

# Cultural Mobility Forum 2024

## Caernarfon, Wales and online

THURSDAY 25 APRIL & FRIDAY 26 APRIL 2024

## Panels and resources

Live streaming @ HowlRound, <https://howlround.com/upcoming-livestreams>

All times indicated are Great Britain time, please check the equivalent in your time zone using <https://www.piliapp.com/time-now/converter>

Registration links available [here](#) (bottom of the page).

### Keynote speech on Thursday 25 April 2024, 14.30 UTC

**Maggie Russell** has over 40 years' experience at all levels of the arts, cultural heritage and creative industries in a Welsh, UK, and international context. Her career has been rich and varied including experimental physical theatre, working with the community, producing large scale music events, running venues and over 15 years as a multi award winning producer of film and television. For BBC Wales she was part of the Senior management team, ran the drama department and was Head of Talent. Maggie was brought up in Llanrumney, Cardiff, graduated from Warwick University and more recently completed a Post Graduate Professional training as a Psychotherapist.

### Rapporteur on both days

**Yohann Floch** is Director of operations at On the Move.

He also manages FACE, a resource platform that facilitates European capacity-building programmes in the contemporary performing arts field. Working for independent arts organisations and cultural institutions, Yohann has designed, coordinated or contributed to many European cooperation projects and pilot international collaborations over the years, including the recent projects AAA (led by IMMART), iCoDaCo (led by iLDance), Learning Trajectories (led by Eunia), and SHIFT (led by the European Music Council). He has been an external expert for governmental bodies and private foundations, and has led or (co)authored European studies, including the Cultural Mobility Flows reports for On the Move.

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## ‘International professional development: points of departure, points of arrival’

Thursday 25 April 2024, 15:00–16:15 UTC

Theatre, Galeri Caernarfon & online

Registration links available [here](#) (bottom of the page).

International professional development unfolds as a journey marked by critical junctures, encompassing points of departure and arrival. The very concept of professional development implies a trajectory towards a destination, urging us to question this endpoint. In which context do we develop? In which direction do we aspire to develop? The international dimension in the culture field is recognised as a source of oxygen, providing diverse perspectives and economic prospects. However, the dominance of top-down internationalisation models, especially at policy level, invites scrutiny.

More and more, questions arise about who sets the political agendas (in the context of climate action, for example) and whether some political agendas inadvertently reinforce neo-colonialism and power imbalances. In the area of professional development programmes, issues related to the access to international opportunities, which are particularly notable in relation to visa challenges, intertwine with questions of education, professionalism, status, and sustainability. These tensions challenge the old export-oriented and liberal models, prompting reflection on the starting point, the individual and collective goals, and the desired destination of any learning journey. In this context, individual and collective ‘growth’ is a concept that needs to be constantly revisited.

The panel discussion will allow for a multifaceted exploration of the different (innovative) approaches and ambitions of existing capacity-building programmes supporting artists and culture professionals developing an international practice.

### With:

**Milica Ilić** (Moderator) is an independent cultural worker specialised in transnational cooperation, with a particular focus on practices that realign the arts sector with its social values. In her practice, she supports international cooperation, training, research and evaluation projects in the field of culture and regularly contributes articles to the discourse on contemporary cultural practices. Previously she was the Artistic Advisor at Onda, the French office for contemporary performing arts circulation, the Communication and Administration Manager at IETM, international network for contemporary performing arts and the Project Manager at the University of Arts in Belgrade. She was also the coordinator and one of the initiators of RESHAPE, an experimental research and development project looking at reimagining the art sector's organisational models in Europe and the southern Mediterranean.

**Ouafa Belgacem** (Panellist) is the founder of CFW-Culture Funding Watch, a leading CCI funding intelligence platform for the Global South. Ouafa is a Senior Business Development expert with over 15 years of experience in designing and financing international cooperation and development programmes in various contexts (Africa, Asia and MENA). She is the author and co-author of CCI related publications, including: Creative Economy report (UNESCO 2013), mapping of cultural policies in the MENA region (UNESCO 2019), creative economy study Tunisia (2019), and COMESA Arts and sport study (2023). Ouafa is among the 100 most influential creatives of African descent 2021, 500 Most Powerful African 2022, Digital Africa programme connector/ambassador for North Africa region and Creative director at the Pan-African Chamber of Commerce.

**Tamar Janashia** (Panellist) is the founder and director of the Tbilisi-based non-profit organisation Culture and Management Lab (CML), which is active in arts and cultural exchange and works on the issues of cultural policy and strategic development of creative industries in Georgia, Armenia, and Azerbaijan. In parallel to running CML, she currently also serves as a coordinator of the Tbilisi Architecture Biennial. She has long-term, diverse experience in the management of cultural projects and consulting in the Caucasus, Central Asian countries, and Europe. Since 2021 she has worked as a consultant for the professional development programme for cultural managers in Kyrgyzstan (training of trainers and the development of educational modules), Tajikistan and Uzbekistan. From 2018 to 2019, Tamar coordinated a capacity-building programme for cultural managers from the five Central Asian countries for the Goethe Institute Uzbekistan. From 2012 to 2017, CML served as a General Administrator of the Regional Art and Culture Programme for the South Caucasus for the Swiss Cooperation Office. Tamar also works as a freelance business consultant and provides her services to various local and international organisations, academic institutions, and private companies in the fields of general management, project management, and development.

## Resources:

Baybutt, A. (November 2023). Equity in Working Conditions in Dance. Barcelona: EDN. Available at:  
[https://www.ednetwork.eu/uploads/documents/237/EDN%20publication\\_Equity%20in%20Working%20Conditions%20in%20Dance%202023.pdf](https://www.ednetwork.eu/uploads/documents/237/EDN%20publication_Equity%20in%20Working%20Conditions%20in%20Dance%202023.pdf)

Boon, E. (4 July 2019). 'What does cultural internationalisation mean anno 2021?'. Amsterdam: DutchCulture. Available at:  
<https://dutchculture.nl/en/news/what-does-cultural-internationalisation-mean-anno-2021>

Durrer, V., McGrath, A. and McAlister, E. (2023). By Working Together We Can Affect Change – Building Capacity for the Cultural Industries. Dublin: Irish Research Council. Available at:  
[https://culturalpolicyireland.org/wp-content/uploads/2022/12/Shared-Island-Report\\_Digital\\_AW.pdf](https://culturalpolicyireland.org/wp-content/uploads/2022/12/Shared-Island-Report_Digital_AW.pdf)

Duxbury, N. and Vidović, D. (eds.). Study on Mobility in Culture: Perspectives of Artists / Cultural Professionals, Hosts and Funders. i-Portunus Houses. Volume 2. Zagreb: Kultura Nova Foundation. Available at:  
[https://www.i-portunus.eu/wp-fuut/wp-content/uploads/2022/10/IPH\\_V2.pdf](https://www.i-portunus.eu/wp-fuut/wp-content/uploads/2022/10/IPH_V2.pdf)

Floch, Y. (October 2022). Resource paper: International Professional Development Programmes in the Performing Arts. Learning Trajectories. Stockholm: Eunia. Available at:  
[https://fresh-europe.org/sites/default/files/projects/resource\\_paper\\_eng\\_compressed.pdf](https://fresh-europe.org/sites/default/files/projects/resource_paper_eng_compressed.pdf)

Jackie Bailey, J. (November 2016). Guide to Mentoring. Sydney: AltusQ and Australia Council for the Arts. Available at:  
[https://creative.gov.au/wp-content/uploads/2021/07/aca\\_guide-to-mentoring\\_2016\\_f-584f4208ee372-1.pdf](https://creative.gov.au/wp-content/uploads/2021/07/aca_guide-to-mentoring_2016_f-584f4208ee372-1.pdf)

Janssens, J. et Fraioli, M. (2022). Research Results of Perform Europe. Brussels: IETM. Available at:  
[https://www.ietm.org/system/files/publications/erform%20Europe\\_Results%20of%20the%20Mapping%20and%20Analysis.pdf](https://www.ietm.org/system/files/publications/erform%20Europe_Results%20of%20the%20Mapping%20and%20Analysis.pdf)

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## ‘Valuing international cultural collaboration’

Thursday 25 April 2024, 16:45–18:00 UTC

Galeri Caernarfon & online

Registration links available [here](#) (bottom of the page).

Valuing international cultural collaboration requires a profound examination of the underlying values, legitimacy, and the perceived worth of cooperation. In an era marked by neo-nationalism, fostering care in international relations becomes crucial.

The value of international cultural collaboration cultivates a rich tapestry of shared experiences, diverse perspectives, and a deeper understanding of the human condition. The values inherent in such collaborations contribute to the creation of a global community bound by the threads of creativity and understanding. These collaborations not only amplify the voices of artists on the world stage, but they also serve as a powerful instrument for a harmonious global society.

However, stakeholders are becoming increasingly concerned about the sustainability of international cultural collaboration. As part of these discussions, we hear voices underscoring the dysfunctions of our artistic value chains and cultural ecosystems.

On the one hand, in some world regions where despair and deteriorating conditions prevail, valuable lessons emerge from working in hostile contexts. Questions arise about responsibility in maintaining international connections, accessing opportunities, and sustaining relations. Some persevere with international networks, while others face the harsh reality of having to cease activities due to the worsening situation.

On the other hand, a shifting trend is observed where artists and cultural players increasingly find international opportunities within their local communities. This might signal a broader need to concentrate on human skills, wellbeing, and shaping future communities that thrive through collaboration, diversity, and a commitment to working in sustainable ways.

The panel discussion will explore stakeholders’ appetite for international collaboration and revisit their motivations and their needs when trying to build and maintain connections.

With:

**Anna Galas-Kosil** (Moderator) is a curator and cultural manager, currently associated with the Warsaw Observatory of Culture. She is an Aleksander Zelwerowicz Theatre Academy graduate and a holder of the European Diploma in Cultural Project Management. She managed the Department of International Cooperation at the Zbigniew Raszewski Theatre Institute (2011–2017) and she co-curated the first and second editions of the Biennale Warszawa (2019, 2022). Anna implemented and curated many international projects, including the Polish presentation at the Prague Quadrennial, the international programme Polska New Theatre, the *Edible City Warsaw*, and the *International Forum of Permaculture Educators* (the latter two projects devoted to food models that provide an alternative to the currently dominant industrial, agricultural model).

**Laura Ganza** (Panellist) is a socio-cultural worker convinced of the transformative power of art and culture. Her work in non-profit organisations focuses on decolonisation issues in the cultural sector as well as the ‘development aid’ sector. As a programme manager at Africalia, she is in charge of implementing the Belgian programme, with a focus on decolonisation and inclusion in the Belgian cultural sector, by promoting the qualitative representation of African and afro-descendant artists and arts in Belgium as well as advocacy for the decolonisation of the cultural sector. She is also the point of contact for the Zimbabwean and the Kenyan programmes, which focus on the reinforcement of the socio-economic empowerment of cultural actors.

**Sarah Philp** (Panellist) is Deputy Director of Delfina Foundation, the largest international visual arts residency programme in the UK, where she focuses on partnerships, future strategy and fundraising for the Foundation’s capital campaign. Prior to joining Delfina in June 2023, she was Director of Programme and Policy at Art Fund, where she led on the development and delivery of the charity’s grants programmes, museum and gallery support, and sector policy and research. She worked with partners nationwide across the museum and visual arts sectors, latterly launching new research and funding to support the sector in its recovery from the Covid-19 pandemic. Sarah is a founding member of the Association of Women in the Arts, has advised organisations including Gerry’s Pompeii, the King’s Cross Knowledge Quarter and the Churches Conservation Trust, has mentored for Arts Emergency, and has served as a trustee for the Association for Art History and Michael Clark Company.

## Resources:

Cvetičanin, P. (Center for Empirical Cultural Studies of Southeast Europe) (December 2022). Crisis in Culture - Culture in Crisis. How Covid19 Pandemic Shaked the Cultural Work in SEE Societies. Zagreb: Regional platform for culture Kooperativa. Available at:

<https://platforma-kooperativa.org/wp-content/uploads/2023/01/CRISIS-IN-CULTURE-CULTURE-IN-CRISIS.pdf>

Danig, S. (December 2022). IETM Report - Work & (in)stability. Brussels: IETM. Available at:

[https://www.ietm.org/system/files/publications/IETM Reports 03 Work%20and%20instability 03.pdf](https://www.ietm.org/system/files/publications/IETM%20Reports%2003%20Work%20and%20instability%2003.pdf)

De Moor, F. (May 2015). Study into cultural training courses in ACP countries. Technical assistance to the ACP Secretariat for the management of the EU-ACP support programme for the cultural sector (ACP Cultures+). Available at:

[https://eeas.europa.eu/archives/delegations/trinidad/documents/study\\_acp\\_cultural\\_training\\_courses\\_20160118\\_en.pdf](https://eeas.europa.eu/archives/delegations/trinidad/documents/study_acp_cultural_training_courses_20160118_en.pdf)

Hester, D. (2019). D.I.T. (Do It Together) – The position of the artist in today’s art world. Kunstenpocket #3. Brussels: Kunsten/Flanders Arts Institute. Available at:

[https://reshape.network/uploads/document/file/41/Kunstenpocket\\_3\\_EN.pdf](https://reshape.network/uploads/document/file/41/Kunstenpocket_3_EN.pdf)

McNeilly, N. and Bernoville, G. (rapporteurs) (2022). International Cultural Relations: Perspectives and recommendations informed by the participants of the Voices of Culture Structured Dialogue on International Cultural Relations. Brussels: Goethe-Institut. Available at:

<https://voicesofculture.eu/2022/10/24/brainstorming-re-port-international-cultural-relations-now-available-in-5-languages/>

Overbergh, A. (March 2023). Art, crisis and transition. A Fair New World in the arts?! Kunstenpocket #4. Brussels: Kunstenpunt/Flanders Arts Institute. Available at:

<https://wp.assets.sh/uploads/sites/4718/2023/02/Flanders-Arts-Institute-Art-crisis-and-transition-A-Fair-New-World-in-the-arts.pdf>

Staines, J., Travers, S., & Chung, M. (2011). International Co-Production Manual. Brussels: IETM and Korea Arts Management Service. Available at:

[https://www.ietm.org/en/system/files/publications/international\\_coprod\\_manual\\_1.pdf](https://www.ietm.org/en/system/files/publications/international_coprod_manual_1.pdf)

## ‘Internationalisation from the peripheries’

Friday 26 April 2024, 9:45–11:00 UTC

Theatre, Galeri Caernarfon & online

Registration links available [here](#) (bottom of the page).

The concept of ‘peripheries’ is relative, emphasising what or who is often rendered invisible outside the norm or the centre. Access remains a persistent issue, particularly for those who perceive themselves at the periphery. The issue of legitimacy looms large – do cultural players feel empowered and legitimate in their international endeavours, or do they find themselves on the edge when they first venture into this international realm?

Defining what constitutes a centre or a periphery becomes complex, at a time when both the arts and culture field doesn’t always perceive itself at the centre of societal development and when the geopolitical centres are challenged. For example, Central and Eastern Europe might once have been perceived as being on the periphery however the full-scale invasion of Ukraine has now put the region at the centre of Europe and the Western world. In today’s globalised world, in particular for international cultural exchanges, one can wonder who sees themselves as a peripheral player and why.

So-called peripheries are emerging as dynamic hubs of cultural experimentation and sustainable practices – for example in rural areas, Outermost Regions, Overseas Countries and Territories, and some regions of the ‘Global South’ – and suggest that strength can be derived from unconventional approaches and from connections between peripheries. The nature of ‘centres’ is changing, with the recognition that alternative practices from the peripheries reshape Western and normative practices. For example, collaborations with smaller cities, identified as potential cities of the future, indicate that a more humane way of life thrives at the peripheries, offering advantages such as equitable financial possibilities and balanced partnerships.

The panel discussion will explore how international relations are developed from regions and from groups often overlooked, as well as how capacity-building programmes could prepare the culture field for developing sustainable models.



With:

**Katelijan Verstraete** (Moderator) is an independent cultural consultant with over 20 years of experience in the business sector, the creative sector, and international relations between Europe and Asia. She moved from the business sector in China to co-found the (then) first independent arts space in Shanghai (BizArt), and she also developed training, information provision, and communication for IETM, the international network for contemporary performing arts, and On the Move. She led Asia-Europe cultural exchange programmes in the Asia Europe Foundation (ASEF) and led the work of the British Council in the arts and creative industries in 14 countries in East Asia, where she developed innovative country and regional programmes to strengthen networks between Great Britain and Asia through artistic exchanges and skills development, and by strengthening the role of arts and culture in sustainable development. Katelijan is the founder of ReflAction Works, a cultural consultancy focusing on research, writing, evaluation, and project management in artistic and cultural relations for organisations such as IETM, EUNIC, On the Move, ASEAN Foundation, British Council, Dutch Culture, Cultural Relations Platform, AVPN, and Flanders Arts Institute.

**Marwane Fachane** (Panellist) is the Managing Director of Hiba Foundation, a Moroccan non-profit organisation, created in 2006 by His Majesty the King Mohamed VI, working for the development and promotion of the cultural and artistic fields in Morocco. Its main mission is structuring and professionalizing these fields through several high- impact programs and spaces. The focus of the foundation for the next 5 years will be strengthening and developing the creative industry sector in Morocco, the implementation of educational and vocational programs at the early stages of childhood and supporting socioeconomic inclusion and job creation in the cultural sector. The Hiba Foundation is also a founding and organizing partner of Visa for Music, which has established itself as the largest professional market for the music industry in Africa and the MENA region.

**Dr Kim-Marie Spence** (Panellist) is a Jamaican lecturer in Arts Management and Cultural Policy at Queen's University (Northern Ireland, UK). She is also an adjunct lecturer in film studies at the Caribbean School of Media and Communication at the University of the West Indies (Jamaica). She researches popular culture industries and policy of the non-West with a focus on the music industries of K-pop and reggae. Kim-Marie is particularly interested in (new) cultural policy paradigms, non-West cultural industries and creative cities. She is a Rhodes Scholar and a former Jamaica Film Commissioner, and has worked with UNESCO on the Representative List of Oral and Intangible Heritage. She is also co-author of *Global Cultural Economy (Routledge 2019)*. She sits on the boards of the MAC Belfast, a leading Northern Irish contemporary art institution, and Kingston Creative, a Jamaican cultural district initiative.

## Resources:

García-Dory, F., Michałowski, P. and H. Drane, L. (March 2020). Arts in rural areas. Fresh Perspectives #9. Brussels: IETM. Available at:

[https://www.ietm.org/system/files/publications/ietm\\_art\\_in\\_rural\\_version\\_4b.pdf](https://www.ietm.org/system/files/publications/ietm_art_in_rural_version_4b.pdf)

Voices of Culture (2020). Brainstorming Report: The Role of Culture in Non-Urban Areas of the European Union. Brussels: Goethe-Institut. Available at:

<https://voicesofculture.eu/wp-content/uploads/2020/04/VoC-Brainstorming-Report-Role-of-Culture-in-Non-Urban-Areas-of-the-EU.pdf>

Brokering Intercultural Exchange, A Research Network Exploring the Role of Arts and Cultural Management: this network seeks to understand the role of arts and cultural managers as intercultural brokers in our context of globalisation, internationalisation and global migration.

<https://managingculture.net>

Durrer, V., and Henze, R. (Eds.) (2020). Managing Culture: Reflecting on Exchange in Global Times. Basingstoke: Palgrave Macmillan.

Martinka Bobrikova & Oscar de Carmen, Pau Cata, Petr Dlouhy, Heba el-Cheikh, Gjorgje Jovanovik, Marta Keil, Dominika Świącicka, Marine Thévenet, Ingrid Vranken (9 December 2020). Transnational and Postnational Practices Manual. RESHAPE. Available at:

<https://reshape.network/prototype/transnational-and-postnational-practices-manual>

Spence, K.-M. (2023). At least a Two-Way Street – decolonising arts management curricula in Kingston and Belfast. Irish Journal of Arts Management and Cultural Policy, 10. Available at

<https://www.culturalpolicy.ie/index.php/ijamcp/article/view/2699>

Vidović, D. et Žuvela, A. (2022). 'Conclusion and Recommendations – Towards Sustainable Mobility', in Duxbury, N. and Vidović, D. (eds.). Study on Mobility in Culture: Perspectives of Artists / Cultural Professionals, Hosts and Funders. i-Portunus Houses. Volume 2. Zagreb: Kultura Nova Foundation. Available at:

[https://www.i-portunus.eu/wp-fuut/wp-content/uploads/2022/10/IPH\\_V2.pdf](https://www.i-portunus.eu/wp-fuut/wp-content/uploads/2022/10/IPH_V2.pdf)

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## ‘Future international collaborations: future skills and future standards’

Friday 26 April 2024, 11:30–12:45 UTC

Theatre, Galeri Caernarfon & online

Registration links available [here](#) (bottom of the page).

In contemplating future international collaborations, we often observe that values such as care, generosity, and hospitality emerge as crucial elements along with the necessity to establish or reinforce ambitious standards for the work conditions of artists and culture professionals.

Developing cross-border cultural projects relies both on hard and soft skills. However, it feels like our rapidly evolving world, with its multiple crises and conflicts, calls for a profound review of our competences in order to strengthen our capacity to be both resistant and resilient. The awareness of inequalities and imbalances also calls for a holistic approach that combines a human-centred approach and a renewed commitment to intercultural understanding.

Practical skills take centre stage: from understanding local cultural nuances to managing transnational artistic projects efficiently, from conceiving new business models to addressing biases and power relations, from dealing with closed borders or artists in exile to fostering horizontal and fair collaboration.

However, one wonders, how can we understand and be able to operate within different contexts when trying to tackle horizontal priorities such as environmental sustainability or engaging with local communities? Also, how can we recognise and valorise lived experience and specific knowledge while putting expert players from the ground at the forefront?

The panel discussion will explore the complexities of international collaborations and help identify the essential skills of tomorrow. It asks, how can we provide guidance in relation to sensitive issues like censorship, freedom of artistic expression, diversity of cultural expressions, diversity of the population, human rights, cultural and religious traditions, historical interdependencies, conflicts, or political frictions? It proposes that sustainability extends beyond rhetoric, requiring translation into tangible guidance, alliances, and support for individual practitioners.

With:

**Giuliana Ciancio** (Moderator) is a researcher, cultural manager, and lecturer active internationally in the field of performing arts, international cultural cooperation, and European cultural policies. Throughout her career, Giuliana has created, curated and coordinated EU large-scale, award-winning project proposals that implement multi-stakeholder cultural participatory strategies (like Be SpectActive! 2014–2021). With a PhD in Management, she currently serves as a post-doctoral researcher at the Culture Commons Quest Office (CCQO) at the University of Antwerp in Belgium, where she investigates the role of political emotions in cultural policy and political negotiations. Giuliana is also the co-founder and board member of the Italian enterprise Liv.in.g. (Live Internationalisation Gateway), she imparts her expertise as a lecturer (at the European Institute of Design – IED and Fondazione Fitzcarraldo in Italy, among others), and she publishes in academic and popular journals on cultural activism, participatory practices, cultural policy and cultural politics in English and Italian.

**Carlotta Garlanda** (Moderator) is a freelance project manager working in the design and management of cultural projects. Currently, in addition to consultancy and training activities on project design, she is Co-Founder and board member of Liv.in.g. – Live Internationalisation Gateway and General Manager of the Italian contemporary dance company MK. She curated the international promotion of some Italian dance artists and has contributed to studies in the field of dance. She was also a board member of the national theatre Teatro di Roma and the SMartit cooperative. She has participated in several programmes as a creator, curator, consultant or partner, including: the first two editions of 'Fabulamundi. Playwriting Europe', 'Contact Zones' and 'T.E.E.N.', the 'IYME International Young Makers Exchange' (all projects funded by Culture Programme and Creative Europe), and the first edition of 'Script and Pitch' (funded by Media Programme). She has also been involved in collaborations with the multidisciplinary Festival Romaeuropa, the Italian Ministry of Culture, and the Office for the Foreign Affairs of the public institution ETI Ente Teatrale Italiano.

**Vânia Rodrigues** (Panellist) worked as an arts manager and consultant for several cultural organisations in Portugal and internationally before transitioning to a research career. Her professional trajectory is associated with various artistic organisations, from national theatres to independent theatre companies. She continues to participate regularly in initiatives in the fields of arts management and production, cultural policies, strategic planning and transnational cultural cooperation. She holds a Ph.D. in Artistic Studies – Theater and Performative Studies from the University of Coimbra and a Master in Cultural Policies and Cultural Management from the City University of London. Currently she coordinates the Postgraduate Diploma in Arts Management and Sustainability at the University of Coimbra and co-directs the research platform Modes of Production – Performing Arts in Transition, as well as the exploratory project GREENARTS (FCT), which muses on the intersections between the regimes of production and creation and the discursive and practical transformations of artistic production in the face of growing demands for social and environmental sustainability.

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**Nike Jonah** (Panellist) works in strategic development across the cultural and creative industries worldwide and is currently the Co-Executive director of the South Africa-based Pan-African Creative Exchange (PACE), which is a multi-layered and multi-platform responsive organisation operating primarily as a biennial arts market and a site of provocation promoting the interdisciplinary arts in Africa. Between 2017 and 2020, she was a Visiting Research Fellow at the Royal Central School of Speech and Drama, which led to her current research topic of Pan-African Performance Networks. Between 2008 and 2012, she led Arts Council England’s Decibel Programme, designed to support African, Asian and Caribbean artists. Nike is a Trustee on the Boards of The Birmingham Contemporary Music Group and The Royal Africa Society.

## Resources:

Artistic Freedom Monitor by the Artistic Freedom Initiative:

<https://artisticfreedominitiative.org/projects/artistic-freedom-monitor/>

Bell, L. (December 2022). IETM Report - Feminist leadership. Brussels: IETM. Available at:

[https://www.ietm.org/system/files/publications/IETM\\_Reports\\_02\\_Feminist%20leadership\\_03.pdf](https://www.ietm.org/system/files/publications/IETM_Reports_02_Feminist%20leadership_03.pdf)

European Commission:

- Communication on a European Skills Agenda for sustainable competitiveness, social fairness and resilience

<https://ec.europa.eu/social/BlobServlet?docId=22832&langId=en>

- European Year of Skills

[https://year-of-skills.europa.eu/about\\_en](https://year-of-skills.europa.eu/about_en)

- European Skills Agenda

<https://ec.europa.eu/social/main.jsp?catId=1223>

- Pact for Skills

[https://pact-for-skills.ec.europa.eu/about\\_en](https://pact-for-skills.ec.europa.eu/about_en)

- Large-Scale Partnership for the Creative & Cultural Industries

[https://pact-for-skills.ec.europa.eu/about/industrial-ecosystems-and-partnerships/creative-and-cultural-industries\\_en](https://pact-for-skills.ec.europa.eu/about/industrial-ecosystems-and-partnerships/creative-and-cultural-industries_en)

Erasmus+ project "SHIFT":

- on environmental sustainability

<https://shift-culture.eu/achieve-environmental-sustainability-in-your-work/>

- on gender and power relations

<https://shift-culture.eu/empower-gender-on-sexual-harassment/>

- on inclusion of minorities

<https://shift-culture.eu/inclusion-accessibility-cultural-organisation/inclusion-article-on-cultural-projects/>

- on cultural leadership

<https://shift-culture.eu/training-on-cultural-leadership/>

European Commission, Directorate-General for Education, Youth, Sport and Culture (2022). Stormy times. Nature and Humans: Cultural Courage for Change: 11 messages for and from Europe. Luxembourg: Publications Office of the European Union. Available at:

<https://op.europa.eu/en/publication-detail/-/publication/0380f31c-37c9-11ed-9c68-01aa75ed71a1/language-en/format-PDF/source-272152670>

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Heinsius, J. and Kai Lehtikainen, Kai (2013). Training Artists for Innovation: Competencies for New Contexts. Kokos Publications Series 2. Helsinki: Theatre Academy of the University of the Arts Helsinki. Available at:

<https://on-the-move.org/files/training-artists-new-contexts.pdf>

Kuzmanović, M. (17 April 2019). The Art of Futuring: Unknown, Unknowable and Uncertain. RESHAPE. Available at:

<https://reshape.network/article/the-art-of-futuring-unknown-unknowable-and-uncertain>

Rodrigues, V. (15 April 2019). How is this enough? Rethinking cultural management. RESHAPE. Available at:

<https://reshape.network/article/how-is-this-enough-rethinking-cultural-management>

Rodrigues, V., Matos de Oliveira, F., Ventura, A. (2024). PART FOR THE WHOLE. Report of the Survey "Ecological and Sustainable Practices in the Performing Arts in Portugal". Coimbra: Centre for Interdisciplinary Studies. Available at:

<https://www.uc.pt/en/ceis20/projects/modesofproduction/publications/#report-a-part-for-the-whole-report-of-the-survey-sustainable-and-ecological-practices-on-the-performing-arts-in-portugal>

Voices of Culture (2018). Brainstorming Report: Skills, training & knowledge transfer in cultural heritage. Brussels: Goethe-Institut. Available at:

<https://www.voicesofculture.eu/wp-content/uploads/2018/06/VoC-Skills-and-training-Final-report-with-Appendix1.pdf>