a bigger emphasis for her has been the collaboration with local entrepreneurs and interest groups.

What about those from a cultural background? Männiste starts by pointing out that Viljandi Culture Academy does a collaboration, as the name says, in the culture sector, but through this project, they have gained a number of new contacts with entrepreneurs, who they had never worked together before. The project has been, she thinks, also a true ice breaker. Hautio, who is an archaeologist by education and a museum educator by previous profession, tells how she had no previous knowledge of VR or AR games. For her, it has been hugely interesting to compose stories and visualizations together with those responsible for making the actual games. She believes that gamification is an upcoming trend in all kinds of education, from formal to non-formal. For her this was an adventure for connecting her both identities — the one of a lecturer at university and the one of a museum educator. Lehto continues: "The project extended my networks on multiple levels. Doing my last internship in Lights on! opened many doors to me. The networks I made in Lights on! encouraged me to start my own enterprise, Lounatar. As a community educator I'm used to working with people from different backgrounds and professions, but because of Lights on! my network goes all the way to VR-professionals, Metsähallitus, cultural managers from all around Finland and multiple NGOs. More importantly my internship lowered my threshold to fearlessly keep building my network and approaching new people. The interdisciplinary collaboration was very beneficial for me. In my line of expertise (larp, storytelling, community education) my whole working field is very interdisciplinary. Working closely with people from different professional backgrounds gave me the roots for the network I have built today and the professional self-confidence I needed." Parkkola thinks that from the partner organizations' point of view one of the most valuable contact from Lights on! is being connected to Aalto University and its Research Institute of Measuring and Modelling for Built Environment, which is now the strategic partner of Humak. He believes that this combines culture and hard-core engineering in a long perspective. Quite an unexpected result!

New friends and visitors for the sites

What about these poor, forgotten sites? Have they gained new friends and visitors during the project? Männiste says: "Definitely. One number comes from our students, who most of them have never been to most of the places. The other part is the local entrepreneurs and communities who also often know the place but have never used it for their services or products. The sites have become better known and have been for three years a part of many people's daily lives." Von Boehm agrees. "Yes, definitely. Project activities, such as new events, have made heritage sites more known to different target groups and stakeholders; public audience, municipalities, local operators, travel and marketing operators. New audiences such as artists and operators in different art fields have also familiarized with the sites during the project and they now see the potential of heritage sites as venues for events,

exhibitions and other actions." Kostia, who has been working both on financial management and cultural content production during her internship, underlines the fact she discovered while doing the eMS reports: a vast number of people have been in contact with this project by participating in some event or via social media.

At the core of the project, there has been the collaboration with local stakeholders. Locals have been encouraged and trained to create new products, events and services based on these heritage sites and myths, tales and folklore related to them. Lehto sums up that "this collaboration has built networks that will remain even after the project ends. This gives a possibility for continuity: events and life at the heritage sites is not dependent on the project." As Kostia points out, it is often difficult to see the valuable thing near you. She believes that this project has opened up new points of view to local stakeholders. She also accurately suggests that this reduces prejudices toward new things (events, products, ideas) among the local public when some people they know are already participating in the project. Heinmaa also reminds, that cooperating with local interest groups and entrepreneurs can sometimes be quite a tough task. Quite often it requires a lot of work getting them interested. Nevertheless, in some cases, you can find really active and motivated entrepreneurs to cooperate with and they are worth the trouble. She suggests that you just have to realize from the very beginning that maybe 1 out of 10 wants to cooperate, but that 1 might be a real jackpot. Von Boehm proclaims that local experience hidden information (lore, traditions, expertise, new ideas and aspects) has been essential. She tells how the local stakeholders have been challenging some ideas in a good way and given alternative solutions. She tells that they have developed an event concepts with standpoints that rise from local expertise, traditions and passions. Männiste conforms by telling a practical example: "I think that without them a lot of the ideas wouldn't be real. In Lõhavere we held an open-air performance and that came from a local activist, who was holding on to the idea for years. Without him and his idea, we wouldn't have done what we did. People who feel connected to the place, who really care about its future also propose ideas that are the best for the place." During the project, we also arranged several occasions for the local stakeholder to meet and network, both locally, nationally and internationally. Männiste thinks this has been beneficial for the sites, as the entrepreneurs can learn from each other and we have also connected them internationally. They can share their ideas and thoughts and develop their services and products. Heinmaa concludes that if we want these sites to be seen with a new light, they can only shine bright when they are worshipped by the locals – the ones who are the closest to enjoy the beauty of the sites themselves and who know the best values that can be shared with the visitors.

The innovation potential of the student groups

Throughout the project, the student groups from Humak University of Applied Sciences and from Viljandi Culture Academy have played an essential role. The students have generated new ideas for the sites in an international student camp and during their innovation studies and other courses like communication and marketing. The student groups have performed several pilots on each site in order to find out which of the ideas actually work and which ones are great only on paper, not in real life. For these sites, as Heinmaa points out, old people grow to value the heritage sites anyway. The difficult task is to get young people engaged. She thinks that the students definitely helped to build that bridge with their innovative approach and mindset. Von Boehm agrees and continues: "Students have realized various pilots such as little new events and they have brought crazy "out of the box" ideas with seeds that can be developed forward. Students with no previous experience of the sites see them differently and from "clean table" and therefore invent their ideas without limitations. Of course, part of the ideas are not suitable or are even impossible due to heritage protection status but even "bad" ideas can later lead to something that can be utilized. For example the Rapola candle workshop and lantern hike — student pilot — idea was developed forward and used in Rapola and Estonian sites in the 2017 events."

Männiste sees the benefit for the local communities. She thinks the local communities have gotten a great number of resources in the

form of students: "By resources, I mean ideas but also volunteers, who want to contribute to the site. For example in the coming events this year the students are designing 3 events with the local communities. The process has been lasting for a few months now and it is amazing to see how they connect and try to help the local people to fulfil their ideas." Hautio tells that based on what she has noticed when discussing with students and following up their project's heritage, sites can be interesting in many ways, not just as historical sites but as sites of many kinds of well-being; recreation, contemplation and personal growth. Their value stretches far beyond their obvious historical aspect and value. She sees that some clear results of the students' projects have been the use of sites for minimalistic events which enable visitors to enjoy the silence and placidity of the place. This is clearly related to the growing trend of 'slowing down' from the hectic rhythm of everyday life. She believes, as also the students seem to do, that historical sites, especially those who are situated outside the hustle bustle of urban life, are ideally suited for purposes of this kind. The more they have been dismantled from their former glory, even to the state of being more a part of nature than part of a built environment, the better. She also tells about another interesting result of one of the students' projects is the use of art-based media with an element of surprise and juxtaposition in promoting the sites: "This innovation bloomed in a group which consisted of different artistic talents, nationalities and languages. The group wanted to bring a remote historical site to people's attention. Instead of trying to get it in the usual manner, spreading information about the site's historical past, the group decided to expose people to the sense of the place and to do it in paradoxical contexts. First, they filmed the busy streets of the city of Turku and recorded it on a somewhat higher speed. Then they filmed the scenes of the historical site by walking through it while holding a free hand video camera and recording everything in slightly slow motion. They then swapped places (and moods) on two locations by projecting the films on "wrong locations" simultaneously. The slow-motion landscape was projected on the busiest shopping street in Turku and the busy street view was projected on the castle ruin which stood still in the darkness. This simple innovation gained a lot of attention and media coverage which further proves its usability in such contexts."

From the student's point of view, Lehto analyzes deeply: "As a student I was involved in the project only at the beginning. From my point of view, the project would have been very different without students. Student participated on many levels: As interns (such as me), and as a larger group for testing or simply to produce things (such as translating texts or producing events). The collaboration with students brought them to the heritage sites, and therefore informed them of the sites' existence. A group of young adults was turned into a possible user group. However. Involving students in the making of the project means also that the quality of the work can't always be guaranteed or consistent ("professional-standard") and there needs to be more room for failure. On the other hand, involving students means a lot of useful ideas to choose from. Furthermore, it could also mean involving inspired, innovative, creative, motivated and hardworking individuals. I think the pros and cons of student work were well balanced in this project. From my point of view, all student work was monitored and well guided.

As a student I feel like my work was appreciated, valued and important for the whole project. I felt like an important individual and found my place in the community. I was very motivated and did my work carefully. As there are different people, there are different students, and I'm sure not everyone was as enthusiastic as I was. Nevertheless, I feel that I had a significant role in Lights on! and for that I'm grateful."

The magic of the project group

As it sometimes happens, you come across someone you have never met before, but you immediately feel familiarity and a connection as if you had been friends for a long time. With this project, the magic happened with the project group. One representative from each partner organization, and from the very beginning we felt like a team. We all four have experience in various projects, and truly know that this is not the case every time. Nevertheless, here it happened, that the project group meetings did not only feel like hard work – which it was too –

but like meeting your dear friends. International and interdisciplinary collaboration can be both beneficial and heartwarming. As Heinmaa says, it is always a good thing to have partners and supporters from different specialties – instead of inventing a bike, one can consult with somebody who is a specialist in the area. She also reminds us of the hard part of joint activities: cooperating overall with project partners can be difficult sometimes, because we rely on each other's plans and if a certain plan of one partner suddenly cannot be realized, another partner must change the plan accordingly. Von Boehm agrees and continues by saying that collaboration has been a key to success within the project joint activities, especially events. Exchanging ideas, thoughts, expertise, experiences, challenges and solutions between project partners has given more than any of the partners could have done alone. Collaboration has also made good ideas multiply in several events. Männiste sums up by saying: "It's amazing how much you can learn from each other. You think that Estonia and Finland are so close by and so similar, but the way we operate is sometimes completely different. However, this is good — the best practices of each other and applying them makes reaching the goals a lot easier." From the steering groups' point of view, Parkkola states that it has been intriguing to follow how cultural knowledge and networks and the "muscles" of big governmental organizations have been combined.

I could not agree more with Hautio, that we should incorporate many different stakeholders in discussions about their potential. Sites are not just about historical heritage but also about our present heritage which consists of the layers — visible or invisible, shared or personal — we manifest on the sites today. This does not, however, contest or undermine the historical value of the sites, which should be both preserved and conveyed in the contemporary context.

Because we have European wide challenges for finding both funding and friends for heritage sites, we definitely need some new forms of collaboration and innovation, which thrives on diversity. Even if innovations often seem to come accidentally or unexpectedly, they flourish more in the mixed and unusual combinations of people and out-of-the-ordinary settings.

Questions for further discussion

- What happens when this kind of project ends?
- Is the ending of a project a huge disappointment to local stakeholders?

Nina Luostarinen

Nina Luostarinen works as RDI-lecturer in Humak University of Applied Sciences. She has a background in performing arts and in new media content creation. She has been either producer or scenographer for more than 30 cultural events since 1995. She has been a designer and animator for interactive games and webpages, and an animator for the national TV broadcaster in Finland. In recent years, she has been working with several EU-funded projects seeking to network different forms of culture and combing these with other business fields. She is doing her doctoral studies at the University of Lapland about how place attachment can be enhanced by using art-based actions.

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