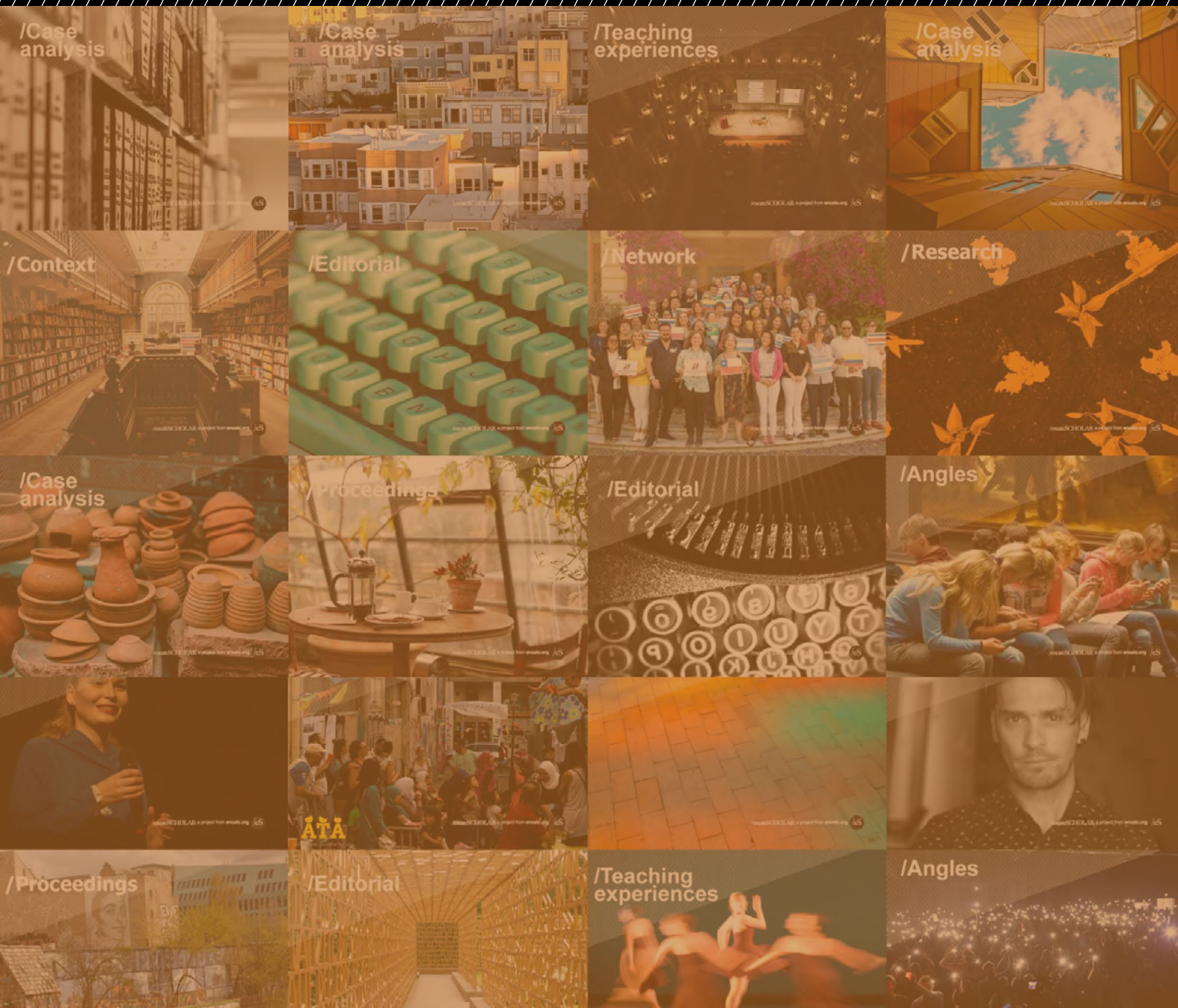
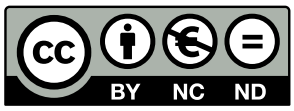
/encatc SCHOLAR
for lifelong learning on policies
and cultural management

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THE FUTURE IS CULTURAL: POLICY, PRACTICE, AND EDUCATION





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"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

The Future is Cultural: Teaching, Practice, and the Power of Collective Learning

By Gerald Lidstone
ENCATC President

As we look beyond 2030, one thing becomes increasingly clear: *the future is cultural*. The theme of this year's ENCATC Congress — *The Future Is Cultural: Policy, Practice, and Education* — captured a crucial moment in our shared work. Around the world, we are confronting intersecting crises: ecological fragility, digital disruption, and political polarisation. Yet amid these challenges, the Congress in Barcelona reminded us of culture's unique capacity to connect, encourage dialogue, and to reimagine.

ENCATC's mission has always been to bridge education, research, and practice — not as separate silos, but as interdependent sources of renewal. At the heart of this issue of the *ENCATC SCHOLARS* you will find examples of this regenerative interplay: how the classroom becomes a laboratory of change,

how teaching connects with lived practice, and how research translates into cultural and social transformation.

From the *Best Teaching Method Award* winners Cleopatra Charles and Margaret Sloan, we learn how the **FACE framework** reframes evaluation in arts management as a process of reflection and shared learning, making visible the intangible value of the arts. Their approach moves us away from numbers alone and toward understanding meaning, belonging, and joy as legitimate measures of success.

In the article by *Carla Figueira and Aimee R. Fullman*, we see how **regenerative pedagogy** can take shape through *Case Clinics* and *Cultural Autobiographies* — methods that invite students and practitioners alike to bring vulnerability, reflexivity, and empathy into cultural management education. These are not just techniques; they are ways of rehumanising how we learn and lead.

Likewise, *Antonia Silvaggi's* account of the **OFFICINA CHANGES** initiative shows how interdisciplinary research can be transformed into entrepreneurial and socially responsive practice. Through peer learning and co-design, cultural researchers are equipped to navigate the complex boundaries between academia and society.

Gigi Guizzo's piece, drawing on the **Motivate to Create (M2C)** project, situates cultural rights and intersectionality at the core of arts-led social action. It reminds us that culture is not a luxury but a right — and that managing culture is, fundamentally, managing equality and inclusion.

Together, these contributions reflect ENCATC's broader commitment to nurturing the next generation of cultural professionals who are reflective, ethical, and capable of leading transformation within their communities. They embody the spirit of our Congress, which gathered more than 200 participants from 38 countries to explore how education and policy can respond creatively and responsibly to global challenges.

As I said during the opening of the Congress, *the storytellers* — artists, educators, researchers, and cultural leaders — are essential to how we make sense of our world. Without them, we would lack not only imagination but the means to understand ourselves and each other. Culture gives us the language, metaphors, and values through which we can engage with issues from artificial intelligence to climate change, from social justice to peacebuilding.

Yet there is also a call to action. In our sector, there is often talk of what *they* — governments, institutions, or funders — should do. But it is we who must lead. Culture does not wait for permission; it acts, inspires, and persuades. The work showcased in this issue is evidence of that leadership — a collective demonstration of how teaching, research, and practice can co-create futures that are inclusive, equitable, and regenerative.

Let us continue to tell the stories that matter, to nurture learning that transforms, and to build the futures that culture makes possible.

The future is cultural — and it is ours to create.



Gerald Lidstone

Gerald Lidstone was the Director of the Institute for Creative and Cultural Entrepreneurship at Goldsmiths, University of London and founder of the MA Arts Administration and Cultural Policy and co founder of the MA in Creative and Cultural Entrepreneurship programme and the MA in Cultural Policy, Relations and Diplomacy, the first of a kind worldwide. Previously he was HOD of the Department of Theatre and Performance in Goldsmiths, having originally trained as a scenographic and lighting designer as well as a production manager with extensive design and touring experience in Eastern Europe and the USA. For the British Council and other agencies he has also taught Arts Management courses including, Arts Marketing, Arts Education, Fundraising, Copyright and Strategic Planning in over 20 countries.



/PROCEEDINGS

2025 ENCATC Congress "The Future Is Cultural: Policy, Practice, and Education"

By ENCATC

The 16th edition of the Education and Research Sessions reaffirmed their role as a **dynamic space for academic dialogue** and **cross-sector exchange**. Bringing together researchers, educators, and cultural professionals, the sessions provided a platform to collectively reflect on how cultural policy, management, and education can help shape inclusive and sustainable futures.

The papers presented by **more than 100 participants** from **38 countries** throughout **28 sessions** addressed some of the **most pressing issues facing the cultural field today**, including sustainability, cultural rights, audience participation, heritage practices, innovation, and organizational resilience.

These discussions not only showcased rigorous academic inquiry and pedagogical innovation, but also highlighted culture's transformative capacity to respond to global challenges, foster well-being, and inspire new forms of governance, exchange, and practice.

To continue this reflection beyond the Congress, **ENCATC has curated a new publication: ENCATC 2025 Book of Proceedings – The Future Is Cultural: Policy, Practice, and Education**, bringing together 30 peer-reviewed papers from the Education and Research Session. This new volume gathers global perspectives, with authors from Europe, Asia, Africa, and the Americas exploring the role of culture in sustainability, inclusion, innovation, and peacebuilding. It offers interdisciplinary dialogue on urgent topics such as climate action, cultural rights, digital transformation, governance, and community-based cultural initiatives. Closely aligned with UNESCO's MONDIACULT 2025 themes, the book provides a timely contribution to international debates on cultural policy and management. More than a record of scholarly exchange, it demonstrates ENCATC's unique capacity to build bridges between research, education, and practice, showing how academic work in cultural management can directly inform pedagogy, inspire policy, and shape real-world cultural action.

Click here to access the full book of proceedings.





/INTERVIEW

Matina Magkou interviews Cleopatra Charles and Margaret Sloan

By Matina Magkou
Researcher, Université Côte d'Azur, France

As pressures on the arts and culture sector to demonstrate their value continue to intensify, an important question arises: are future generations of professionals adequately equipped to reflect on and carry out meaningful evaluations? Can evaluation truly be taught, and do existing frameworks reflect the realities of the field — including growing expectations around diversity, inclusion, and sustainability?

The **ENCATC Best Teaching Method Award** does not come in a vacuum. The **FACE Framework**, developed by **Cleopatra Charles**, from the **School of Public Affairs and Administration at Rutgers University**, and **Margaret Sloan**, from the **School of Strategic Leadership Studies at James Madison University**, directly responds to this gap. It places qualitative evidence, reflective practice,

and cultural equity at the center of evaluation, seeking to make the intrinsic and social value of the arts visible and credible — without reducing them to economic metrics or numerical data that fail to capture the full story.

As ENCATC prepares to launch a working group in 2027 on the evaluation of cultural projects and international cultural cooperation, this recognition feels especially timely — and offers an excellent opportunity to reflect on how we prepare future professionals to engage with such a complex and sensitive dimension of cultural management.

Question: Is evaluation a topic taught in Universities in the US in arts and cultural management degrees? How it is approached?

Yes, evaluation (sometimes also called assessment, impact measurement, program evaluation, or performance measurement) is indeed taught (or at least incorporated) in many U.S. university programs in arts management, cultural management, museum studies, and related fields. However, its presence, depth, and method of treatment vary depending on several factors, including the institution, the level (undergraduate vs. master's), and the focus of the degree/program (administration, management, museum practice, policy, etc.). Evaluation is not always a standalone required course in all arts and cultural management programs but is frequently introduced (explicitly or implicitly) in modules, capstone projects, or supporting coursework in research methods and program analysis courses. Graduate programs are more likely to offer or require an evaluation/assessment course (or at least offer a more in-depth module) compared to undergraduate arts management minors or concentrations. Because evaluation training has its roots in public administration, education, and nonprofit management, many arts management curricula borrow evaluation teaching from those disciplines (or require students to take evaluation courses in those departments). Increasingly, in recent years the topic of evaluation and assessment in arts and cultural management programs is being approached through a critical, equity-focused framework that encourages students to question how evaluation practices can reinforce or challenge existing power structures, to examine and be mindful of whose knowledge is valued in the evaluation process, whose experiences are represented in the evaluation process, and more importantly how to design evaluation processes that promote inclusion and social justice. In short, providing graduates with the tools to enter the field and transform assessment and evaluation from a top-down exercise into a shared process of reflection, one that uplifts marginalized voices, recognizes artistic labor, and helps organizations align their impact with the values of equity and community empowerment.

Question: What inspired you to develop or use the FACE framework for evaluation in arts and cultural management? Was there a particular gap that you aimed to address?

My co-author and I both come from a nonprofit management background, and over time, both through teaching and working closely with arts leaders and artists, we realized that conventional evaluation frameworks drawn from general nonprofit management scholarship and practice didn't fit the realities of the arts and cultural sector. These other models and frameworks often emphasize quantifiable outputs and economic metrics, but arts organizations operate in a very different space. In periods of fiscal stress, for instance, the arts are often seen as less essential than social services, which affects how their impact is valued. At the same time, the most meaningful outcomes of artistic work, things like joy, meaning, belonging, imagination, and community transformation, are deeply human and inherently difficult to measure. This realization emerged through research, classroom discussions, and countless conversations with practitioners who expressed frustration that their successes were being defined in ways that didn't capture the true value of their work. We recognized a clear gap: a

need for evaluative approaches that honor the expressive, cultural, and relational dimensions of art, rather than forcing them into narrow quantitative categories. The FACE framework we developed responds to that gap by centering qualitative evidence, reflective practice, and cultural equity. It seeks to make the intrinsic and social value of the arts visible and credible in evaluation processes without reducing them to economics and numbers that fail to tell the full story. To be clear, we are not saying that financial and economic metrics don't matter because they absolutely do. Art may come from the heart, but it still needs a budget. FACE just takes it a step further and incorporates these other metrics, Artistic, Community, and Engagement metrics, in a more holistic way to help arts and cultural organizations demonstrate their value to multiple stakeholders and at the same time create opportunities for continuous learning within the organization about what works and what doesn't.

Question: Could you briefly explain what the FACE metrics are and how they help in evaluating the intangible or non-economic value of the arts?

We recognize that the key indicators of success can look different across the arts and cultural landscape, and that some metrics hold true no matter what kind of organization you lead. Like a strong artistic vision, a good metric should be both *clear and meaningful*. It's not about counting for the sake of counting, but it is about paying attention to what truly matters for your organization. To help administrators, managers, and artists make sense of the vast universe of possible measures, we think of them in four interrelated dimensions: **Finance, Artistic Value, Community, and Engagement**—or **FACE**. Like your own face, these indicators help you look outward and inward at the same time. They allow you to see where you're going, sense what's around you, recognize when you're off course, and communicate your vision clearly to the world. Ultimately, the impacts of arts programming extend well beyond the number of people in the audience, the number of performances in a season, or dollars received from grants or donors. The ability to assess these important but often difficult to capture measurements within arts missions such as improving quality of life, changing ideas, or influencing health and well-being allows us to demonstrate the value of our work and its ultimate impact in meaningful, mission-oriented ways. In short, FACE moves evaluation out of narrow financial terms and reminds us that artistic and community value are measurable too.

Finance: Financial metrics are the ones with which most people are most familiar, and they include a variety of ratios that provide a sense of both the short-term and long-term fiscal performance of the organization. Some commonly used financial metrics include liquidity, solvency, leverage, efficiency, and profitability ratios, which are calculated using information from the organization's financial statements. Along with these essential metrics for the organization, we also include metrics for measuring the financial success of individual events, such as a gala or an art exhibit. In addition, while many organizations view workforce metrics primarily as satisfaction measures, we take it a step further and argue that employee satisfaction levels directly impact the bottom line. If an employee is unhappy in the organization and leaves, some estimates suggest that, on average, replacing that employee will cost the organization approximately 33% or more of that person's salary. On a positive note, if employees love working for your organization, that is a metric you should share to recruit excellent up-and-coming artists as well as employees. **Artistic Value**: Measuring artistic value is not as straightforward as measuring fiscal performance, but there are effective and efficient ways to measure innovation, perception, image, and reputation of your work and that of your organization. Here, we include things like awards won, frequent requests for consulting or advising, media imprints, social media metrics like hits to your website, downloads, going viral, and any buzz surrounding your work or organization. **Community Impact**:

This is the most important story you can tell about your organization, and we believe it is the most critically aligned with the long-term mission of the organization. Fortunately, you don't have to reinvent the wheel when it comes to demonstrating the value of the arts to a community. Established tools, such as the Creative Vitality Index and the Arts and Economic Prosperity Calculator, already help measure the economic, emotional, and social contributions of arts and cultural activities to community well-being. In the long term, participation in the arts has been shown to enhance mental health, reduce stress, foster social connection, and contribute to a greater sense of belonging and overall well-being. When considering the short-term impact on the community, we recommend including indicators that measure access to programming for a diverse range of community members, including those from various socioeconomic backgrounds and other demographics such as age, gender, and race/ethnicity. For example, one indicator that I have used in my research to measure community impact was whether the organization offered free or discounted tickets to the community. **Engagement**: Levels of engagement metrics are easy to capture and easy for stakeholders to understand. While participation metrics are relatively easy to measure, we recommend going beyond just whether the concert was sold out and finding out more about how concert attendees engaged with the performance and how they became aware that the concert was even happening, f or example. Also, keep in mind that some metrics are very specific to a particular type of arts organization. If you are an arts advocacy organization, you may want to measure the impact of a specific intervention, such as increasing knowledge of a particular issue, like fair contracting practices for freelance artists. Museums are not just exhibition venues but also play a role as civic and cultural spaces, and may want to get feedback from marginalized or underserved visitors on whether they felt welcome and represented. Concerts are time-bound and highly emotional experiences, and managers may want to measure how deeply the concert moved the audience and whether the experience inspired continued participation in the arts.

Question: Are you aware of an example or case study where the FACE metrics were applied in a real arts or cultural project? What insights did this evaluation provide that might have been missed through traditional methods?

Absolutely. One example that really stands out for me is a small-town museum I recently worked with. For a long time, they measured their success in the most traditional ways, things like attendance numbers, ticket sales, and how much economic activity they generated for the local area. Those financial metrics were what their board and funders wanted to see, so that's where they focused their energy. However, after 2020, following the George Floyd protests and the ensuing social justice movement, many foundations and individual donors began to push for greater equity and inclusion in community spaces. The museum started asking deeper questions: *Who are we really reaching? Who's not in the room?* That's when I helped them apply my broader metrics framework so they could start to look beyond dollars to capture things like access, representation, and community connection. Once we started digging, we found some wonderful stories that had never been part of their "impact narrative." For example, the museum had a policy that anyone who qualified for SNAP or Medicaid could come in for free. They'd also partnered with the local library so that anyone with a library card could check out a museum pass just like a book and visit at no cost. On top of that, every year the local senior center organized a "museum day," where they brought a group of older residents for a free visit and social outing. What was interesting is that all these efforts had been happening quietly for years, but no one had ever documented or measured them. When we brought them into the framework, it completely changed how the museum understood and communicated its impact. Instead of just discussing liquidity and

overhead ratios, they could now demonstrate how they were increasing access for underrepresented groups, supporting seniors, and strengthening community connections. The evaluation really helped them tell a different story, one that reflected the heart of their mission. And in the end, it resonated much more deeply with their community, their funders, and even their own staff.

Question: Looking ahead, how do you see the role of evaluation evolving in the arts and cultural management field? What is the role of education in this direction?

Looking ahead, I see evaluation in the arts and cultural management field evolving from a compliance-oriented exercise toward a more reflective, participatory, and values-driven practice. Instead of being a process that organizations use simply to prove their worth through numbers, evaluation is increasingly becoming a process of collective learning, and one that helps organizations better understand their cultural, social, and emotional impact in more nuanced ways. In recent years the sector has grappled with questions of equity, access, and sustainability, and I believe that evaluations will play a more vital role in making those commitments visible and actionable. As educators, we have a very important role to play in this shift. So, we need to prepare emerging arts leaders to view evaluation not as a bureaucratic requirement or a checklist of boxes to tick, but rather as a creative, ethical, and collaborative process. Our job is to cultivate the next generation of professionals who will use evaluation as a means to advance inclusion, social justice, and community well-being. This means teaching not only methods and metrics, but also critical reflection, storytelling, and culturally responsive approaches that honor the complexity of artistic and cultural work. Our coursework needs to evolve and move beyond just measurement and towards teaching students to use evaluation as a tool for insight, dialogue, and transformation.



Matina Magkou

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/PROFILES

Evaluating the intangible value of the arts using FACE metrics

By Cleopatra Charles
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Evaluating the intangible value of the arts using FACE metrics

In teaching nonprofit management, especially for arts and culture nonprofits, few topics resonate more immediately with students than the challenge of proving value. Arts leaders often face a double bind: they are asked to quantify their impact in a world that insists on numbers, while the most meaningful outcomes of their work, like joy, meaning, and community transformation, are often intangible.

Chapter 9 of *Financial Leadership for the Arts: Sustainable Strategies for Creative Organizations* offers a rich teaching opportunity. It doesn't simply rehearse why performance measurement matters; it gives instructors a set of pedagogic tools: stories, models, and frameworks to help students think critically about connecting mission with metrics. This post distills the chapter into a teaching-friendly format, highlighting how it can be used in classrooms to spark discussion, role-play exercises, and case analysis.

Why Performance Measurement Belongs in the Classroom

When students first encounter the concept of "performance measurement," they often associate it narrowly with business or government. Yet in nonprofits, particularly arts nonprofits, the stakes are uniquely high. Donors want accountability, boards want evidence, and communities wish to prove that resources are well spent.

For teaching purposes, performance measurement connects to three pedagogic goals:

1. Critical thinking about value. Students must grapple with the difference between counting tickets sold and assessing whether minds were changed.
2. Practical skills. Students need tools (SMART goals, FACE framework, evaluation types) to translate broad missions into measurable results.
3. Ethical reflection. Students should wrestle with what should be measured, not just what can be measured.

By framing measurement as both a technical exercise and a cultural one, the chapter encourages students to see evaluation not as bureaucratic drudgery but as storytelling with evidence.

The Performance Measurement Cycle: A Classroom Anchor

One of the most helpful teaching devices in the chapter is the **Performance Measurement Cycle**.

- **Plan:** Clarify mission, strategic priorities, and desired outcomes.
- **Measure:** Choose metrics aligned with goals.
- **Communicate:** Share findings with stakeholders to build legitimacy and support.
- **Adapt:** Feed results back into organizational learning and decision-making.

For classroom use, the cycle works well as a whiteboard exercise: start with a hypothetical organization (e.g., a community theater) and ask students to identify what each step would look like. Who are the stakeholders? What outcomes matter? How would results be shared?

This exercise demonstrates that measurement is not a one-off compliance task but a **continuous loop of accountability and learning**.

SMART Goals: From Theory to Practice

The SMART goal framework—**Specific, Measurable, Achievable, Relevant, Time-bound** is familiar to many students, but the chapter grounds it in arts and cultural settings.

Teaching suggestion:

- Ask students to take a vague goal ("Increase community engagement") and rewrite it as SMART.
- Compare drafts in class and discuss: which are realistic? Which risk overpromising? Which would resonate with funders?

This activity emphasizes that good measurement begins with clarity in goal setting.

The Four Types of Evaluation: Teaching with Multiple Lenses

The chapter outlines four evaluation types from Rossi, Lipsey, and Henry (2018):

- **Process Evaluation** – How are activities carried out? Who benefits? Are systems efficient?
- **Program Theory Evaluation** – Why does the program work (or not)? Does the theory of change hold?
- **Program Impact Evaluation** – What difference did the program make from what would have happened otherwise?
- **Organizational Impact Evaluation** – What is the long-term effect of the organization on mission-level goals and the community?

Pedagogically, these four types provide a perfect opportunity for **role play**:

- Assign each student group one evaluation type.
- Give them a case (e.g., a museum's afterschool art program).
- Ask them to design an evaluation strategy from their assigned lens.

This helps students see that evaluation is not monolithic: different methods reveal different truths.

Outputs vs. Outcomes: The Critical Distinction

One of the most teachable contrasts in the chapter is between **outputs** and **outcomes**.

- **Outputs**: Easy-to-count activities (attendance, ticket sales, workshops delivered).
- **Outcomes**: Harder-to-measure changes (skills gained, perspectives shifted, community connections formed).

For a classroom demonstration, present two sets of data from a hypothetical arts council:

- *Outputs*: 5,000 attendees, 15 performances, $10,000 in concessions.
- *Outcomes*: 72% of attendees reported learning something new; 40% said they were more likely to attend future cultural events.

Then ask: *Which better tells the story of impact? Which is more compelling to funders?* This exercise highlights why arts organizations must move beyond satisfaction surveys toward measuring transformation.

The FACE Framework: A Pedagogic Gem

Perhaps the chapter's most distinctive contribution is the **FACE framework** for performance metrics:

- **Finance**: Liquidity, solvency, profitability, and workforce satisfaction.
- **Artistic Value**: Innovation, quality, external recognition.
- **Community**: Long-term contributions to social and economic vitality.
- **Engagement**: Awareness, attendance, access, participation.

Teaching application:

- Have students map FACE onto an organization they know (a local museum, opera house, or cultural institution).

- Discuss: which FACE elements are easiest to measure? Which are most often neglected?

FACE is beneficial pedagogically because it moves evaluation out of narrow financial terms and reminds students that **artistic and community value are measurable too.**

Challenges: Time, Capacity, and Culture

The chapter's opening vignette of the arts council spending half the year on gala preparation is a perfect classroom hook. It illustrates how limited capacity, fundraising pressures, and funder-driven reporting can crowd out meaningful evaluation.

Students can debate:

- Should funders pay for evaluation capacity?
- What tradeoffs exist between "keeping the lights on" and investing in measurement?
- How might evaluation become part of organizational culture rather than an external burden?

This leads to broader discussions about the nonprofit starvation cycle and the undervaluation of the arts.

Data Collection Without Overwhelm

The chapter also provides pragmatic teaching material on **gathering data without driving staff crazy.**

Pedagogic application:

- Create a classroom assignment where students design a low-cost data collection plan (e.g., post-event digital survey, focus groups, or social media analytics).
- Emphasize that measurement should be proportional: not every program needs a 40-page report.

This helps students think about right-sizing evaluation to fit organizational realities.

Communicating Results: Storytelling with Evidence

Performance measurement only matters if results are shared effectively. The chapter's advice makes it savvy, simple, satisfying, and ripe for teaching.

Instructors might:

- Show examples of good and bad nonprofit annual reports.
- Ask students to redesign a data-heavy page into an infographic.
- Discuss how different stakeholders (funders, board members, community members) need different levels of detail.

This links measurement to marketing and fundraising, reinforcing that **data is not just for compliance but for persuasion.**

Key Pedagogic Exercises

Here are suggested teaching applications drawn directly from the chapter's frameworks:

1. **Whiteboard Performance Cycle.** Use a real or hypothetical nonprofit and walk through the cycle stages with student input.
2. **SMART Goal Rewrite.** Transform vague mission statements into measurable goals.
3. **Evaluation Role Play.** Groups design evaluations from one of the four Rossi types.
4. **Outputs vs. Outcomes Debate.** Compare quantitative and qualitative data sets and ask which best proves the impact.

5 **FACE Mapping.** Apply FACE categories to student organizations or local nonprofits.

6 **Low-Cost Data Plan.** Students design an evaluation plan for a small nonprofit with limited resources.

7 **Infographic Redesign.** Students turn raw data into a funder-friendly visual story.

These exercises teach content and build practical evaluation skills transferable to nonprofit careers.

Conclusion: Teaching Performance Measurement as Critical Practice

At its core, Chapter 9 reminds us that performance measurement is not a bureaucratic hoop but a practice of accountability, learning, and storytelling. For teaching, it offers multiple pedagogic advantages:

- **Concrete frameworks** (SMART, FACE, Performance Cycle) that are easy to grasp.
- **Engaging contrasts** (outputs vs. outcomes) that sharpen critical thinking.
- **Practical exercises** that simulate real-world nonprofit dilemmas.
- **Ethical discussions** about what should be measured, who defines success, and how to balance transparency with artistic risk.

Instructors can use the chapter not just as reading but as a live demonstration of how to integrate evaluation into organizational leadership training. Students understand that in the arts, and across civil society, measurement is about more than audience satisfaction. It is about sustaining mission, building trust, and ensuring that creativity and community can thrive.

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/TEACHING EXPERIENCES

OFFICINA CHANGES: From Research to Practice: Enhancing Cultural Researchers' Entrepreneurship and Talent

By Antonia Silvaggi
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Abstract

In a rapidly evolving cultural landscape, researchers and professionals are increasingly expected to bridge the gap between academic knowledge and societal challenges. The OFFICINA CHANGES programme, developed by DINAMICA (Melting Pro, Ideazione s.r.l., and BAM! Strategie Culturali) for Fondazione CHANGES, supports a diverse group of participants—including PhD students, research fellows, RTD-a researchers, and project partners—working

across the cultural heritage and creative sectors. The programme equips them with both soft and hard skills to transfer research outputs into societal, cultural, and market-driven contexts. Running from February to October 2025, it features a blended, modular structure combining online workshops, peer learning labs, and a design-thinking-based Summer School. Grounded in a co-designed methodology and aligned with the EntreComp and ResearchComp frameworks, OFFICINA CHANGES fosters entrepreneurial mindsets, interdisciplinary collaboration, and public engagement. It offers a transferable model for professional development, innovation, and research valorisation across multiple educational and institutional contexts.

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We would also like to thank the members of the Faculty CHANGES for their contributions to quality assurance and strategic guidance, as well as all participants, speakers, and stakeholders involved in the co-design and evaluation processes. Their active engagement has been instrumental in shaping the programme and driving its continuous improvement.

Introduction

The CHANGES project, funded by the European Union under Italy's PNRR framework (Mission 4 – Education and Research, Component 2 – From Research to Enterprise, Investment 1.3, Extended Partnerships – CUP B83D22001210006, funded by the Ministry of University and Research), aims to establish a national and international centre of excellence for training, research, and technology transfer in the cultural heritage and creative sectors. Its mission is to foster sustainable innovation by bridging the gap between academic research and societal impact, with a special focus on employment, territorial development, and post-pandemic resilience.

The CHANGES Foundation is a non-profit organisation, established in September 2022 with the aim of coordinating, as the Hub, the PNRR Extended Partnership project 'CHANGES: Cultural Heritage Innovation for Next-Gen Sustainable Society', in response to the MUR Call for Proposals D.D. no. 341 of 15 March 2022. With 12 universities, 3 research institutions, 3 schools of advanced studies, 4 companies, 3 third sector organisations, and 1 centre of excellence, the CHANGES Foundation coordinates a multi-technological and transdisciplinary ecosystem focused on cultural heritage, sustainability, and innovation. Structured through a "hub-and-spoke" model, it brings together 9 thematic Spokes addressing challenges such as digital preservation, cultural entrepreneurship, sustainable tourism, and risk management.

As part of its 2024–2026 strategic plan, the CHANGES Foundation has launched an ambitious capacity-building initiative to strengthen the professional development of early-career and mid-career researchers. Within this framework, OFFICINA CHANGES (March–October 2025) is a blended learning programme specifically designed for PhD students, RTD-a researchers, and postdoctoral fellows involved in the project.

The programme responds to a clear demand for cross-sectoral competencies aimed at strengthening the capacity of researchers to find professional opportunities beyond the academic career and was shaped through a detailed training needs analysis conducted by the Dinamica Network (Melting Pro, BAM!

Strategie Culturali, Ideazione s.r.l.). It draws on two key European reference models: ResearchComp, for the development of transversal research competencies, and EntreComp – the European Entrepreneurship Competence Framework – to cultivate entrepreneurial thinking, value creation, and innovation capacity.

To ensure that the training programme is fully aligned with the mission of the CHANGES Foundation and effectively addresses the specific needs of its target groups, a continuous, integrated, and multidimensional evaluation strategy has been embedded throughout the design and delivery process. This strategy serves a dual purpose: on the one hand, to monitor the achievement of the expected learning outcomes for each workshop and peer learning session; on the other, to identify emerging needs and refine the content, methodologies, and delivery formats accordingly.

As part of the broader strategy for monitoring the quality and relevance of the training, **a Faculty was established to play a consultative and assessing role**. Comprising representatives from academia, enterprises, and research fellows across the Hub, the Faculty contributes to validating training content, reviewing feedback, and advising on possible improvements. Its involvement helps ensure that the programme maintains high scientific and professional standards while remaining agile and context-responsive.

Through OFFICINA CHANGES, a comprehensive needs assessment system is set out to ensure that the training programme will allow for constant feedback and adjustments, including structured surveys, interviews, and co-design sessions with project partners and stakeholders. This participatory process laid the foundation for a learner-centred and flexible model, structured into over 10 thematic masterclasses, peer learning labs, and a 3-day Summer School.

At the time of submitting this article, the programme is still ongoing. The Summer School is scheduled for September 2025, and its content—along with the broader training offer—has been refined and adapted based on continuous feedback collected throughout the delivery phase. This iterative process allows for responsive adjustments in content, methods, and delivery formats, ensuring that the programme stays aligned with participants' evolving needs.

Through co-design with diverse stakeholders, the programme delivers a learner-centred, problem-based experience combining soft and hard skills: from public engagement, negotiation, and communication to project design and technology transfer. The aim is to empower researchers to translate academic knowledge into societal and market-oriented outcomes within the cultural and creative industries.

The OFFICINA CHANGES Syllabus: Main Content and Learning Objectives

The OFFICINA CHANGES Training Programme is designed to achieve a dual objective: first, to support the development of both soft and hard skills among PhD candidates, RTD-a researchers, research fellows, and project partners; and second, to strengthen connection, collaboration, and knowledge transfer across the diverse Spokes of the Extended Partnership PNRR project "Cultural Heritage Innovation for Next-Gen Sustainable Society."

Participants in the programme come from across Italy and represent a wide range of interdisciplinary fields connected to cultural heritage. Their backgrounds span the humanities, digital innovation, scientific research, and areas related to both tangible and intangible heritage, reflecting the diverse and cross-cutting nature of the CHANGES Extended Partnership.

Delivered by the DINAMICA network (Melting Pro, BAM! Strategie Culturali, and Ideazione

s.r.l.), the programme addresses sector-specific challenges by offering a practical, multidisciplinary learning environment tailored to the needs of cultural heritage researchers, while fostering a space to explore how their work could generate external impact beyond academia.

Participants have the opportunity to enhance their professional and entrepreneurial competencies through a structured pathway that includes 10 online masterclasses (April–October 2025), 8 peer learning labs (May–October 2025), and a 3-day Summer School (September 2025). Each session is guided by clearly defined learning objectives, framed using Bloom's taxonomy to ensure progressive skill acquisition and application.

Beyond individual development, the programme provides a collaborative layer that enables participants to explore how their research outputs can be translated into real-world applications. It encourages cross-Spoke dialogue, peer networking, and interdisciplinary collaboration—key mechanisms for fostering innovation within and beyond the CHANGES ecosystem. Central to the programme are peer-to-peer learning, co-design methodologies, and applied training formats. To acknowledge participants' achievements, the programme will award Open Badges, formally recognizing both learning outcomes and commitment to the shared objectives of the CHANGES Hub.

Evaluation, Research Framework, and Needs Mapping

Evaluation and feedback mechanisms played a **foundational role** in the design and ongoing refinement of the OFFICINA CHANGES training programme. To ensure the learning experience was relevant, responsive, and aligned with the real needs of its target groups, a **structured research framework** was developed and implemented by the **DINAMICA network**.

The needs mapping process followed a **mixed-method approach** combining both **quantitative and qualitative tools**. It began with a **desk-based review** of national and European research frameworks (e.g., *ResearchComp, EntreComp*) to map key transversal competencies for researchers in the cultural and creative sectors. This was followed by **semi-structured interviews** with coordinators from each of the nine Spokes of the CHANGES partnership, aimed at identifying strategic priorities, methodological gaps, and sector-specific training needs.

In parallel, a **self-assessment questionnaire** was administered to newly recruited researchers (RTD-a, PhD students, postdocs), gathering data on their prior experience, existing skillsets, priority areas for learning, and openness to collaborative learning formats. The results highlighted a strong need for both **soft skills**—including communication, public engagement, entrepreneurship, negotiation, and cross-sector collaboration—and **hard skills** such as budgeting, impact assessment, intellectual property management, and project design.

These insights were instrumental in shaping the programme's **structure and content**. For example, the strong emphasis on **entrepreneurial mindset and stakeholder engagement** confirmed the need to include peer learning labs and workshops on project pitching, sustainability planning, and real-world challenge co-design. Similarly, identified gaps in **technical and strategic capacities** informed the design of specific masterclasses on impact evaluation, funding strategies, and IP rights.

The **CHANGES Faculty**, as a multidisciplinary board, plays a key role in validating the training offer and ensuring that it remains coherent, high-quality, and strategically aligned. Furthermore, all training activities include built-in **ex-post feedback mechanisms**—such as reflective check-outs and online surveys—to evaluate learning outcomes, track

emerging needs, and inform future iterations of the programme. This continuous feedback loop allows the programme to evolve as a **responsive, agile, and impact-driven learning environment.**

Overview of the Masterclasses: Format and Teaching Method

Each masterclass is structured as an interactive 2.5-hour online workshop, forming part of a broader blended learning pathway that also includes peer learning circles, and a digital learning community hosted on platforms such as Zoom, Mural, Circle, Mentimeter and Google Drive. The teaching method follows a consistent, learner-centred structure:

- Ice-breaker activity and group formation
- Testimonial or expert inputs based on real-world cases, typically 2 external guest speakers and a discussant from the CHANGES Faculty or Extended Partnership
- Peer discussion and facilitated group feedback
- Final reflective check-out and post-session survey

Each session is designed around specific learning objectives, aligned with Bloom's taxonomy, to support progressive skill development and practical application. Beyond the expert contributions, active participation and discussion among participants are central to the learning process. Time is intentionally dedicated to peer exchange and collective reflection, encouraging participants to explore how the insights and tools presented could be meaningfully translated into their own research contexts. This structure promotes both individual growth and a shared understanding across disciplines, reinforcing the programme's emphasis on collaborative and impact-oriented learning.

Masterclass topics (updated July 2025)
Technology and knowledge transfer: cooperation and open innovation for heritage
AI and Humanities: ethics, opportunities and challenges in research
Research tools and opportunities in Italy and Europe: main funding and design strategies
Project design: from impact vision to co-design with stakeholders
Project design: financial planning as a strategic dimension
Communicating research: Storytelling and Data visualisation
Impact assessment as a learning and design tool
Integrating environmental sustainability into research projects

Peer Learning Programme on Entrepreneurial Thinking: Objectives and Format

This peer learning session was designed in alignment with the EntreComp (Entrepreneurship Competence Framework) and the ResearchComp Framework, both of which emphasise the value of entrepreneurial thinking as a key dimension of researchers' professional development. The labs cycle follows a dual objective: on the one hand, to encourage participants to reflect on the potential of transforming their research ideas into entrepreneurial initiatives; on the other, to support the personal and professional development of each participant as a cultural professional.

Learning objectives included:

- Strengthening self-awareness regarding individual professional identity and motivations

- Exploring the applicability of entrepreneurial approaches in cultural research and practice
- Translating research topics or outcomes into value propositions for broader audiences
- Familiarising participants with strategic tools to visualise, test, and adapt ideas

To support these objectives, the workshops make use of practical, visual tools such as the Lean Model Canvas and the Business Model Canvas YOU, both adapted specifically for researchers and professionals in the cultural sector. These frameworks are used not only to explore entrepreneurial pathways, but also to empower participants to recognise and articulate their own value within complex and interdisciplinary ecosystems.

In general, each session was designed according to this format:

Each session, lasting 2 hours and 30 minutes, follows a dynamic and participatory format:

- Ice-breaker activity to stimulate group connection
- Introduction of themes and tools by a guest speaker
- Hands-on experimentation (individually or in groups)
- Group discussion and facilitated peer reflection
- Final check-out and evaluation
- Post-session feedback questionnaire

Participation and active discussion among peers were central to the methodology, enhancing learning through collaborative reflection, critical thinking, and applied practice.

Peer learning labs (updated July 2025)
Peer learning labs (updated July 2025) From Research to Impact: Developing Entrepreneurial Spirit
Social engagement and the impact of research on society: internal and external audiences and stakeholder management
Budgeting and negotiation skills
How to make a pitch

CHANGES Summer School: Objectives and Learning Approach

The CHANGES Summer School is an intensive, in-person training experience designed to bring together researchers, professionals, and stakeholders from across the cultural heritage sector. Its main objective is to provide participants with the opportunity to collaborate in interdisciplinary teams on real-world challenges presented by companies and institutions within the broader network of the CHANGES Foundation. Working through design thinking methodology, each participant develops a prototype linked to their own research project, moving from academic insight to practical application.

The programme emphasizes the use of design thinking methodologies and tools introduced during the Masterclasses and Peer Learning Labs. Participants are encouraged to co-design innovative solutions, prototype concepts, and communicate their ideas effectively. A key component of the Summer School is the opportunity to work closely with real stakeholders, and especially private companies, embracing the logic of open innovation and engaging in continuous team-based collaboration. This setting enhances not only technical and conceptual capacities but also interpersonal and adaptive skills.

Scheduled in early September 2025, the experience is expected to foster a professional exchange environment, where peer learning, shared reflection, and hands-on practice support participants in consolidating their competencies and extending the impact of their research beyond academia. The learning dimension will be reinforced by facilitated networking sessions, creating a non-formal setting where participants can expand their networking trajectories. Special attention will be given to the capacity of researchers and professionals to give constructive feedback on ideas and experimentations, to contribute to a genuinely creative space that is perceived as a safe space by all.

The new and innovative aspect of the teaching methods

A distinctive strength of the OFFICINA CHANGES training programme lies in its integration of soft and hard skills development within a research-to-societal impact framework, underpinned by a strong emphasis on participation, dialogue, and peer exchange. Each session is intentionally designed to combine theoretical input with experiential learning, using tools such as simulations, storytelling, case-based exercises, and design thinking. Central to the methodology is peer-to-peer learning, where participants actively contribute to one another's growth by sharing insights, testing ideas collaboratively, and reflecting on their research practice in relation to real-world challenges.

What makes this model especially robust is its iterative, co-designed structure, shaped through ongoing feedback and developed in collaboration with organisations embedded in the cultural and creative sector—most notably the DINAMICA network—whose expertise ensures the content remains grounded in current professional realities. These co-design processes are paired with academic validation, ensuring that each training activity maintains a high standard of scientific and pedagogical rigour.

As the coordinating hub of a multi-actor ecosystem, the CHANGES Foundation fosters a participatory learning environment where researchers, institutions, enterprises, and third-sector organisations engage in continuous dialogue. This dynamic interaction enhances the programme's relevance and cross-sector impact. Quality assurance is embedded through a structured system of monitoring and evaluation, ensuring each activity remains responsive to learners' needs and aligned with the evolving landscape of cultural heritage innovation.

A distinctive feature of the programme is its hybrid delivery model, which leverages a suite of online tools and collaborative platforms to facilitate active engagement in remote settings. Sessions are hosted on Zoom, with integration of Mural for real-time visual co-creation, Circle to support asynchronous community building and resource exchange, and Google Drive for collaborative work and shared documentation. These platforms are not only functional but pedagogically strategic, supporting inclusive participation, continuity of dialogue between sessions, and the development of a digital learning community. By combining creative facilitation methods with carefully chosen technologies, OFFICINA CHANGES promotes collective intelligence, shared ownership, and a collaborative mindset, ultimately reinforcing a culture of mutual learning, innovation, and research valorisation across the partnership.

Ongoing Evaluation and Results

A central pillar of the **OFFICINA CHANGES** training model is its robust and multidimensional **evaluation and feedback strategy**, designed to ensure alignment with both the **professional development needs of participants** and the **strategic objectives** of the CHANGES Hub. While this paper is being submitted, the programme is still ongoing, with the final Masterclasses

and the Summer School scheduled for **Autumn 2025**. Nonetheless, interim **ex post reports** have already been produced for each of the completed Masterclasses and Peer Learning Labs, providing valuable data for continuous improvement. Each session is evaluated through **structured participant questionnaires** and **facilitated reflective moments**, assessing relevance, satisfaction, and the applicability of content to participants' research or professional contexts.

The results gathered thus far reflect **high satisfaction rates** (averaging between **4.1 and 4.4 out of 5**) and confirm the value of the programme's **blended approach**, which combines theoretical foundations with practical tools and experimentation. Participants particularly appreciated the **clarity of theoretical inputs**, the **relevance of real-life case studies**, and the **peer discussion spaces**, which proved essential for **mutual learning**. At the same time, critical yet constructive feedback highlighted areas for improvement, such as requests for more **discipline-specific content**, extended time for **interactive group work**, and **stronger integration between theoretical frameworks and applied practices**.

This **ongoing evaluation process** is embedded in a **participatory methodology** involving researchers, trainers, and stakeholders across Italy, and was initially framed through a comprehensive **training needs analysis** that included surveys, interviews, and co-design sessions. Evaluation is not simply retrospective but **formative and adaptive**, guiding future content and delivery choices to ensure the programme stays **relevant, agile, and responsive** to real-world cultural heritage challenges.

Additional evaluation activities are planned for the **digital learning infrastructure**, including the **Circle platform**, which was introduced to support asynchronous peer dialogue and community building. The upcoming assessments will explore user engagement, platform accessibility, and the extent to which Circle contributes to long-term networking and cross-Spoke collaboration. These insights will help refine not only the digital architecture but also the **blended learning strategy** underpinning the CHANGES training ecosystem.

Applicability to Different Educational Contexts

A defining feature of the programme is its alignment with the principles of *open innovation*, as conceptualised by Chesbrough (2003). This model advocates for decentralised knowledge production and the expansion of collaborative networks to drive innovation—contrasting sharply with the closed innovation paradigm, which relies on internal control and exclusivity. In line with this approach, OFFICINA CHANGES is particularly effective in operating within "in-between" spaces—where culture intersects with wellbeing, sustainability, scientific research, and social innovation. This reflects the inherently interdisciplinary nature of the CHANGES Spokes, which are deliberately designed to transcend traditional sectoral boundaries.

By fostering transversal competencies and reinforcing networking capacities, OFFICINA CHANGES lays a strong foundation for applied interdisciplinary practice and collaborative learning. It enables meaningful cross-sectoral dialogue and co-creation, supporting cooperation not only within the cultural domain but also across scientific, technological, and societal contexts.

As such, the programme demonstrates strong potential for replication in any setting that embraces open, networked, and interdisciplinary approaches to knowledge production and application. It is especially relevant to environments seeking to bridge scientific research with societal challenges through innovation ecosystems grounded in mutual learning, cross-sectoral engagement, and collaborative design.

Conclusions

OFFICINA CHANGES represents a key capacity-building initiative within the broader CHANGES project, funded by the European Union through Italy's PNRR framework. Designed to equip researchers in the cultural and creative sectors with a mix of soft and hard skills, the programme exemplifies a research-to-impact approach rooted in interdisciplinarity, innovation, and co-design.

Developed through a participatory training needs analysis and grounded in the EntreComp and ResearchComp frameworks, the programme responds to the evolving demands of cultural research, technology transfer, and entrepreneurial capacity. Its blended learning structure—comprising thematic masterclasses, peer learning labs, and a Summer School—supports researchers in applying their academic knowledge to real-world societal and market challenges.

The initiative's strength lies in its adaptability and responsiveness: continuous evaluation, stakeholder involvement, and quality assurance mechanisms have enabled dynamic adjustments to content and format. As a result, new sessions have been added to address emerging priorities, ensuring the programme remains relevant and impactful. OFFICINA CHANGES ultimately offers a scalable and transferable model for integrating professional development, interdisciplinary collaboration, and innovation in research ecosystems across Europe.

While this paper is being submitted, the programme is still ongoing, with the final Masterclasses and the Summer School scheduled for Autumn 2025. Nonetheless, interim ex post reports have already been produced for each of the completed Masterclasses and Peer Learning Labs, providing valuable data for continuous improvement. Each session is evaluated through structured participant questionnaires and facilitated reflective moments, assessing relevance, satisfaction, and the applicability of content to participants' research or professional contexts. This iterative and data-informed approach ensures that the programme continues to evolve in step with the needs of its participants and the challenges of the sector.

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/TEACHING EXPERIENCES

Advancing Cultural Rights through Arts-led Social Action: Insights from the Motivate To Create (M2C) Project

By Gigi Guizzo
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Introduction: A Personal Trajectory into Cultural Rights

Over the past two decades, I have had the privilege of working across different European countries on initiatives that connect the arts with education, social action, and community development. My professional path has taken me from local programmes in neighbourhood cultural centres to large-scale EU-funded initiatives. What unites these experiences is a conviction that culture is not a luxury or an optional extra, but a fundamental right that shapes how people

see themselves, their communities, and their place in society.

Working alongside communities—often those facing overlapping forms of exclusion—I have also learned that culture cannot be understood without an intersectional lens. Gender, class, ethnicity, disability, age, and many other factors intersect to shape who has access to cultural spaces, whose voices are heard, and whose creativity is valued. This article grows out of that trajectory. It draws on my previous reflections in research and practice, including work with local community cultural facilities (Baltà; Guizzo and Mestres, 2023), on the IgualtatsConnect project (IgualtatsConnect, 2022), and most recently through the Motivate To Create (M2C) project (Motivate To Create, 2023). Together, these experiences have sharpened my belief that cultural rights and intersectionality must be at the heart of cultural management.

Connecting Disciplines: Intersectionality and Cultural Management

The concept of intersectionality, originally developed within feminist legal theory and sociology, has become an essential analytical tool across the social sciences for understanding how different axes of inequality overlap and reinforce each other. Applying this lens to cultural management offers a valuable way to reveal how barriers to cultural participation are not experienced in isolation but interact across gender, ethnicity, class, age, and ability.

In our co-authored article *Incorporating an intersectional perspective into local community cultural facilities*: *identifying priority areas* (Baltà; Guizzo and Mestres, 2023), we explored how this analytical framework could be applied to the governance and programming of local cultural infrastructures. The study identified key areas where facilities could adapt to better respond to overlapping inequalities, demonstrating how theoretical insights from social sciences can translate into practical guidance for cultural policy and management.

A further example is provided by the EU-funded **IgualtatsConnect** project, led by Terrassa City Council with academic support from the University of Vic. The partnership produced a toolkit, reflective materials, and video resources to help municipalities and cultural managers apply intersectional thinking in practice (IgualtatsConnect, 2022). Its outputs illustrate how cooperation between local government, academic research, and community practitioners can generate tools that are accessible, applicable, and scalable across contexts.

Taken together, these examples underline the importance of positioning cultural management within a wider interdisciplinary dialogue. By drawing on theories and methods from the social sciences and equality studies, cultural managers can not only recognise inequalities more effectively but also design strategies that address them through cultural rights frameworks.

The M2C project: A Transnational Approach

The **Motivate To Create (M2C)** initiative was conceived as a response to the growing recognition that cultural rights must be activated through practice, not only upheld in policy frameworks. Designed by Rinova and co-funded through the European Union Erasmus+ programme, M2C brought together six partner organisations across five European countries—Spain, the United Kingdom, Croatia, Italy, and Slovakia. The consortium included cultural organisations, training providers, and community development bodies, each contributing distinct expertise while working toward a shared vision: to bridge community-based art practices with social action activities that advance cultural rights (Motivate To Create, 2023).



PHOTO 1: *Arts-led community workshop in Barcelona, Motivate To Create (M2C) project. © M2C partnership, 2023.* https://www.motivatetocreate.eu/training-days-barcelona/ (Accessed: 5 September 2025).

At its core, M2C addressed the need to equip cultural managers, facilitators, and educators with practical methodologies to design and deliver arts-led interventions that could tackle local social challenges. The transnational structure of the partnership was essential in this regard. It allowed for the exchange of practices across diverse socio-political contexts, fostering dialogue between Western and Eastern European perspectives, as well as between urban and more peripheral community realities. This diversity enriched the results, ensuring that the methodologies developed were not overly specific to a single cultural context but instead adaptable across multiple environments.

The partnership also responded to the wider European agenda on social inclusion and lifelong learning. By embedding cultural rights into non-formal adult education, M2C positioned arts-led practice as a tool not only for creative expression but also for civic participation and empowerment. This was particularly significant at a time when cultural institutions are increasingly called upon to demonstrate their contribution to social cohesion and to respond to intersecting inequalities within their communities.

Therefore, the M2C project sought to go beyond producing abstract guidelines. Its aim was to co-develop and test resources directly with practitioners and community groups, ensuring that they reflected the lived experiences of those engaged in arts-led social action. The result was a set of methodological, digital, and hands-on materials designed for immediate use in community development and cultural work.

Methodological Concept: Arts-led Social Action

At the heart of the M2C initiative lies its **Methodological Concept**, a model designed to guide the development of *Social Action Projects (SAPs).* These activities combine community-based artistic practice with collective reflection and action, enabling communities to address shared challenges through creative expression. Rather than treating the arts as a symbolic activity, the concept positions them as a driver of social

change, capable of activating cultural rights in tangible, everyday ways.

The methodology rests on three key principles:

1. **Participation and co-creation** – cultural programmes are not delivered "to" communities but are developed with them, valuing the contributions and creativity of all participants.

2. **Intersectionality as practice** – facilitators are encouraged to identify overlapping inequalities and design processes that create space for marginalised voices to be heard.

3. **Action orientation** – arts-led collaborations are not an end in themselves but are linked to broader social goals, whether strengthening local networks, addressing community tensions, or amplifying underrepresented narratives.

The methodological guidelines provide facilitators with structured yet flexible methods to design SAPs. For instance, the model encourages practitioners to begin by mapping community needs and potential barriers to participation, then selecting artistic approaches that are inclusive and context-sensitive. Reflection is built into every stage, ensuring that both facilitators and participants can critically assess not only artistic outputs but also their social impact.

Importantly, the methodology situates cultural rights at the centre of its practice. It recognises that access to culture is not merely about attendance at events or use of facilities but about the ability to participate meaningfully in cultural life. By embedding this principle, the M2C approach extends cultural management beyond programming and resource allocation, toward an engagement model rooted in empowerment and equity.

Through this concept, M2C demonstrates how cultural managers and educators can operationalise complex theoretical perspectives—such as cultural rights and intersectionality—into applied interventions that strengthen social cohesion and community resilience.

PHOTO 2: *Urbani Separe consultation in Rijeka, Croatia, Motivate To Create (M2C) project. © M2C partnership, 2023.* https://www.motivatetocreate.eu/local-consultations-topic-arts-led-sap-croatia/ (Accessed: 5 September 2025).



Tools for Practice

A distinctive contribution of the M2C initiative is the range of **applied resources** it developed to support facilitators, educators, and cultural managers in putting the methodological concept into practice. These were designed with accessibility and adaptability in mind, ensuring that they could be used across diverse cultural and community contexts (Motivate To Create, 2023).

Rather than static courses, the online learning modules are designed as flexible tools, freely available in English, Spanish, Italian, Croatian, and Slovak. They cover three thematic areas:

- **Frameworks for Engagement:** strategies for initiating and sustaining inclusive community participation.
- **Leadership for Social Change:** skills and approaches for facilitators to guide arts-led interventions with confidence and sensitivity.
- **Reflective Learning:** methods for embedding critical reflection throughout the process, enabling both facilitators and participants to evaluate outcomes and adapt practices.

Complementing the digital modules is the **Pocket Guide**, a concise, hands-on resource tailored for use in the field. It offers practical methods for managing group dynamics, fostering inclusivity, and structuring arts-led action. The guide is particularly aimed at practitioners who may not have extensive prior experience in cultural rights frameworks but are looking for straightforward techniques to enhance their community work (Motivate To Create, 2023).

Together, these resources reflect M2C's commitment to making intersectional and rights-based strategies both understandable and usable. They provide facilitators with immediate, adaptable materials to navigate the complexities of community-based cultural actions. By lowering barriers to access, the initiative ensures that cultural rights and intersectionality do not remain theoretical concepts but become everyday practices in the field.

From Theory to Practice: Contribution to Cultural Management

The M2C initiative shows how cultural management can move from theory to practice by grounding its methodology in cultural rights and intersectionality. Its accessible resources translate complex concepts into the daily work of communities across different contexts and languages.



PHOTO 3: *Community engagement artist tour in Rijeka, Croatia, organised by Urbani Separe„ Motivate To Create (M2C) project. © M2C partnership, 2023.* https://www.motivatetocreate.eu/motivate2create-introduction/ (Accessed: 5 September 2025).

This contribution is particularly relevant to ongoing debates in the field of cultural management, where there is increasing demand for evidence of the **intangible value of the arts.** Cultural rights perspectives provide a way to articulate this value beyond economic metrics, focusing instead on inclusion, empowerment, and democratic participation. M2C offers a tangible example that cultural managers can point to when asked how these principles can be enacted in real settings.

At the same time, the collaboration highlights the importance of **interdisciplinary exchange**. By drawing on insights from sociology, gender studies, and community development, M2C strengthens cultural practice with

perspectives that are often underutilised in arts management. This approach not only enriches practice but also opens new avenues for policy-making, where cultural institutions can be positioned as actors in social innovation and cohesion.

M2C therefore contributes to the broader cultural policy discourse by showing how community arts-based collaborations can activate social change, particularly in marginalised communities. It suggests that the role of cultural managers is not limited to curation or administration but extends to facilitating spaces where cultural rights are lived and expanded.

Reflections and Questions for Debate

Looking back on M2C, I find myself returning to some of the same questions I have grappled with in earlier collaborations and publications. One of the most persistent issues is **sustainability**. EU-funded programmes like M2C create space for innovation and experimentation, but what happens once the funding ends? In earlier work, I reflected on the risk that intersectionality can remain confined to time-limited projects unless it is embedded structurally into cultural policy and practice (Guizzo and Alldred, 2024). The experience of M2C has only reinforced this concern. While the partnership generated valuable methodologies and resources, ensuring that these approaches continue to shape practice requires longer-term commitments from institutions and policymakers.

Another recurring challenge is **local adaptation**. Working across five countries was enormously enriching; it brought fresh perspectives and revealed common ground. Yet I also observed how easily a transnational framework can feel distant from local realities if not carefully mediated. Each community holds its own histories, priorities, and social dynamics, which means any model—no matter how flexible—must be translated into the language of place. This has reminded me that cultural managers are not just facilitators of process, but also translators between structures and lived experience.

Finally, there is the issue of **measurement**. Over the years, I have often been asked: how do we capture the impact of arts-led interventions in ways that go beyond numbers? M2C provided practical guidance for facilitators, yet I am still left asking how we can better articulate the intangible value of empowerment, belonging, or the sense of being recognised as a cultural subject. This tension remains unresolved, but it is also one of the reasons why this work feels both urgent and alive.

From these reflections, I would like to leave readers with some open questions:

How can we move intersectionality beyond temporary collaborations and embed it as a structural principle in cultural policy and institutions?

- What strategies might help sustain arts-led social action once initial funding is gone?
- And how can we, as a field, develop ways of recognising the intangible value of cultural participation without reducing it to simplified metrics?
- These are questions I continue to reflect on, and I hope they will also resonate with others working at the intersection of cultural rights, community practice, and social change.

Final Reflections

To me, the M2C initiative demonstrates that cultural rights and intersectionality are not abstract ideals but **practical frameworks** that can shape everyday cultural practice. By combining community arts with social engagement, and by producing resources that are freely accessible and adaptable, M2C offers a model that cultural managers, educators, and community practitioners can draw on in diverse contexts.

Yet, M2C has reminded me that advancing cultural rights is an ongoing process. It requires sustained reflection, collaboration across disciplines, and a willingness to address the complexities of inequality in cultural life. Programmes may come and go, but the principles they advance can continue to inform practice if they are taken up by institutions, policies, and—above all—by practitioners working closely with communities.

Looking ahead, I see opportunities for cultural management to further embrace this intersectional and rights-based perspective. Doing so can strengthen the sector's contribution not only to culture itself but also to broader goals of social justice, inclusion, and democratic participation.

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Gigi Guizzo

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/CASE ANALYSIS

Learning In: Using Case Clinics and Cultural Autobiographies as Regenerative Cultural Policy & Management Teaching Tools

By Carla Figueira
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Introduction: Facing Crossroads in Cultural Policy & Management

As social learning practitioners, we have been experimenting with ways to translate the principles of regenerative cultural policy and management (Figueira and Fullman 2025) into classroom and professional development settings. In this article we introduce two such methods—Case Clinics, a structured peer-to-peer process where one person presents a real challenge and the group listens, asks clarifying questions and offers reflections to surface collective wisdom, and Cultural Autobiographies, a guided exercise in which participants explore and share aspects of their identity, experiences and values to better understand their own lenses and those of others. Together, these approaches cultivate reflexivity, empathy and collective problem-solving, helping students and practitioners 'learn into' complex challenges rather than merely trying to 'fix' them.

Methodological note

This article is written in two voices to reflect the relational and reflexive nature of the methods we discuss. By presenting our perspectives separately at times and jointly at others, we aim to model the ethos of social learning: valuing multiple standpoints, acknowledging positionality, and inviting dialogue rather than presenting a singular authority.

Carla

Cultural managers often find themselves at a crossroads in navigating between institutional priorities and community needs, or balancing the urgency of project delivery with the slow work of building trust. These crossroads can be paralysing if faced alone. But they can also become fertile spaces of regeneration if approached collectively.

In my work with communities of practice and social learning theory, I have seen how engaging our uncertainties together creates openings to address challenges that no individual analysis could achieve. The Case Clinic (see Appendix A) is one of the most practical ways I know to operationalise this.

Aimee

Before a group can come together to co-create solutions, individuals need to be aware of their own strengths, diversity of viewpoints, and biases. The practice of exploring cultural autobiographies in a group setting invites student or participants as practitioners to unearth how their identities, experiences, and values shape their perspectives on cultural policy and practice. The exercise (see Appendix B) is built around a group discussion combined with prompts, breakout groups, and uses the tool of a safe word agreed on by the group that can be used by any participant at any time to protect space for vulnerability and reset a conversation. In randomized breakout groups of 2-6 people, each member of the group takes 5-10 minutes to express what parts of their identity have the most meaning for them and why. This reflexive exercise grounds each individual in their own experience while opening them to others' and creates an opportunity to reflect on how the significance of their multiple roles and identities change based on their environment. Furthermore, this exercise illuminates areas of commonality between individuals that may not have been otherwise visible and can highlight the strengths of difference within a community of practice that can then be drawn on for collective problem solving as illustrated in Case Clinics.

Together, these two tools—Case Clinics and Cultural Autobiographies—help cultural managers not only to *solve* problems but also to *learn* into them, cultivating the listening, reflexivity, and empathy that regenerative cultural policy requires.

Social Learning as a Framework for Practice

Carla

Social learning theory teaches us that learning is not just about transmitting knowledge but about becoming—about shaping our professional identities through engagement with others. Wenger-Trayner's formulations—communities of practice, social learning spaces, and systems convening—are particularly useful for cultural managers, who routinely cross boundaries of nation, discipline, and institutions within societies.

What matters in moments of uncertainty is not who has the right answer, but who is willing to engage with alternative viewpoints, to care about making an impact, and to pay attention to what emerges. Case Clinics are designed precisely for that.

Aimee

For engagement to be authentic, people must come into the space aware of their own lenses. Exploring cultural autobiographies address: *What experiences shaped the way you see culture? What are your privileges and blind spots? How does your story connect—or conflict—with others'?* This reflexive grounding can then prepare participants to step into a Case Clinic with humility and openness and a shared cohesive community foundation.

Case Clinics: A Peer-to-Peer Process

Carla

A Case Clinic begins when one person shares an authentic challenge they face in their work. The group follows a structured process of: listening, asking clarifying questions, sharing resonances, offering suggestions, and reflecting together.

Unlike a typical brainstorming session, the goal is not to flood the case-giver with solutions, but to slow down, listen deeply, and allow collective wisdom to surface. Participants learn from the case itself but also from the process: how to hold uncertainty, how to listen without rushing to judgment, how to see patterns across contexts.

It is important to note that Case Clinics exist in different forms and under different names. The version I use is rooted in the 'design clinic' format developed by Travis Tennessen, refined from the case clinic model of Etienne and Beverly Wenger-Trayner, which emphasises equity and clarity (Tennessen, 2024). Similar practices can be found in facilitation frameworks such as *Liberating Structures*. What unites these variants is the commitment to create a respectful, structured space that honours the case-giver, fosters collective reflection, and enables learning for all.

Aimee

I find that participants who have already reflected on their cultural autobiographies bring a different quality to the Case Clinic. They are more aware of their positionality and less likely to dominate or silence others. They recognise that their contributions are situated in cultural and environmental context rather than universal and are more able to easily embrace both values and shifts in position that come with new insights. That awareness strengthens the integrity of the collective process and creates space to embrace alternative viewpoints and for a solution to evolve based on community needs.

Application in Practice: From Social Learning Communities to the example of ASEF LinkUp

Carla

My engagement with Case Clinics goes back to 2023, when I began participating in social learning workshops with Etienne and Beverly Wenger-Trayner. Since then, I have experienced, facilitated, and witnessed many Case Clinics in different contexts, including within communities of facilitators and in my

Social Learning Fellowship. Each time, I have been struck by the way the process enables vulnerability to become a strength. Sharing an authentic challenge—whether as a case-giver or as a witness—creates a depth of listening and a quality of response that is rarely found in more conventional professional exchanges.

In one such Clinic during my Fellowship, I brought forward a challenge I was grappling with in preparing to facilitate the *ASEF LinkUp Cultural Diplomacy Lab 2025 edition*, and received feedback not only from fellow peers but also directly from our mentors, Etienne and Beverly. As with other of my Case Clinic experiences, what was most transformative was not simply the suggestions, but the generosity, empathy, and multiplicity of perspectives that surfaced. The process reminded me that uncertainty can be a powerful place of learning.

Thus, preparing the *ASEF LinkUp Cultural Diplomacy Lab*, I knew participants might benefit from such a tool. To guide them, I developed a written Case Clinic request and format as an illustrative example (included as an Appendix to this article). This was not based on an actual Lab session but it drew from real dilemmas I have faced when convening across sectors and cultures. By sharing it, I wanted not only to give participants a template, but also to model transparency: showing that even facilitators wrestle with uncertainty, and that acknowledging it can invite richer collective engagement.

Aimee

That element of vulnerability is vital. By offering a real concern, you gave participants more than a set of instructions—you opened the door to trust. They could see you not only as an expert, but also as a practitioner navigating the same kinds of tensions they themselves encounter. In my experience, when leaders and educators share their own stories, process, and vulnerabilities—whether through a case clinic or a cultural autobiography—it creates space for students and other practitioners to do the same and turns these methods into genuine social learning experiences.

Why These Tools Matter for Cultural Managers

Carla

Case Clinics respond to a pressing need: they give cultural managers a safe space to unpack dilemmas, test ideas, and build confidence through the wisdom of their peers. They model empathy and trust as professional competencies, not as soft add-ons, and generate practical, grounded suggestions that no consultant's report could replicate.

Aimee

Cultural autobiographies, meanwhile, help practitioners recognise the subjectivity and meaning they bring into their work. This reflexivity is crucial for equity and inclusion and helps surface biases, privileges, values, and assumptions—elements that, if left unacknowledged, can distort policy and practice.

Together

In combination, these tools foster regenerative practice. They move us away from extractive logics ('using' communities, 'fixing' problems) and towards relational approaches that honour complexity, cultivate agency, and prioritise care.

Conclusion & Questions for Reflection

Carla

Case Clinics remind us that facing management and policy crossroads need not be a solitary act. They show how collective reflection can transform dilemmas into opportunities for learning.

Aimee

Cultural autobiographies remind us that learning together requires us first to know ourselves. Only then can we engage others in ways that are authentic, respectful, and generative.

Together

We see these methods as complementary entry points into regenerative cultural policy pedagogy—experiential and reflexive tools that educators and practitioners can adapt for classrooms, labs, and professional communities alike.

Questions to spark discussion

1. What crossroads in your own cultural practice could you bring to a Case Clinic?

2. How might reflecting on your cultural autobiography change the way you participate in collective and social learning?

3. What conditions are needed to make these tools safe, inclusive, and transformative?

4. How could cultural management education integrate these approaches more systematically?

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Appendix 1

Case Clinic Request and Format (ASEF LinkUp Cultural Diplomacy Lab Example)

This illustrative example was prepared by Carla Figueira for participants in the ASEF LinkUp Cultural Diplomacy Lab. It was designed both to provide a template and to convey some of her own concerns and dilemmas as a facilitator—modelling that vulnerability can be a strength in social learning.

The format builds on approaches developed by Etienne and Beverly Wenger-Trayner, with

inspiration from Travis Tennessen's 'design clinic' model, and is related to other participatory methods such as those found in Liberating Structures. While versions differ in naming and detail, they all share a commitment to structured peer support, equitable participation, and collective reflection.

Case Clinics @ the ASEF LinkUp Cultural Diplomacy Lab

We include case clinics in the Lab to demonstrate how this tool can be useful for us to support and learn from each other as cultural diplomacy and international cultural relations practitioners facing similar challenges and issues, albeit in diverse contexts and facing different constraints. We also use the case clinics discussions and materials to map out issues and challenges, solutions and opportunities, and collect examples to illustrate what works / does not work in our domain of practice for the public output of our Lab engagement.

Case Clinic Format (~20-minute version)

The purpose of a 'case clinic' is to respectfully engage the collective wisdom of the group around a particular challenge of a member, in order for everyone to *learn*. Learning is more robust when participants have a wide variety of skill-sets, community roles, and life experiences.

Case clinics are best accomplished in less than 30 minutes with one facilitator/timer moving the group through the format below and one taking notes (we can also use transcripts and generative AI to help). The facilitator/timekeeper can use a phone timer or watch and then raises a hand to indicate when to move on to the next step. Stick with the time limits to help keep members energized and focused.

All participants are responsible for protecting the learning space, honouring all voices, and enabling effective note-taking. *Participants should strive to be concise* and follow the format respectfully. Holding out a hand with palm up and/or a gentle verbal reminder ("Remember that we're doing 'share more about' now.") can help speakers stay on track.

The request for help should address an *authentic challenge* in the member's work, and should relate to a particular organizational and/or geographic context.

This format is effective because:

- It ensures members understand the real challenge(s) before giving suggestions.
- It encourages the equitable sharing of ideas.
- It allows the member making the request space to listen and learn.
- It allows all members to reflect on what they are learning through the process.

Tips on crafting a case clinic request: *"Could you help me…":*

- *Singular*: Make one request, not two or three jammed together.
- *Simple*: Group members should be easily able to remember your request. Keep it short!
- *Practical*: It should relate to an ongoing, active challenge in your practice/work/project.
- *Actionable*: It should relate to something about which you are empowered to change.
- *Inviting*: It should encourage members to become more curious about and invested in your work.
- *Energetic*: It should reveal your enthusiasm for moving forward with solutions.

Examples of a case clinic (generic) request: *"Could you help me…*

…improve my project partner onboarding?

…get more funds for my project?

This year's Lab theme is Collective Responsibility, and we would like to prioritise requests for help to concrete challenges related to it, but it is enough that is related to our domain of cultural diplomacy / international cultural relations engagement. Prior to the in-person Lab, please share with us and/or post on Padlet your **Case Clinic request**. Have a read through the format in the next page, as it will help you understand the flow.

Below is an example of a Case Clinic request:

Carla's Case Clinic request

What is the focus?

Facilitating ASEF LinkUp 2025 as a Social Learning Space: Navigating Constraints and Potential – *Bringing together government officials, cultural professionals and artists to discuss cultural diplomacy.*

Why is this important?

This work is important to me because I see ASEF LinkUp (https://culture360.asef.org/asef-linkup/) as a potential incubator for a long-term community of practice in international cultural relations. I want participants to feel that their experience was valuable, inclusive, and meaningful—even within tight time constraints and institutional agendas. This also reflects my own learning journey: how to convene across cultures and sectors, facilitate under constraints, and balance participation with outcomes.

What is the context? *(you can include visuals)*

ASEF LinkUp 2025 is a cultural diplomacy lab that brings together 20 mid-career professionals (10 from the arts/culture sector and 10 from the government/diplomatic sector, from both Asia and Europe) for 3 online sessions and a 4-day in-person programme in Yogyakarta, Indonesia (June 2025).

It is co-organised by the Asia-Europe Foundation (ASEF) and partner organisations. It includes cultural visits, networking, and working sessions. My role, as facilitator, is to help shape this as a social learning space, with the ambition to seed a community of practice (CoP). I will be working with other facilitators, and we will have some local support in Indonesia.

My question for the group

Could you help me think through how to design ASEF LinkUp 2025 as a *meaningful social learning space* within the constraints of a packed programme, limited bonding time, and potentially conflicting expectations—from organisers, participants and institutional partners—that we produce a tangible output?

The goal is learning for everyone.

Be concise!

Bring creativity!

Protect the learning space!

(stick with the format)

7-Step Design Clinic Format

1 ***"Could you help me…" (<2 mins)***

1 A member asks for help related to a specific challenge in their ongoing/upcoming work/project, with brief context/background to provide a frame.

1 ***"This work/project is important to me because…" (<1 min)***

1 The member who made the request talks briefly about the larger goals and aspirations of their project work.

1 ***"Share more about…" (4 mins + additional context)***

1 Group members inquire about the context/circumstances surrounding the request for help.

2 *At the end of this step, the facilitator should ask the member making the request if she/he/they want to share essential additional context (since they will be silent for the next two steps)*

1 ***"This makes me think of…" (4 mins)***

1 Group members share experiences and stories that this challenge makes them think about, related to work or broader life experiences. *Note: the member making the request listens quietly during this time.*

1 ***"You might try…" (4 mins)***

1 Group members provide suggestions about wise next steps to move the work forward. *Note: the member making the request is still listening quietly.*

1 ***"You have me thinking…" (<2 mins)***

1 The member who made the request shares their thoughts about the conversation. They might choose to touch on aspects including…:

1 …the feelings the conversation evoked.

2 …new ideas they encountered.

3 …actions they hope/plan to take.

4 …things they're inspired to change or work toward.

5 …new information about related efforts.

6 …new ways they're thinking about their work.

1 ***"I would like to keep in mind…" (~2 mins)***

1 All members go round-the-circle sharing something notable about the conversation by completing the thought, "I would like to keep in mind…" *Note: Sharing by each member should be concise – 1-3 sentences.*

Appendix 2

Appendix 2: Cultural Autobiography Exercise

This exercise was first developed as part of a workshop for the 2007 Global Youth Assembly convened in Edmonton, Canada by Aimee R. Fullman.

Introduction: 20-40 minutes

- Provide Safe Word (e.g. "Pineapple")
- Intro: DNA: The Story of You https://youtu.be/tyaEQEmt5Is
    - What form of identity is this video focused on?
    - How can the arts and culture build trust?

Cultural Autobiography Prompt has three lists which are presented sequentially:

LIST 1	• Location • Education • Professional Experience • Values • Volunteer Work • Languages • Skills • Hobbies or Interests
LIST 2	• Gender • Sexuality • Ethnicity, tribe or race • Religion/Spirituality • Values • Communities I belong to • Individual Preferences • Expression of Culture • Consumption of Culture
LIST 3	• Communication Style • Attitude towards conflict • Approach to completing tasks • Decision making style • Privacy • Approach to knowing and learning

For each list, ask participants how they are related and what else could be missing. For List 1: this information is commonly asked for on a resume or within the hiring process. The second list provides an opportunity to engage with cultural policy and cultural rights; these are often also questions you and your family might ask about someone you are dating or looking to partner or live with. The third list represents common areas of conflict within relationships and teams.

As a group, consider how these lists relate to cultural policy in specific contexts and then what attributes might be missing from each list. For example, in the US it is illegal to ask someone if they are or plan to be pregnant when conducting a job interview. In this day and aga, our consumption of culture is not limited to our geographic location and ancestral history.

Breakout groups of 2-6 people (randomized).

Confirm a safe work provided by the group to add both protection and levity; often a fruit or vegetable is a good choice. The safe word can be used by any participant or the facilitator at any time to reset the conversation if needed. By establishing a safe word it will be less likely you need to use it and assure participants that there are safeguards in place which promotes greater depth of engagement.

Breakout Group instructions

Each group will have about 20-45 minutes and then we will return to the larger group to share out your group experience and reflections. Teaching Note: This activity can easily be extended for an entire 2-3 hour period. Once students start to engage it is difficult for them to stop and often the social cohesion created is more meaningful than student understanding of the thematic learning.

In your breakout groups

Share your 5-10 minute cultural auto-biography with your group (Optional: you can

use your object or symbol that you brought) using the guided questions below:

- What part of your identity is most important or meaningful to you? Which is the least?
- What are some of the stigmas and stereotypes associated with your identities?
- What causes are you most passionate about?
- What communities are you a part of?
- What is your depth of engagement in these causes and communities?

Reunited Community Prompts: 20-30 minutes

- How did you find this experience?
- What surprised you about this exercise?
- Did you learn something unexpected about yourself or another?

Reunited Group Discussion

- How does the environment or situation you find yourself in change how you express your identities?
- What cultural policies are most relevant to the areas of identity that are most important to your group?

This exercise can often bring together a class or group into a deeper level of trust, engagement, friendship and collaboration; it can be successfully with individuals whom have never met as well as a seasoned group that believes they know each other well.



Carla Figueira

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Aimee R. Fullman is an independent consultant specializing in cultural policy, arts management, and international cultural relations. With over 25 years of experience, her work spans research, policy advising, and arts administration, engaging with organizations such as Americans for the Arts, National Endowment for the Arts, Canadian Heritage, British Council, UNESCO, and the U40 Cultural Diversity Network. Aimee's career is driven by her passion for the transformative power of arts and culture in fostering thriving cultural expression in societies and healing. From 2019 to 2023, she directed the National Resource Center for Creative Forces, the NEA's military, arts, and healing network. Aimee has taught arts administration at universities in the US, UK, and Europe for the past 15 years, bridging theory, research, and practice. With a background in dance, classical music, and musical theater, she combines her artistic roots with a commitment to meaningful engagement in communities worldwide.

